

***REBIRTH*: A Guide for Educators**



163 William Street
4th Floor New York, NY 10038
projectrebirth.org

office 212.346.1482
fax 212.346.1481

I have hope . . .
That it's all going to work.
It's all going to be good at the end of the day.
We'll teach our children what happened.
. . . and hopefully
. . . the world will be a better place when we finish.
That's all you can hope for.

Brian Lyons, *REBIRTH*

Table of Contents

Introduction: The Power of Narrative	4
<i>REBIRTH</i> : A Synopsis	8
Telling Their Stories: The People in The Film	10
The Transformation of Space: If Buildings Could Talk.	12
Trauma and Loss: At The Heart of Their Stories.	13
A Guide for Viewing and Discussion in Educational Settings.	16
Strategies and Suggestions	
Questions for Discussion, Conversation and Journaling	
For Young Adult Audiences	
More Than a Film: The Mission of Project Rebirth	24
About The Filmmakers	26
Film Credits	30
Additional Information	31

Introduction: The Power of Narrative

"They are going to come away feeling what happened. I don't think you really can know something, really know it in your heart as well as your mind, unless you feel it. That's the power of this medium."

David McCullough, Historian, 2009

Viewing a film gives us opportunities to explore and talk about issues in a way that no other medium can. It visually brings us into the lives and experiences of others and it allows us to witness history. Recently, documentaries have been used to open conversations on important topics, increasing awareness of particular issues. For example, *The Cove* put out a call to action to stop dolphin hunting in Japan. On the 100th anniversary of the 1911 factory fire in New York City, the film, *Triangle: Remembering the Fire*, offered the opportunity to appreciate the history of labor reform. Companion viewer guides and websites are an important resource for discussions and community conversations regarding such films (Foster et al., 2008). When David McCullough saw his book, *John Adams*, come to the screen, he offered his thoughts about the experience saying, "...knowing what happened in one's heart as well as one's mind facilitates understanding" and compassion (2009). This guide, with heart and mind, explores the complex narratives surrounding one of our greatest national tragedies and suggests ways to begin these difficult conversations with family, friends and the community. The descriptions, questions and ideas for conversations contained on these pages are meant to begin a conversation not provide answers to these exceedingly difficult questions.

Human beings are natural story tellers (McAdams, 1993). As they connect to other people, they make sense of challenging situations through the sharing of stories. This is particularly important when studying grief and loss. In 1995 authors Harvey, Stein, and Scott studied accounts of Normandy invasion veterans. They learned that developing and telling one's story served as a useful tool for dealing with loss and trauma. Our personal stories, or narratives, are more than a way to describe our lives; these stories also provide a way of ordering our experiences.

What can we learn from watching a film and then talking about it? The narrator or characters in a film emerge as friends, role models, storytellers and reliable advisors. There is an opportunity for self-revelation, problem solving and social support. Connections are made between the viewer and people or characters seen in a film. There are important relationships among the characters. Film is a powerful educational approach and it can complement therapeutic methods as well. Viewers may become inspired to write, paint, photograph or film their own experiences. When people share a viewing experience together, it makes it easier to begin discussing and even debating the important issues (Dewey, 1934, 1938; Kolb, 1984; Yeganeh & Kolb, 2009).

Some films tell one story while others allow the viewer to share in many stories. *REBIRTH* chronicles the experiences of five people after September 11, 2001. These stories are woven together to tell a larger story. The audience learns something very private about them -- their thoughts and emotions on that deadly September day and in the months and years to come. These five individuals have dared to trust the viewer with their very personal reactions and pain. They question, demand answers, get angry, feel sad and somehow learn to move forward and grow. The audience not only enters the profoundly altered world of these five people, but upon self-reflection, sees how they have been changed as well. The film is filled with revelations, and viewers will be inspired to tell their own stories.

This educational viewing guide gives individuals, teachers and other professionals the tools and strategies they need to achieve all they can from this film.

Communication is the process of creating participation, of making common what had been isolated and singular; and part of the miracle it achieves is that, in being communicated, the conveyance of meaning gives body and definiteness to the experience of the one who utters as well as to that of those who listen.

John Dewey, *Art as Experience*, p. 253

References and Resources:

- Boyatzis, C. (1994). Using feature films to teach social development. *Teaching Psychology*, 21, 99-101.
- Dewey, J. (2005 [1934]). *Art as Experience*. New York: Perigee.
- Dewey, J. (1938). *Experience & Education*. New York: MacMillan.
- Foster et al. (2008). Documenting Tragedy and Resilience: The Importance of Spike Lee's 'When the Levees Broke'. *Urban Education*, 43(4), 488-496.
- Harvey, J.H., Stein, S.K., Scott, P.K. (1995). Fifty years of grief: Accounts and reported psychological reactions of Normandy invasion veterans. *Journal of Narrative and Life History*, 5, 315-332.
- HBO and Time Learning Ventures. (2008). *Teaching John Adams*, Teachers Guide. <http://i.cdn.hbo.com/assets/pdf/series/john-adams/teachers-guide.pdf>.
- Kavanaugh, K., Andreoni, V.A., Wilkie, D. J., Burgener, S., Buschmann, M.T., Henderson, G., Hsiung, V., & Z. Zhao. (2011) Developing a Blended Course on Dying, Loss, and Grief. *Nurse Educator*. 34(3): 126–131
- Keen, S. (2011). Introduction: Narrative and the Emotions. *Poetics Today*, 32(1), 1-53.
- Kolb, D. A. (1984). *Experiential Learning: Experience as the source of learning and development*. Englewood Cliffs, N. J.: Prentice-Hall.
- Kolb, D. A. (2000). *Facilitator's guide to learning*. TRG Hay/McBer, Training Resources Group. 116 Huntington Avenue, Boston, MA 02116, <http://www.hayresourcesdirect.com>
- Kolb, A. & Kolb, D. (2006). Learning Styles and Learning Spaces: A Review of the Multidisciplinary Application of Experiential Learning Theory in Higher Education in *Sims, R., and Sims, S. (Eds). Learning styles and learning: A key to meeting the accountability demands in education*. Nova Publishers.
- McAdams, D.P. (1993). *The Stories We Live By: Personal Myths and the Making of Self*. New York: The Guilford Press.
- McCullough, D. (2009). Lecture at Drew University, Madison, NJ. April 29.
- Marcus, A.S. (Ed.) (2007). *Celluloid blackboard: Teaching history with film*. Charlotte, NC: Information Age Publishers.

