



If I Could Stay / Si Pudiera Quedarme

STUDY GUIDE

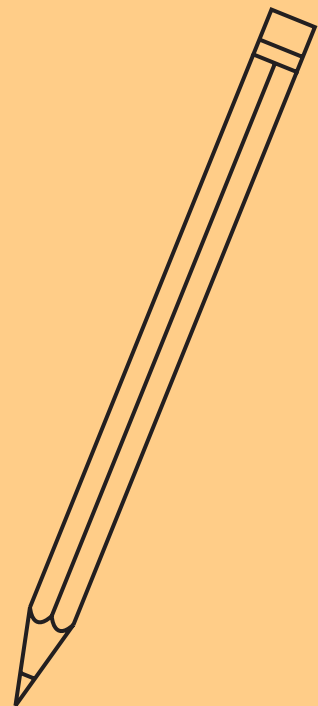
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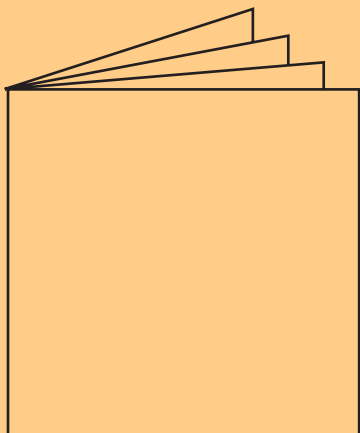
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About the Film

If I Could Stay / Si Pudiera Quedarme is a heart-wrenching and inspiring story of two undocumented Latinx mothers, Jeanette and Ingrid, who courageously enter local churches to evade deportation and protect their families. Over five years, they must face the constant threat of Immigration and Customs Enforcement (ICE) raids while fighting for their legal status and inspiring allies in the predominantly white faith communities. Through an intimate and raw lens, the film showcases the unwavering strength, love, and sacrifice of these mothers, who risk everything to keep their families together in the country they call home. **If I Could Stay / Si Pudiera Quedarme** is a call to action and a powerful reminder that providing Sanctuary is not just an act of charity, but a crucial act of social justice.

Teaching the Film

It is important for young people to get involved in issues like immigration because they bring fresh perspectives and energy to important social issues. Their involvement ensures that future policies consider their views or help shape them. Additionally, engaging in civic issues at a young age helps develop lifelong habits of active citizenship and community engagement.

Help students to deepen their understanding and empathy toward immigration issues as they apply these themes: Identity, Belonging, Resilience, Empathy, and Sacrifice. We encourage educators to have students reflect on challenges that immigrants face at the personal, societal, and global levels and use the film as a tool to foster critical conversations about social justice, allyship, and advocacy.

Create a Safe Space: Inform students that they will engage in discussions about immigration and how it can affect our ability to understand one another and complex issues. Creating an environment where students are comfortable discussing complex and sensitive topics is important. Many students may have direct or indirect immigration stories to contribute. Be sensitive to this and create a safe space where they can share or opt not to share.

Subject Areas

- **Activism**
- **Immigration**
- **Journalism**
- **Latin American Studies**
- **Political Science**
- **Religion**
- **Social Studies**
- **Spanish**
- **Women and Gender Studies**

Trigger Warnings: This documentary contains sensitive or emotional content about immigration. Let students know ahead of time. Discuss how certain scenes might be intense or upsetting for some students, but also explain why it is important to engage with these difficult realities.

Provide Support: Some students may feel emotional or triggered by the documentary, especially if they or their families have lived through similar experiences. Make it clear that it's okay to take a break, and offer opportunities to discuss their feelings with you or the class in a supportive environment.

DIRECTORS
Theo Rigby
Florencia Krochik

(USA 2024),
Spanish and English
76 min



Pre-Viewing Topics

Begin by providing some geographical context about immigration and emigration. Use the maps found on the website to help students understand migration and emigration patterns and reasons why people immigrate (e.g. war, economic opportunity, family reunification).

Website visit: [MigrationPolicy.Org](https://www.migrationpolicy.org)

Define Key Terms: Ensure that students are familiar with the key terms below.

Vocabulary Activity: For each word, have students write how they heard the word being used previously. Then, rewrite the word's definition in their own words. Write synonyms or related words. Sketch a representation of the word. During the film, add more information about the key terms.

Immigration: The process of moving to live in a different country, usually to seek a better life, education, or work.

Undocumented: Refers to people who live in a country without the legal status or permission required by the government, such as a visa or residency status.

Sanctuary: A place that offers safety and protection, often used to describe cities or institutions that protect undocumented immigrants from being arrested or deported.

Refugee: A person who is forced to leave their home country because of war, violence, or danger, and seeks safety in another country.

Refuge: A safe place where someone can go to escape danger or find protection, often used for people who are fleeing from war, violence, or natural disasters.

Asylum: Protection given by a country to someone who has fled their home country because they are being persecuted or threatened for reasons such as their race, religion, or political beliefs.

Deportation: The act of forcing someone to leave a country because of their undocumented status.

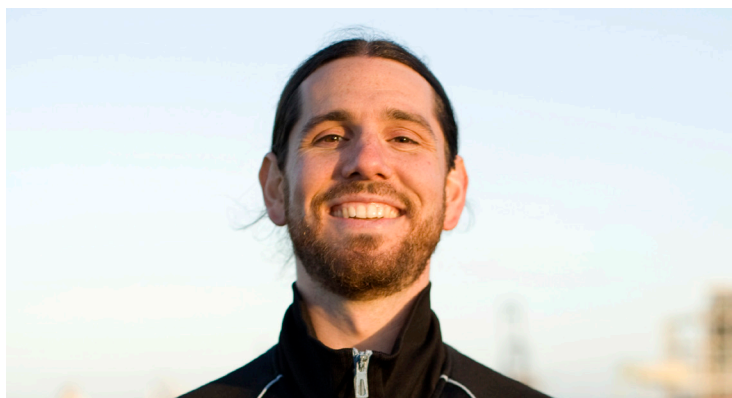
Borders: The dividing lines or areas that separate one country from another.

Citizenship: The status of being a legal member of a country, with rights such as voting and responsibilities like following the law.

Reform: Changes or improvements made to laws or systems, often to make them fairer or more effective. Immigration reform refers to changing laws to address issues pertaining to immigrants such as citizenship and border control.



Presenter Bios



Theo Rigby is a director, cinematographer, and interactive storyteller based out of San Francisco. He has been creating stories focusing on the immigrant experience in the U.S. for over the last decade and is the founder of iNation Media. Theo recently directed and shot **Waking Dream**, a six-part series following a diverse cast of young undocumented people with DACA permits. The series was funded by ITVS, premiered on Indielens Storycast, and is currently reaching wide audiences through a multi-platform impact campaign. Theo also directed **Immigrant Nation**, a series of short films about immigration in the U.S. including **The Caretaker**, **The Mayor**, and **Marathon**, as well as an online storytelling platform, and series of live storytelling events. **Immigrant Nation** has been showcased on the New York Times, nationally broadcast on POV, shown at Ellis Island, the 2014 New York Film Festival, and 2012 Cannes Film Festival. The project received a MacArthur Documentary Film grant, as well as a Tribeca Institute New Media Fund grant. His film, **Sin País (Without Country)**, won a Student Academy Award, has screened in over 30 film festivals, and was nationally broadcast on PBS' Independent Documentary Series, POV, in 2012. Theo graduated with a M.F.A. in Documentary Film from Stanford University and before making films was an award-winning photojournalist working for major newspapers and magazines around the world.



Originally from Argentina, **Florencia Krochik**'s past work has been supported by the Sundance Institute, the Gotham Film & Media Institute, Women in Film and Film Independent. Florencia has tied her personal experiences as an immigrant into her career as a filmmaker, bringing personal human stories to life, both to raise awareness and activate change.

Her first feature documentary film, **The Rest of Us** (2021), followed the lives of a group of undocumented youth over an eight year period and was the Closing Night Film at the Downtown Los Angeles Film Festival where it also won "Best Picture".