Marcus, A.S & Stoddard, J.D. (2007). Tinsel Town as Teacher: Hollywood Film in the High School Classroom. *The History Teacher*.

<http://www.historycooperative.org/journals/ht/40.3/marcus.html>

Marcus, A., & Stoddard, J. (November/December 2009). The inconvenient truth about teaching history with documentary film: Strategies for presenting multiple perspectives and teaching controversial issues. *The Social Studies*, 100(6), 279-284.

Russell, WR. (2009). *Teaching Social Issues with Film*. Charlotte, NC: Information Age Publishers.

Sprau, R. & Keig, L. (2001). I saw it in the movies: Suggestions for incorporating film and experiential learning in the college survey history course. *College Student Journal*, 35, 101-112.

Yeganeh, B. & Kolb, D. (2009). Mindfulness and Experiential Learning. *Organizational Development Practitioner*. 41(3), 13-18.

Zull, JE. (2004). The Art of Changing the Brain. *Educational Leadership*, 62(1), 68.

REBIRTH: A Synopsis

REBIRTH takes us on a profound journey; it begins with one of the deadliest acts of terrorism in history, a far-reaching tragedy that took place on American soil but impacted the world. The heart of this journey focuses on people and a place. With striking parallels, we witness healing processes that seem to mirror one another, the renewal and rebirth of five lives and sixteen acres.

The result of nearly a decade of filmmaking, *REBIRTH* follows the transformation of five people whose lives were forever altered on September 11, 2001, and simultaneously tracks, with time-lapse photography, the minute-by-minute evolution of the space where the Twin Towers once stood in New York City. What emerges from this weaving together of two parallel story arcs is a singular experience that is not only emotionally intimate but also spiritually uplifting. The film provides a portrait of how the full spectrum of human emotions -- shock, grief, anger and confusion -- evolves into hope, connection, purpose and renewal.

In the years that have passed since September 11, 2001, the media has focused intently on the event's impact in every sphere of American life, from foreign policy to psychology. *REBIRTH* now turns the focus back on the people, those who so deeply touched the world that day, whose everyday lives and dreams were shattered, and whose stories of rediscovering strength, optimism and meaning are essential to our understanding of how life can continue after such devastation. The film captures a series of five personal dramas as they unfolded from 2002 to 2009. We meet Tim, an office of emergency management responder grappling with guilt after losing his best friends; Brian, a construction worker finding solace in new buildings rising from the wreckage; Tanya, the fiancée of a firefighter whose upended life takes surprising turns; a survivor, Ling, who narrowly escaped from an impact floor and now confronts life-changing scars; and Nick, a high school student who uncovers new directions after the mother who meant everything to him perished.

Their unique stories are raw, constantly shifting and unforgettably real. You become a witness to the physical renewal at the construction site. The human stories become an interwoven portrait of resilience in action; and a vital reflection of the national yearning to remember, honor and restore our dreams.

Telling their Stories: The Five People in the Film

Tanya was about to be married to Sergio, a New York City firefighter, when he was killed in the line of duty on September 11, 2001. A vivacious woman in her 30s of Filipino and German background, Tanya's world was shattered when she lost the man she calls her "soul mate" as they were planning for their wedding and life together. Rocked by heartbreak and visions of what might have been, Tanya's destiny takes unforeseen turns as she begins to integrate her unflinching devotion to Sergio into a new life and unexpected new love.

Tim moved to New York to be part of what he considered the boldest and most revered Fire Department in the world, the FDNY. He soon became best friends with his much-admired mentor, Captain Terry Hatton of the elite Rescue 1. Although Tim had moved into the Mayor's Office of Emergency Management, both men were called to the scene of the World Trade Center on 9/11, where Terry greeted Tim with a warm hug before they went into separate buildings. Soon after, Tim saw World Trade Center One collapse knowing that Terry was on the upper floors, and was left to grapple with survivor's guilt and memories of an incredible friendship.

Brian, a New York City construction worker, became engaged to his wife at the top of the World Trade Center and had beautiful memories of the soaring towers. But on September 11, 2001, all that changed. He lost his youngest brother, a firefighter, when the towers fell. Driven by the urgent need to do something, Brian immediately went down to the site to see if he could be of any help in the massive search and rescue effort. He stayed long past the clearing of debris, to begin the rebuilding. Over the years, the Ground Zero pit became a kind of second home to Brian, a place of both reverence and renewal. He was named a project manager for the reconstruction of the World Trade Center and discovered both the city's grit and his own hard-fought for resilience.