In addition to her work in Documentary, Florencia has directed commercials and branded content focusing on the stories of underrepresented communities, including campaigns for Doordash, Target and Ebay.



Discussion Questions

1. What do you think is the most important message of the film?
2. What sacrifices do the film subjects make to stay together as a family? How do their sacrifices affect their relationships (e.g. Ingrid and her partner, Jeanette and her children)?
3. What were some of the reasons that participants in the film became refugees?
4. What might be other reasons that people become refugees?
5. How does the theme of family contribute to the decisions Jeanette makes about her future?
6. Do you know someone who has had a similar experience of making a hard choice to protect or support their family?
7. How does the threat of separation impact immigrant children and families? Provide examples from Jeanette or Ingrid's story.
8. What is empathy? What examples from the film demonstrate people showing empathy toward immigrant families?
9. What can be done within school and neighborhood communities so that immigrants feel more welcome and included?
10. Despite the hardships portrayed in the film, what examples of resilience or hope did you notice? How can resilience inspire others facing similar challenges?
11. What keeps people motivated to keep fighting for their right to stay in a new country?
12. How did the film deepen your knowledge of immigration and the stories these brave humans shared?
13. What legal barriers do Jeanette and Ingrid face? How do their cases differ?
14. How do the laws influence Jeanette and Ingrid's ability to live freely?
15. What does "home" mean to Jeanette and Ingrid?

Self-Reflection

16. Do you or anyone in your family identify as an immigrant?
17. How has migration affected your family history?
18. How does your status as an immigrant or not affect your experience living in the U.S.?

Allyship & Advocacy

19. How can you be an ally to immigrants in your community?
20. How can allies support undocumented workers?
21. How can recognizing one's own privilege help people become better allies to undocumented people?
22. What specific actions can you take to support immigrant communities?
23. How can students advocate for more inclusivity for undocumented people?
24. Why is it important for allies to listen to the immigrant experience?
25. What alliances and local organizations that support immigrant families are there in your local community?
26. Have you ever spoken into a microphone or taken a risk to speak out for a change that you feel is necessary in your life?
27. What steps can you take to ensure your voice is heard and persuade others of the importance of this change?



Activities

[English Activity Sheets](#)
[Spanish Activity Sheets](#)

In the following activities, explore how different aspects of our identities influence, interact with, and intersect in our daily lives. For instance, each person may experience both discrimination and privilege based on different parts of their identity.

1. Identity Signs Activity: Write each identity sign mentioned in the [worksheet](#) on separate sheets of poster paper and post them around the room. Have students walk towards each poster and share how their identity affects them using the following prompts:

The part of who I am that I think about the most every day is ____.

The part of who I am that I think about the least every day is ____.

The part of who I am that was most important in my family is ____.

The part of who I am that I wish I knew more about is ____.

The part of who I am that sometimes makes me feel left out is ____.

The part of who I am that gives me some extra advantages is ____.

The part of who I am that I think people don't understand very well is ____.

The part of who I am that I find hard to talk about with others is ____.

Resource adapted from the Safe Zone Project.

Definition of Identity Markers from Safe Zone Project: [Linked here](#)

2. Vocabulary Activity: After viewing the film, engage students in a meaningful discussion about immigration by creating a poster that connects their assigned vocabulary word to themes and messages related to immigration.

On a poster, students choose a vocabulary word (see list from the Pre-Viewing Activities). On each poster, students provide a brief description of the message or idea they want to convey to communicate about immigration. Include words connected to the issue and explain how they relate. Students may use pictures or drawings to visually represent the connection between the word and immigration. Students participate in a gallery walk to observe, admire and ask questions or engage in dialogue about their peers' posters.

3. Champions of Change: Students do the following: Think of a leader, someone who has worked for social justice or worked towards positive change. Identify and write the leadership qualities. Describe how they have demonstrated these traits through their actions and decisions to create positive change in their community or the world.

Possible leadership traits: Creative, effective communicator, courageous, honest, confident, kind, collaborative, problem-solver, committed, passionate, supportive, visionary, active listener

Resource: Champion of Change Student Worksheet [Link](#)



Activities

4. Voice Journals: Students will create a journal where they reflect on their thoughts and feelings about issues related to immigration and social justice. They can write entries about personal experiences, observations, or news articles/stories related to these topics.

Guiding Questions: Who might be your audience? How can you influence others to help create the change you want to see? Where do you envision your ideal safe space for planning and taking action?

Possible Action Plans:

Speak Up – Share your ideas and concerns with others through conversations, writing or art.

Volunteer – Get involved in community service projects or help at local organizations.

Start a Project – Create or join a club that works toward a cause you care about, like recycling or kindness campaigns.

Lead by Example – Practice the changes you want to see by being respectful, responsible and inclusive in everyday life.

Tip: If students struggle to find an issue they care about, refer them to the Sustainable Development Goals Infographic in the “Beyond the Classroom” section.

Resources: [Linked here](#)

- The Power of Voice Worksheet
- Find Your Voice Student Worksheet
- Allyship Student worksheet

5. Advocacy or Informational Posters: Research current immigration policies shown in the film and other legal barriers for undocumented people.

Examples of Legal Barriers:

1. Social Security number requirements
2. Work authorizations (visas or permits)
3. Access to information (information about their rights or steps to get a work authorization)
4. Background checks (in some cases jobs require)

5. Language barriers that make it difficult to understand legal documents
6. Employers may be hesitant to hire immigrants because of laws such as IRCA, that penalizes employers.
7. Job discrimination while working “under the table”
8. Immigration laws that change frequently: e.g. Deferred Action for Childhood Arrivals (DACA), Temporary Protected Status (TPS), Immigration Reform and Control Act, Public Charge Rule, Asylum and Refugee Laws or Visa Categories

Example: Every person needs a social security number in order to work. Ingrid Encalada LaTorre’s decision to make up a different identity to get a work permit highlights the desperate measures many immigrants face when trying to survive living in a new country that places many legal and social barriers. Students might create a poster discussing how the lack of legal work options forces immigrants into situations where they might have to act against their values in order to survive.

6. Belonging and Interconnectedness: Many indigenous peoples, like the Blackfoot Nation, believe in community, interconnectedness, and belonging as essential needs for survival. Abraham Maslow (1908–70) studied the hierarchy of needs among the Blackfoot Nation and developed his own five-tier model of human needs, inspired by their beliefs, though he never cited the Blackfoot as a resource. Maslow’s theory of hierarchy needs states that every human has 5 main needs: physiological, safety, love and belonging, esteem, and self-actualization. Have students reflect on belonging and the need for social belonging and acceptance. Discuss how the participants in the film are at the forefront of pursuing the theme of belonging. Create digital posters, podcasts, or recordings on the meaning of community and belonging.

Resources: [Linked here](#)

- Belonging worksheet
- Foundations of Belonging worksheet
- Adobe Express: new.express.adobe.com (create posters, presentations with recordings)
- GarageBand (on Apple devices)
- WeVideo (create videos, podcasts, gifs)



Beyond the Classroom

Activities that help students become active participants in social change:

- Create a collaborative art project (e.g. mural or art installation on the theme of community and belonging).
- Engage students in community service projects (e.g. Organize a volunteer day where students create a food/toy drive for immigrant families).
- Develop a campaign to raise awareness about immigration issues (e.g. Create social media posts, create flyers).
- Organize guest speakers and panels by inviting community leaders and experts on immigration.
- Deep dive into the [United Nations Sustainable Development Goals Infographic](#), which highlights key objectives for global cooperation and equity, and discuss other global issues that directly impact immigrants.



What is a documentary?

A documentary is a film whose goal is to capture truth, fact or reality as seen through the lens of the camera. But there are many kinds of documentaries, and not everyone's idea of truth is the same. The Scottish filmmaker **John Grierson** coined the term "documentary" in 1926 to describe American filmmaker **Robert Flaherty's** romanticized culture studies, but nonfiction filmmaking dates back to the earliest motion picture reels.