Nick was a high school student with a bright future of limitless possibilities when he lost his mother, the woman he loved and respected as "the glue of our family." She was working in the financial industry on the 104th floor of the World Trade Center on 9/11. He is the eldest of three siblings and was one of the top squash players in the country, but his mother's sudden death sent Nick reeling and tore at the fabric of their family. Coming to grips with loss at the same time as he was growing

up, Nick set out on a personal search to find the best way to honor all that his mother meant to him – a journey that led him from anger to Yale to Wall Street and from unanticipated self-discoveries to family reconciliations.

Ling, a hard-working mother of Chinese descent, worked at the New York State Tax Department. She was on the 78th floor of the World Trade Center when a plane hit the building. Knocked unconscious by the impact, she felt blessed to be among those who escaped the tower with her life, only to later discover she had suffered extensive second and third-degree burns across her body. After spending several months in the hospital, Ling began a challenging, unpredictable, roller-coaster process of recovery. Enduring more than forty operations, Ling learned to approach her newly altered body and precarious health with an inspiring sense of resolve and a love of life in the moment.

The Transformation of Space: If Buildings Could Talk

When Jim Whitaker first approached director of photography Tom Lappin with the idea of *REBIRTH*, it was unclear how such a massive photographic undertaking could even be approached. Although there exists a long tradition of innovative, time-lapse documentaries, including Walt Disney's 1950s classic *The Secret Of Life* and Ron Fricke's earth history *Chronos*, the size and scope of *REBIRTH* were entirely unprecedented, becoming the largest project of its kind.

A 14-camera system was placed across the Ground Zero site and engineered to film 24 hours a day, enduring exposure to summer's heat and winter's freezes, and never interfering with activities in the construction site. When the project began in 2001, Lappin made the decision to use 35mm film, which at the time was the state-of-the-art choice for maximum quality and durability.

The cameras, originally designed in 1919 by the Mitchell Camera Corporation for military applications, shoots one frame every five minutes. Using specially designed electronic controls and multiple lenses; both close-up and wide-angle views can be captured. To insure the cameras' functioning in all kinds of weather conditions, their unique housings were outfitted with titanium-surface glass windows, miniature heaters and dehumidifiers. Four of the camera units were solar-powered.

Keeping the system operational required reloading the film every 20 days, a process that can take up to 8 hours. This is a significant amount of time considering that 20 days of filming translates into just four minutes of actual footage.

The footage from this extraordinary system leaves viewers feeling as if the new buildings at World Trade Center are rising around them. That is a crucial part of the *REBIRTH* story. And the cameras will continue to film the progress of the World Trade Center site until 2015.

Trauma and Loss: At the Heart of Their Stories

“No one ever told me that grief felt so like fear. I am not afraid, but the sensation is like being afraid. The same fluttering in the stomach, the same restlessness, the yawning. I keep on swallowing. . . There is a sort of invisible blanket between the world and me. I find it hard to take in what anyone says. Or perhaps, hard to want to take it in . . . ”

C.S. Lewis, *A Grief Observed*, 1963, pg.1

The words of C.S. Lewis capture the feelings that so often accompany loss. There is a sense of losing one’s mind, of being alone and believing that no one else can understand or even appreciate one’s experience. Few things in life are as painful as the sudden, tragic death of a loved one. There is no opportunity to say goodbye. Traumatic losses can be untimely or violent, or surrounded by mass destruction and multiple deaths. Most of us will experience the sudden, traumatic loss of a loved one at some point in our lives; for thousands of family members and friends, September 11, 2001 was that point.

As you watch *REBIRTH* you will see how the individuals’ reactions to traumatic loss vary from person to person. Survivors experience the physiological, cognitive and emotional reactions to trauma and grief with great intensity. At times these reactions seem to exist almost simultaneously, rapidly shifting from grief to trauma. These reactions feel unpredictable and yet they seem to precipitate each other. This can further overwhelm one’s capacity to cope.

It is the intersection of trauma and loss that defines this powerful experience.

Trauma precipitates feelings of horror and anxiety on the one hand and emotional numbness and a sense of disconnection on the other. Some people cannot remember significant aspects of the event, while others are flooded by memories that seem to replay painful images over and over. Because of their sudden occurrence, traumatic deaths represent an assault to humans, and some people develop PTSD following a traumatic loss.

Grieving includes strong feelings of yearning or longing for a loved one. It is an attempt to fill

the empty space in hearts and minds. With traumatic loss this yearning often causes us to think of painful images of the traumatic event, further complicating the grieving process. The bereaved often speak of a generalized pain or heaviness in their chest, feeling depressed and hopeless about the future, and finding that things which were once important do not matter any more. They may cry easily, lose interest in eating, or experience physical discomfort.

The terrorist attacks of September 11, 2001 forced us to deal with the powerful intersection of trauma and loss in order to begin the healing process. There is not only the loss of people and places, but also a loss of our way of life: loss of income, loss of freedom, loss of security and trust. Things will not go “back to normal” – instead there will be a “new normal.”

Three Cautionary Tales

As you witness the journey of the five individuals in the film, be aware of the myths that surround grief and loss in our society: the need to define stages or markers to gauge our recovery, searching for closure and erasing painful images.