The definition of documentary expanded as filmmakers experimented with technology and the goals of nonfiction. Avant-garde documentarians, like **Dziga Vertov** in the 1920s, believed that the mechanical eye of the camera gave a truer image of reality than the human eye and pointed his lens at newly industrialized cities. **Leni Reifenstahl's** propaganda films from Nazi Germany used the nonfiction form to convey a political message, a slanted truth

The international cinema vérité or observational movements of the 1960s attempted to remove authorship from the documentary. The observational filmmaker hovered like a "fly on the wall" watching the world without commentary. Modern documentaries often seek to raise awareness about a social, environmental or political issue, guiding their audiences toward civic participation and activism.

While watching a documentary, it is important to remember the core concepts of media analysis: who made the film, for what audience and why? The nonfiction format can be deceptively subjective, as all filmmaking involves an inherent selection process: in the images that are shot, the music and narration that accompanies them and, most significantly, the way in which they are all edited together. Media literacy means always analyzing a documentary for its message and authorial intent.

Even though they are nonfiction films, most modern documentaries structure their content around a traditional story arc: with a beginning, middle, and end, as well as characters, and a conclusion, theme or thesis to impart to the audience. Documentary filmmakers begin their projects with an idea or an issue that they wish to explore more deeply. Through research and planning, they develop a comprehensive plan before they begin shooting.

A BRIEF TIMELINE OF THE DOCUMENTARY

1895

The Lumiere brothers develop the first motion picture film reel, capturing brief unedited clips of life around them called 'actualities.'

1900-1920

Travelogue or 'scenic' films become popular showcasing exoticized images from around the globe.

1926

Dziga Vertov, with the Soviet Kino Pravda movement, released the experimental nonfiction film, **Man With A Movie Camera**.

1939

John Grierson collaborated with the Canadian government to form the National Film Board of Canada, with the initial goal of creating Allied propaganda in support of war.

1960s

The 'cinema vérité' movement began in Europe, followed by the 'direct cinema' in the US. Portable cameras and sync sound allowed filmmakers to capture intimate footage with minimal intervention.

1968

The Argentine film, **La Hora de los Hornos**, opened the door to activist cinema of the 1970s, using film as a tool to counter capitalist politics in Latin America.

1988

Independent Television Service (ITVS) was founded.

2000s

The widespread use of digital cameras and editing software made the documentary medium more affordable to independent filmmakers.

Present Day

The term 'documentary' comes to encompass a wide range of nonfiction cinema. Contemporary filmmakers continue to push the boundaries of truth in film and to explore new avenues and applications for the medium.



Media Literacy Resources: Screening with Meaning

We live in a world where technology mediates a large portion of human interaction and the exchange of information. Every projected image, every word published on a page or a website, and every sound from a speaker reaches its audience through the language of the medium. The ability to parse the vast array of media messages is an essential skill for young people, particularly in a mainstream commercial culture that targets youth as a vulnerable, impressionable segment of the American marketplace. Many students already have a keen understanding of the languages different media use and the techniques they employ to inspire particular emotions or reactions, but they often lack the skill or awareness to fully deconstruct the messages they continuously receive. Analysis of a media message, or any piece of mass media content, can best be accomplished by first identifying its principal characteristics:

1. **Medium:** the physical means by which it is contained and/or delivered
2. **Author:** the person(s) responsible for its creation and dissemination
3. **Content:** the information, emotions, values or ideas it conveys
4. **Audience:** the target audience to whom it is delivered
5. **Purpose:** the objectives of its authors and the effects of its dissemination.

Students who can readily identify these five core characteristics will be equipped to understand the incentives at work behind media messages, as well as their potential consequences. Media literacy education empowers students to become responsible consumers, active citizens and critical thinkers.

MEDIA LITERACY STANDARDS

MEDIUM

All Media Is Constructed.

- What is the message, how is it delivered and in what format?
- What technologies are used to present the message?
- What visual and auditory elements comprise the media content?
- What expectations do you bring to the content, given its medium and format?

AUTHOR

All Media Is Constructed by Someone.

- Who is delivering the message?
- Who originally constructed the message?
- What expectations do you have of the content, given its author(s)?