Stages are not the markers of grieving. Phases or stages only suggest there is a prescribed, optimum way to work through the bereavement process. It also suggests that one can only move forwards or backwards. Resolving is another word frequently used to address the grieving process. Resolution implies that one is finding a solution. Grief is a journey that begins with loss and takes many twists and turns. Grief work, traumatic or otherwise, requires a holistic view of the world. There is no one starting point nor is there an endpoint. The grieving process is shaped by a number of factors: our previous experiences, attachment to significant others, the nature of the loss experience, age, and the support of people in our lives. The process is much more circular, more like a feedback loop than a linear path.

Closure is a word often used to define an event or occurrence that leads to “the act of closing or condition of being closed.” We hear media reports pronounce that families search for “closure” when remains are found, bodies are identified, or when justice is served. Is such a physical event really the end of the painful mourning process? And does it really facilitate

moving forward? It is human nature to seek a way to end our pain, but the identification of a signature event that pronounces “no more suffering” may be wishful thinking. Mourning is one of the greatest human challenges. As we are confronted with our mortality, we must acknowledge that someone who is an important part of our lives is no longer there. We want to end the discomfort to “move on” and purge the pain from our lives. But it is not that simple. We want to be guided, we want someone to tell us how to make it better, and then when we are not better, it is confusing. Grievers may ask, “Why can’t I feel better? What is wrong with me?” Dwindling expressions of support from friends and family who expect us to bounce back and “move on” may complicate the healing process.

Consider replacing “closure” with the more appropriate concept of “integration.” To integrate is “to make into a whole by bringing parts together,” “to unify.” The rituals, events and visitation are just the starting point. These events help to confirm the reality of a loved one’s death, but the real work of integrating the loss into the tapestry of one’s life is just beginning.

Be cautious of others who may be eager to erase history. We do not want to eliminate or eradicate the images of the person or place who is no longer with us. Society wants us to feel better by editing sights and sounds that serve as painful triggers. There is a danger in hiding or removing reminders of those we have lost; it feels as if the people and places “never existed,” as a result we deny our own history. When a death occurs in a family, we do not hide, or discard photographs or videos of our loved ones. In fact, many of us are so fearful we will not remember the faces or voices of those we love that we create memory books and remembrances.

A Guide for Viewing and Discussion in Educational Settings

While *REBIRTH* is a film of hope and resilience, it is also important to recognize that viewers will have different reactions to its emotional content. People have varied reasons and motivations to see this film. Some want to honor those who lost so much on that day, others want to gain a better sense of the tragedy that will live on in our individual and collective memories. Bearing

witness to the stories of those who have endured painful experiences can evoke a wide range of feelings in the audience. This is a natural response to such situations.

Regardless of why you have decided to see *REBIRTH*, there are some suggested guidelines that may be helpful for everyone in the audience: families and friends of those who were lost in the terrorist attacks, those who survived by escaping, those who witnessed the events from near or far, or through the media. In short, we must exercise self-care and realize that we can relive and re-experience some elements of that day.

First, Take Care

It is helpful to screen *REBIRTH* for people in their natural work or school groupings: a course, class, friends, book discussion group, work colleagues and others who know each other and/or feel comfortable when watching a film that tells a real and very moving story.

Taking time to talk about the film before and afterwards, discussing thoughts and reactions, is a crucial part of the process of caring for others and one's self.

Understand that some people will return to the feelings they experienced on September 11th: sadness, tearfulness, shock, or disbelief. We have heard many audience members say, "I still can't believe this happened." Current affairs can also cause shifts in our reactions. The events involving Osama bin Laden in the spring of 2011 may evoke a sense of relief or justice but they can also reawaken feelings of sadness and loss. As one high school student told his widowed mother, "This week we are 9/11 kids all over again."

There are some special considerations for all viewers to think about.

- If you are still feeling very upset or overwhelmed by the events of 9/11; i.e. difficulty sleeping, trouble concentrating at work or school, or
- Can't seem to get thoughts and images of September 11th out of your mind, it may be best for you to wait and view this film at a later time.

Some people chose to “move on” very quickly after 2001, seemingly unfazed by the fact that they may have been in harm’s way on September 11th. These individuals tend to avoid or minimize any discussion about that day or quickly change the subject when it comes up in conversation. For these folks, it is possible to experience new feelings for the first time. This happened to some World War II veterans as they relived D-Day watching Steven Spielberg’s film, *Saving Private Ryan*.

For those who have experienced loss or another crisis since September 11, 2001, viewing this film may not only reawaken feelings from September 11th but also the losses or crises that followed in the subsequent years.

Consider “self care” strategies to provide relief and counter-balance any uncomfortable feelings. Self-care is the first step of healing and recovering from any traumatic event. There is no prescribed time frame or series of stages, every person has different life experiences and deals with trauma and loss in a very different way. Think of approaching self-care through the five senses: see, touch, smell, taste, and hear the comforts in the world around you. Suggest to your audience that they share their thoughts and feelings, be with friends, read a favorite book before bed, enjoy a favorite food or drink, play peaceful or relaxing music, give and get physical contact, look at calming images, and depending on one’s beliefs, pray or meditate.

Find sanctuary in the world. Recovery after witnessing or experiencing loss or trauma begins with safety, and therein lies the significance of the word sanctuary. During the Middle Ages, sanctuaries were asylums, places of safety and protection for those in danger. These were sacred spaces and also provided a physical place of refuge and respite. Propose to your viewers that they look for their own sanctuaries.

Strategies and Suggestions for Viewing *REBIRTH* in Educational Settings

It is important for educators to preview *REBIRTH* before screening it in the classroom. This is crucial for teachers as well as students. It also helps to create a sound educational experience, a safe space in the classroom and a discussion that builds on the teaching points in the film. In addition, instructors should identify 2-3 specific objectives for using the film that directly relate to their course and/or educational goals.

The information below is offered as a guide for presenting, screening and discussing the film. The format and strategies can be adapted for each group, depending on the purpose of the screening and how it relates to course/class objectives and goals. Educators should allow at least two hours and 15 minutes for introductions, screening and post-film discussion.

1. Take care of any course/class issues prior to the start of the film (attendance, collect papers, etc).
2. Introductions:
 - a. Facilitator
 - b. Members of the audience/class
 - i. *Random Introduction* exercise (for groups of less than 30)
 1. "I'd like you to introduce yourselves, your name, what you do (or where you live), and one thought you had coming to class today (or about today's class)."
 2. "Who would like to begin?" [select person who volunteers]
 3. After the first volunteer introduces him/herself:
 - a. "Thank you...[use name]"
 - b. If appropriate, make a comment on the individual's introduction
 - i. I'm sure you're not the only one feeling ..
 - ii. That's an important point. . .
 - iii. Yes, we all worry about traffic, glad you're here.
 - c. Ask who he/she would like to hear from next [gesture to the rest of the class]
 - c. The film, *REBIRTH*: a film of hope, healing and resilience that follows the journey (2002- 2009) of 5 individuals post 9/11:
 - Tanya, lost her fire-fighter fiancé
 - Nick, 17 years old, lost his mother
 - Tim, NYC Office of Emergency Management, was with the FDNY and lost two good friends
 - Brian, a construction worker, lost his fire-fighter brother
 - Ling worked in the WTC and was injured in the attacks
 - Time-lapse footage of the rebuilding of the WTC site is integrated throughout the film.

Specific information when viewing the film:

- Run time is approximately 1 hr 35 minutes
- There are no graphic images of the attacks
- There are auditory clips from 9/11/2001
- Different aspects of the film can serve as reminders of personal experiences (beyond 9/11)

3. Insuring a comfortable and safe space for the audience:

a. Indicate how people were directly or indirectly affected by 9/11 attacks

- After introductions, point out how people were affected by 9/11 (in NY, NJ, NY metro area and the rest of the country and the world).

“There is a ripple effect with any disaster or community crisis. For each person who died (almost 3000) on 9/11 there were parents, children, spouses, family members and friends who suffered a loss from 38 states and 56 countries. The number of people *directly* affected could be as high as 30,000. Those indirectly affected, neighbors, co-workers, classmates of children who lost a parent, could easily double that number.”*

*See appendix at the end of this guide to further adapt this part of the presentation to your geographic region.

“As we think about the ripple effect from this tragedy, some people in this room may have been directly or indirectly affected. If this brings back painful memories, triggers thoughts from 2001, please take care of yourself. If you need to take a break or leave the room, or think that watching the film may be too difficult, that’s okay. You can come and go as you need to.”

b. Self-care Reminders

- “For anyone who watches an emotional film, be mindful of the activities that help you cope with uncomfortable feelings: being aware of your reactions, releasing tensions in your body, slow deep breathing.”

4. Preparing to watch the film

- “As you watch the film, you will be aware of what is happening on the screen, the images, the story and sounds. However, be mindful of your own responses as well -- your body, your thoughts, and your emotions. Do they change at any point of the film? When does that shift occur?”
- “So, before we begin, just close your eyes for a moment and take a self-inventory.”

5. Screening the film

Begin the film and make sure that all cell phones are tuned off and sound is appropriately adjusted.

Monitor the room and determine if anyone is having a particularly difficult time or if anyone has left the room.

Once the film has ended, slowly raise the lights in the room as the film credits finish. Give people a few moments before you begin to speak.

Note: Taking a break: depending on the time frame of the course, you do not want the break to be too long or immediately after the film as people will discuss their reactions outside of the classroom. If you do not plan to offer a break, be sure that people “break in place” and get up, move, breathe deeply and eat if they brought food with them.

6. Post-film Discussion:

See ideas for specific questions in the following section.

7. Appreciating the ‘after-life’ of the film:

- “Any story that moves you, or reminds you of your own life, will linger in your thoughts tonight, tomorrow and perhaps during the rest of the week.”

“This is a common experience. Use these thoughts to inform your own journey (or assignment for the course). Think about when the thoughts occur and what precipitates them. You might have new ideas or recollections as well. Jot them down.”

8. At the end of the session, offer self-care again:

- “Remember to take care.”
- “Here is a care-package as your reminder” (give a token bag of chocolates, lollipops, etc).

Note: Organization leadership may want to identify a professional or staff person who is able to assist those who choose to leave the screening.

When we become aware that we do not have to escape our pains, but that we can mobilize them into a common search for life, those very pains are transformed from expressions of despair into signs of hope.

Henri Nouwen (1932 – 1996)

Questions for Discussion, Conversation and Journaling

Your Personal Experience

First, think about the sensory experience of the film. What were you feeling in your body. What was your “gut” reaction?

- Some people experience upset stomachs, sweaty palms, tension, fast breathing and heart pounding at various points during the film, especially in the first 20 minutes.
- These are common bodily responses to fear or remembering a frightening experience.

What emotions did you experience? Describe them. Did they shift or change at different points in the film?

What thoughts did you have as you watched the film and as you listened to the people in the film tell their stories?

As you think about the film, what stands out? Give a reason why you identified that particular moment.

What is your overall feeling after watching the film?

What did you learn from viewing this film that you did not know before?

What did you learn about loss, grief, resilience and healing?