CONTENT

Media Is A Language For Information.

- What is the subject of the media message?
- What information, values, emotions or ideas are conveyed by the media content?
- What tools does the author employ to engage the viewer and evoke a response?
- To what extent did the content meet your expectations, given the format/author?

AUDIENCE

All Media Messages Reach an Audience.

- Who receives the message?
- For whom is the message intended?
- What is the public reaction to the media content and/or its message?
- What is your reaction to the media content and/or its message?
- How might others perceive this message differently? Why?

PURPOSE

All Media Messages Are Constructed for a Reason.

- Why was the message constructed?
- Who benefits from dissemination of the message? How?
- To what extent does the message achieve its purpose?
- What effect does the message have on the audience it reaches, if any?



Common Core Standards

1. ELD Poster Activity

CCSS.ELA-LITERACY.W.6-8.7: Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

2. Champions of Change

CCSS.ELA-LITERACY.W.6-8.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information clearly.

3. Personal Voice Journals

CCSS.ELA-LITERACY.W.6-8.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

4. Research Current Immigration Policies

CCSS.ELA-LITERACY.RI.6-8.7: Integrate information presented in different media or formats to develop a coherent understanding of a topic or issue.

5. Belonging and Hierarchy of Needs

CCSS.ELA-LITERACY.RL.6-8.2: Determine a theme or central idea of a text and analyze its development over the course of the text.

6. Discussing Identities

CCSS.ELA-LITERACY.SL.6-8.1: Engage effectively in a range of collaborative discussions, building on others' ideas and expressing their own clearly.



California Media Literacy Standards

1. ELD Poster Activity:

Media Literacy Standard 1.1: Analyze the role of media in shaping perceptions of social issues.

Media Literacy Standard 2.2: Create media products that communicate ideas effectively.

2. Champions of Change

Media Literacy Standard 4.1: Produce media that reflects an understanding of social justice issues.

3. Personal Voice Journals

Media Literacy Standard 5.1: Use media to express personal perspectives and advocate for change.

Media Literacy Standard 6.2: Reflect on how personal experiences shape media consumption and creation.

4. Research Current Immigration Policies

Media Literacy Standard 1.2: Understand how media can influence public policy and social change.

Media Literacy Standard 3.2: Analyze the impact of media representations on public perception of immigration.

5. Belonging and Hierarchy of Needs

Media Literacy Standard 2.1: Interpret media messages related to identity and belonging.

Media Literacy Standard 4.2: Create discussions around the representation of diverse communities in media.

6. Discussing Identities

Media Literacy Standard 5.2: Engage in critical discussions about how media portrays different identities.

Media Literacy Standard 6.1: Reflect on personal identity and its representation in media.



For Faith-Based Communities

We invite communities to organize a screening and engage in dialogue (connections, challenges, concepts, changes, advocacy, allyship and actions) to reflect on the film's themes of immigration, sacrifice, empathy and identity. Organizers can facilitate conversations on how faith encourages compassion towards immigrants and other marginalized groups.

Discussion Questions for Community Members:

1. Connections

- What similarities do you see between your community and the congregations seen in the film?
- How do the struggles of immigrants mentioned in the film connect with teachings of one's faith?
- How do the stories in the film relate to what you've heard in the news about immigration?
- Can you think of any examples from your community or history where immigration played a key role?
- This documentary delves into themes of identity, belonging, and sacrifice. How do you relate to any of these themes?

2. Challenges

- What challenges did you notice immigrants facing in the film?
- Were there any perspectives or arguments presented in the film that you found difficult to understand or agree with?

- Exploring opposition to Ingrid's pregnancy: Why do you think some members of Ingrid's congregation were opposed to her pregnancy? Were these concerns rooted in fear of Ingrid's challenges as an immigrant or concerns for her well-being? Based on the negative comments that were made to Ingrid regarding her pregnancy announcement, what does that reveal about the intersection of faith and personal judgment? How can faith communities balance between supporting unique challenges faced by its members and holding onto their values? Who were considered allies to Ingrid?