Listening to Tim, Tanya, Nick, Brian and Ling

What did you see as defining characteristics and ways of healing in each of the people in the film?

How did they differ?

How were they similar?

Did they find sanctuary as they healed from their losses?

How did they find their sanctuary?

Where or what was the sanctuary in their lives?

How did they memorialize and commemorate their loved ones?

In the film, how does that evolve over the years?

Who or what did they find as their supports?

Did you feel a shift from sadness to hope and healing?

If so, when did that happen?

What images made you smile? Made you laugh?

What thoughts did you have as you listened to the people in the film tell their stories?

Which of the people in the film would you want to talk to?
For what reason?
What question(s) would you ask them?

For Young Adult Audiences

The following section offers some ideas for discussion points and questions post-viewing with older high school or college students. Be mindful that they may have limited or no memories of September 11, 2001. Remember to determine if anyone has had a personal experience with 9/11 before discussions begin.

- Explore how the viewers responded to the film.
 - How did they react -- physically, emotionally, and cognitively?
 - What did others do? Consider friends, family, teachers, coaches.
 - How might this affect their relationships at home and at school?

- Ask them to share their impressions and reactions to the people in the film.
 - Share with their families and have parents/grandparents tell the story of their own difficult times (WW II, JFK, Cuban Missile Crisis, natural disasters, illness, civil rights)

- Ask them to identify themes relevant to their own experiences
 - How does 9/11 differ from other experiences?
 - What themes and concepts are important to them?
 - Capture their thoughts through writing, drawing or talking

- Describe the healing and self-care strategies they use
 - What works for them, what doesn't?
 - What worked for the people in the film, what didn't?
 - Who can they go to for help, support, and a listening ear?
 - What keeps them going?

- Ask what they have learned since September 11th.
 - About themselves.
 - About their families.
 - About their friends.
 - About the world.

More Than a Film: The Mission of Project Rebirth

As production of *REBIRTH* began, it was clear to all involved that this film had the potential to make a greater contribution, one that would specifically address how human beings can not only cope with but also grow in the wake of disaster and loss. Simultaneous to the start of filming, a Board of Directors was recruited and the group formed a non-profit entity known as Project Rebirth, to manage both the production and a broader philanthropic mission of honoring and addressing the vital living history of those coping with disaster.

Brian Rafferty, co-founder of the global investor relations firm Taylor Rafferty, joined the Project Rebirth team as Chairman of the Board. He not only focused on completing the film, but also generated as much positive social impact as possible from the film and Project Rebirth's unique film library. Rafferty and Whitaker met in intensive sessions over six months to develop a long term strategy that would best respect the events of 9/11 and resonate most powerfully with the film and the filmmaker's vision. Project Rebirth's strategy and tactics were the outcome of these sessions, and since then, have served as a clear map for steadily advancing the overall project which includes:

- The creation of *REBIRTH*, the not-for-profit feature film that tells the story of the resilience of the human spirit in the face of the damage and destruction of 9/11, the proceeds of which will be reinvested to advance projects that educate people about the lessons learned from our response to 9/11;
- The preparation of a permanent, multi-screen installation at the National 9/11 Memorial & Museum and short films about all nine of the individuals filmed by Project Rebirth;
- Founding the Project Rebirth Center to develop and provide new multi-media tools to aid the therapists, academics, First Responders and others working with people recovering from disasters and violent conflict, as they confront the trauma of the past and build new futures.

The profits from the film will be reinvested into helping people, specifically younger generations, to help them remember and learn the lessons that emerge from responding to 9/11. The Rebirth team began looking into professional groups that were trying to better understand mass traumas similar to 9/11— psychologists, doctors, nurses, firefighters, law enforcement, researchers, the military, and educators. They learned that although people and communities were recovering from the trauma and grief of mass disasters, there was very little information being shared about what had been learned. They also discovered that the *REBIRTH* interviews were unique in terms of a long-term public film record of individuals recovering from loss and trauma.

The Rebirth team saw that they had a great opportunity to help people dealing with loss and trauma by combining the powerful narratives of the film with the professional expertise of first responders, health professionals, researchers, and educators. The Project Rebirth Center will offer unique multi-media tools and access to fellow professionals that will be delivered directly to the affected communities, tools that add to the knowledge base and skills of the professionals and people that will be there with them over those years.

In addition, to help develop the Project Rebirth Center, the team has partnered with the NYPD Executive Training Unit and the Arlington County Virginia Fire Department, along with two renowned New Media Teaching and Learning Centers at Columbia University and Georgetown University. The goal is to explore the film's potential to inform, enlighten and help professionals prepare for future disasters and better understand the impact of wide-scale trauma on human lives, communities, society and culture.

ABOUT THE FILMMAKERS

JIM WHITAKER (Director/Producer) founded Project Rebirth shortly after the attacks of September 11, 2001, and placed the first 35-millimeter time-lapse film cameras at the WTC site on March 11, 2002 – the six-month anniversary of the attacks. Project Rebirth now has 14 cameras documenting the historic rebuilding of the World Trade Center site. Jim has also interviewed nine people who were impacted by the event and has recently spent more than a year and a half completing the Project Rebirth documentary, which combines the minute-by-minute redevelopment of the site with the first long term film record of people coping with grief and trauma. He is currently the Chairman and Producer of Whitaker Entertainment at Walt Disney Studios.

Previously, Jim was the President of Motion Pictures at Imagine Entertainment and completed such notable films as *8 Mile*, *Friday Night Lights*, *Cinderella Man*, *American Gangster*, *The Changeling* and many others. Jim began his career as a documentary filmmaker to raise money for nonprofit organizations. He wrote and directed *Loaded*, an award-winning public service announcement against drinking and driving, in memory of a Georgetown University classmate.

DAVID SOLOMON (Producer) has spent the past ten years working at Forest Laboratories, a New York based pharmaceutical company, where he is currently the Senior Vice President, Corporate Development & Strategic Planning.

Prior to joining Forest, he spent ten years working in the film business in New York and Los Angeles. David spent three years practicing entertainment law at Paul Weiss Rifkind Wharton & Garrison. In 1995, David moved to Los Angeles to work as Director of Creative Affairs at Paramount Pictures, overseeing development and production of feature films for the studio. He left Paramount in 1997 to work as an independent producer with Davis Entertainment, based at 20th Century Fox, and in 2003, David produced the feature film, *Paycheck*, directed by John Woo and starring Ben Affleck and Uma Thurman. David serves on the Board of Directors of Lincoln Center Theater and the Municipal Art Society and on the Executive Board of the Yale Dramatic Alumni Association. David has also served as a member of the Yale University Council Committee on Theater at Yale and has participated in the National Advisory Council for Fine and Performing Arts for Horace Mann School

in New York City. David graduated *summa cum laude* from Yale College and received his J.D. from Yale Law School, where he was a Senior Editor of the Yale Law Journal.

TOM LAPPIN (Director of Photography) is a New York-based cameraman and has been making films for more than 25 years. He has worked on numerous feature films such as Martin Scorsese's Academy Award® winning *The Departed* and *Gangs Of New York*. Tom's career has included a variety of films from Meryl Steep's *The Devil Wears Prada* and Jodie Foster's *Flightplan* to Terry Gilliam's *12 Monkeys*. His most challenging film project has been *REBIRTH*, on which he has been working with director Jim Whitaker since the film's inception.

KEVIN FILIPPINI (Editor) began his career working on commercials and a variety of short films, including the Oscar®-nominated short *Most*. Inspired by his award-winning community service work in Chicago, he transitioned to editing socially and environmentally conscious projects for organizations such as Global Green USA, the Democratic National Committee, and the Brent Shapiro Foundation for Drug Awareness. Documentary credits include: *The Dance*, *Kiss Symphony*, *Nihi* (A biography of Titus Kinimaka), and *Jimi Hendrix: The Last Experience*.

BRAD FULLER (Editor) began his career as Associate Editor on Errol Morris' first film, *Gates of Heaven*. He has worked with Morris several times since including *Vernon, Florida; A Brief History Of Time; Fast, Cheap and Out Of Control* and *Standard Operating Procedure*. Fuller's other credits include Gary Oldman's *Nil By Mouth*, Nathaniel Kahn's Oscar®-nominated short *Two Hands* as well as *Every Little Step* and *Countdown To Zero* which screened last year at Sundance. Brad was the final editor for *REBIRTH*.

DANIELLE BEVERLY (Field Producer) began her career at a Chicago's PBS affiliate after graduating with an MFA in Filmmaking from Columbia College, Chicago. She has since worked as a Producer and Director for PBS and cable, an independent filmmaker, a Professor in Filmmaking, and a cameraperson on national social issue documentary projects.

As Field Producer for *REBIRTH* since its inception, Beverly first located the film's subjects, and then worked with the filmmaking team to document the unfolding events in their multi-year journey.

Beverly's first documentary feature as Director/Producer/Cameraperson, titled *Learning To Swallow* (2005), follows an artist with bipolar disorder, as she struggles to rebuild her life after a suicide attempt destroys her digestive system. The film premiered in competition at The Silverdocs Documentary Film Festival, and went on to screen internationally, as well as travel to small rural communities on the Southern Circuit film series. Beverly also produced the ITVS International Global Perspectives documentary series *True Stories: Life In The USA* hosted by Danny Glover, which airs in Bahrain, Colombia, Hong Kong, Indonesia, Malawi, Peru, and other developing countries. Beverly is currently directing and shooting her social issue documentary that follows a changing Georgia neighborhood over the course of three years. She is a Visiting Professor in Filmmaking at The University of Notre Dame and lives in Chicago.

JOHN ZECCA (Production Sound) has traveled the world recording sound for documentary films for nearly 30 years. He's worked on films exploring topics as varied as China's "open-door" policy, hemophilia in Africa, and the American Ballet Theatre's recent visit to Cuba. His work has appeared on PBS, the BBC, and ARTE France. A member of the Cinema Audio Society, John has taught sound and video workshops in India and lectured in sound design at the New School in New York City. He considers his work on *REBIRTH*, in which he followed those profiled in the film for nearly a decade, to be one of the great privileges of his career.

PHILIP GLASS (Composer) has, through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen and David Bowie, had an extraordinary and unprecedented impact upon the musical and intellectual life of our time.

The operas – “Einstein on the Beach,” “Satyagraha,” “Akhnaten,” and “The Voyage,” among many others – play throughout the world’s leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award®-winning motion pictures such as *The Hours* and Martin Scorsese’s *Kundun* while *Koyaanisqatsi*, his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since *Fantasia*. His associations, personal and professional, with leading rock, pop and world

music artists date back to the 1960s including the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music -- simultaneously.

Glass was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe to study with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer.

The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, and develops.