3. Concepts

- What are the key concepts or themes about immigration that the film addressed (identity, family separation, economic impact, laws)?
- What new information did the film introduce about immigration that you hadn't considered before?
- Ingrid Encalada LaTorre's decision to create a false identity to get a work permit highlights the desperate measures many immigrants take when looking for work when many legal barriers exist. How does faith play a role in offering forgiveness or redemption moving forward from challenges, conflict, and/or harm experienced by marginalized people while advocating for their survival?
- No Más Chuecos, Ingrid Escalada LaTorre's organization, advocates for policy changes, and offers resources for undocumented workers to find jobs with dignity. How can faith-based communities promote the idea of second chances for undocumented folks who may have broken laws in order to survive?



For Faith-Based Communities (Cont.)

4. Changes

- Has watching the film changed your perspective on immigration? If so, how?
- What changes would you recommend in the way society approaches immigration, based on what you learned from the film?
- What can be done to ensure that community organizations are places of refuge and not rejection?
- What changes need to be made to support immigrants facing legal and economic hardships?

5. Allyship

- What does it mean to be an ally to immigrant communities within a faith-based organization?
- How can members of communities become allies to organizations like No Más Chuecos?
- How can communities ensure that efforts to support immigrants are rooted in empathy, compassion, dignity, and respect?
- How can communities maintain accountability for ensuring that allyship goes beyond this discussion and evolves into real support?

6. Advocacy

- How can we use what we learned from the film to advocate for immigrants in our conversations with others?
- How can our community engage in letter-writing campaigns to local politicians to advocate for humane immigration reform?
- How can our community host workshops on immigrant rights and how faith intersects with social justice work?
- How can our congregations hold prayer services for immigrant families and focus on healing and unity?
- How can our congregation structure sermons that preach for a call to care for the marginalized, the immigrant, and the stranger, similar to those teachings in the film?

7. Action Ideas

- Create mentorship programs for immigrant families that offer support (educational, financial, and emotional).
- Build partnerships with local immigration organizations for volunteer opportunities.
- Storytelling is powerful. Organize storytelling events where immigrants share their journeys and how faith inspired their will to persevere.
- Organize letter-writing campaigns.
- Offer resources such as legal aid, housing, or employment support for people in situations similar to Ingrid and Jeanette's.



Para Comunidades de Fe (Cont.)

Invitamos a las comunidades a organizar una proyección y participar en un diálogo (Conexiones, Desafíos, Conceptos, Cambios, Alianzas, Defensa y Acciones) para reflexionar sobre los temas de la película, como la inmigración, el sacrificio, la empatía y la identidad. Los organizadores pueden facilitar conversaciones sobre cómo la fe promueve la compasión hacia los inmigrantes y otros grupos marginados.

Preguntas de discusión para miembros de la comunidad:

1. Conexiones

- ◇ ¿Qué similitudes ves entre tu comunidad y las congregaciones que aparecen en la película?
- ◇ ¿Cómo se conectan las luchas de los inmigrantes mencionadas en la película con las enseñanzas de la fe?
- ◇ ¿Cómo se relacionan las historias de la película con lo que has visto o escuchado en las noticias sobre la inmigración?
- ◇ ¿Puedes pensar en ejemplos de tu comunidad o de la historia en donde la inmigración fue importante?
- ◇ Este documental profundiza en temas como la identidad, la pertenencia y el sacrificio. ¿Te identificas con alguno de estos temas?

2. Desafíos

- ◇ ¿Qué desafíos notaste que enfrentan los inmigrantes en la película?
- ◇ ¿Hubo alguna perspectiva o argumento presentado en la película que te resultará difícil de entender o con el que no estuvieras de acuerdo?

- ◇ Explorando la oposición al embarazo de Ingrid: ¿Por qué crees que algunos miembros de la congregación de Ingrid se opusieron a su embarazo? ¿Estas preocupaciones estaban basadas en el miedo a los desafíos de Ingrid como inmigrante, o en preocupaciones por su bienestar? Basado en los comentarios negativos que se hicieron a Ingrid con respecto al anuncio de su embarazo, ¿qué revela esto sobre la intersección de la fe y el juicio personal? ¿Cómo pueden las comunidades de fe equilibrar el apoyo a los desafíos únicos que enfrentan sus miembros, como los de Ingrid, y mantener sus valores? ¿Quiénes fueron considerados aliados de Ingrid?

3. Conceptos

- ◇ ¿Cuáles son los conceptos o temas principales sobre la inmigración que trata la película (como la identidad, separación familiar, el impacto en la economía o las leyes)?
- ◇ ¿Qué nueva información sobre inmigración introdujo la película que no habías considerado antes?
- ◇ Redención, Perdón y Fe. La decisión de Ingrid Encalada LaTorre de cometer documentos falsos para obtener un permiso de trabajo destaca la desesperación que muchos inmigrantes enfrentan al tratar de sobrevivir en medio de muchas barreras legales. ¿Qué papel juega la fe en ofrecer perdón y avanzar para aquellos que han cometido errores en situaciones difíciles?



Para Comunidades de Fe (Cont.)

- ◇ No Más Chuecos, la organización de Ingrid Escalada LaTorre, aboga por cambios en las políticas y ofrece recursos para que los trabajadores indocumentados encuentren empleos con dignidad. ¿Cómo pueden las comunidades basadas en la fe promover la idea de segundas oportunidades para los indocumentados que hayan infringido la ley para sobrevivir?

4. Cambios

- ◇ ¿Cómo ha cambiado tu perspectiva sobre la inmigración al ver la película?
- ◇ ¿Qué cambios recomendarías en la forma en que la sociedad aborda la inmigración, basándote en lo que aprendiste de la película?
- ◇ ¿Qué se puede hacer para garantizar que las organizaciones comunitarias sean lugares de refugio y no de rechazo?
- ◇ ¿Qué cambios se deben hacer para apoyar a los inmigrantes que enfrentan dificultades legales y económicas?

5. Alianzas

- ◇ ¿Qué significa ser un aliado de los inmigrantes dentro de una organización de fe?
- ◇ ¿Cómo se ve una alianza para que las organizaciones apoyen a las personas indocumentadas?
- ◇ ¿Cómo pueden los miembros de las comunidades convertirse en aliados de organizaciones como No Más Chuecos?
- ◇ ¿Cómo pueden las comunidades asegurarse de que estos esfuerzos se basen en la empatía, la compasión, la dignidad y el respeto?

- ◇ ¿Cómo pueden las comunidades hacer un seguimiento de la responsabilidad para asegurarse de que la alianza vaya más allá de esta discusión y evolucione en un apoyo real?

6. Defensa

- ◇ ¿Cómo podemos usar lo que aprendimos de la película para influir en las conversaciones con otros sobre la inmigración?
- ◇ ¿Cómo puede nuestra comunidad participar en campañas de envío de cartas a políticos locales para abogar por una reforma migratoria humanitaria?
- ◇ ¿Cómo puede nuestra comunidad organizar talleres sobre los derechos de los inmigrantes y cómo la fe se cruza con el trabajo de justicia social?
- ◇ ¿Cómo pueden nuestras congregaciones celebrar servicios de oración para las familias inmigrantes y centrarse en la sanación y la unidad?
- ◇ ¿Cómo puede nuestra congregación estructurar sermones que predican un llamado a cuidar de los marginados, los inmigrantes y los desconocidos, similar a las enseñanzas en la película?

7. Acción

- ◇ Crear programas de mentoría para familias inmigrantes que ofrezcan apoyo (educativo, financiero y emocional).
- ◇ Construir alianzas con organizaciones locales de inmigración para oportunidades de voluntariado.
- ◇ La narración de historias es poderosa. Organizar eventos de narración donde los inmigrantes compartan sus viajes y cómo la fe inspiró su voluntad de perseverar.



Para Comunidades de Fe (Cont.)

- ◇ Organizar campañas de envío de cartas.
- ◇ Ofrecer recursos como asistencia legal, apoyo para vivienda o empleo para personas en situaciones similares a las de Ingrid y Jeanette.