There has been nothing “minimalist” about his output. In the past 25 years, Glass has composed more than twenty operas, large and small; eight symphonies (with others already on the way); two piano concertos and concertos for violin, piano, timpani, and saxophone quartet and orchestra; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris’s documentary about former defense secretary Robert McNamara; string quartets; a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

Credits

Proceeds from *REBIRTH* will help first responders and others support communities impacted by trauma and future disasters.

Learn more and find out how you can help.

www.projectrebirth.org

Directed by	JIM WHITAKER
Produced by	JIM WHITAKER DAVID SOLOMON
Director of Photography	THOMAS LAPPIN
Edited by	KEVIN FILIPPINI BRAD FULLER
Field Producer	DANIELLE BEVERLY
Production Sound	JOHN ZECCA
Original Music Composed by	PHILIP GLASS
Title Sponsor	RAFFERTY FAMILY
Title Partners	STUART FRASER KEEFE, BRUYETTE & WOODS, INC. SOLOMON FAMILY KODAK
Participating Sponsors	AMERICAN EXPRESS DELUXE ENCORE HOLLYWOOD PAUL, WEISS, RIFKIND, WHARTON & GARRISON, LLP ALFRED P. SLOAN FOUNDATION TELOS CORPORATION WOLF BLOCK SCHORR & SOLIS-COHEN, LLP WOOD FAMILY

FINAL THANKS

The Filmmakers wish to express their profound appreciation to the people, and their families, who have so generously shared their lives with us during the past nine years:

DEBBIE ALMONTASER
TIM BROWN
NICHOLAS CHIRLS
CHARLES COOK
LARRY COURTNEY
JOSEPH KEENAN
BRIAN LYONS
TANYA VILLANUEVA TEPPER
LING YOUNG

9/11 by the Numbers*

How a Community and Nation were affected

The initial numbers are indelible: 8:46 a.m. and 9:02 a.m. Time the burning towers stood: 56 minutes and 102 minutes. Time they took to fall: 12 seconds.

- Total number killed in the attacks **2976**
 - World Trade Center North 1470
 - Flight 11 87
 - First Responders 441 (FDNY, NYPD, PAPD)
 - World Trade Center South 694
 - Flight 93 (Shanksville, PA) 40
 - Flight 77 59
 - Pentagon 125
 - Flight 175 60
- Number of firefighters and paramedics killed: **343**
- Number of NYPD officers: **23**
- Number of Port Authority police officers: **37**
- Number of WTC companies that lost people: **60**
- Number of employees who died in Tower One: **1,470**
- Number of employees who died in Tower Two: **694**
- Number of employees lost at Cantor Fitzgerald: **658**
- Ratio of men to women who died: **3:1**
- Age of the greatest number who died: **between 35 and 39**
- Number evacuated by water in 6-7 hours, according to the Coast Guard, **300,000-500,000**. One ferry company transported 158,502 evacuees, the largest waterborne evacuation since a flotilla of civilian craft saved more than 300,000 British soldiers trapped on the beaches at Dunkirk, France, in 1940.
- Number of people who work in the Pentagon: more than **25,000**
- Number of people who were in the attacked area of Pentagon: **800**
- Number of people in each tower when attacks began: **5,000 to 7,000**
- Number of people who lost a spouse or partner in the attacks: **1,609**
- Estimated number of children who lost a parent: **3,051**
- Percentage of Americans who knew someone hurt or killed in the attacks: **20**
- FDNY retirements, January–July 2001: **274**
- FDNY retirements, January–July 2002: **661**
- Number of firefighters on leave for respiratory problems by January 2002: **300**
- Number of FDNY vehicles destroyed: **98**
- Tons of debris removed from site: **1,506,124**
- Days fires continued to burn after the attack: **99**
- Jobs lost in New York owing to the attacks: **146,100**
- Economic loss to New York in month following the attacks: **\$105 billion**
- Estimated cost of cleanup: **\$600 million**
- Total FEMA money spent on the emergency: **\$970 million**
- Amount of money granted by U.S. government to overhaul lower Manhattan subways: **\$4.55 billion**

Victims from 38 states

New York	1,747
New Jersey	694
Massachusetts	92
Virginia	81
Connecticut	65
Maryland	50
California	49
Pennsylvania	30
DC	11
New Hampshire	10
Illinois	9
Texas	6
Florida, RI	5 each
ME, GA, ALA	4 each
LA, NC, OH	3 each
KS, DE, MO, HI, MI, OK, CO	2 each
NE, NV, MS, KY, NM, AZ, OR, IA, UT, ID, WI	1 each

Victims from 56 Countries including:

United Kingdom	67
India	41
South Korea	28
Canada	24
Japan	24

*Adapted from *New York Magazine*. 2002. 9/11 by the Numbers.

<http://nymag.com/news/articles/wtc/1year/numbers.htm>

Cauchon, Dennis. 2002. For many on Sept. 11, survival was no accident

<http://www.usatoday.com/news/attack/2001/12/19/usatcov-wtcsurvival.htm>

National 911 Memorial and Museum www.911memorial.org

Quarantelli, E. 2004. Disaster Research Center at the University of Delaware,

http://www.semp.us/publications/biot_reader.php?BiotID=23

Pyle, Richard. 2006. Associated Press. Museum Tells Story of 9/11 Evacuation

September 11th, 2001 Victims, website memorial, last update - Sept. 21, 2002.

http://www.StateMaster.com/graph/crime_terrorism-victims-9-11

For additional information about this guide, contact Donna A. Gaffney, DNSc, PMHCNS-BC, FAAN, Advisor for Education and Research at donna.gaffney@projectrebirth.org