

PUSHING THE ELEPHANT

A film by Beth Davenport and Elizabeth Mandel

LESSON PLAN 1

Conflict in the Democratic Republic of Congo:
Causes & Impact



Photo credit: Arts Engine

COMMUNITY CLASSROOM

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COMMUNITY CLASSROOM is an innovative education resource providing short documentary film content and accompanying curricular materials, lesson plans, and homework assignments to high school and community college instructors and youth-serving community-based organizations. Modules are drawn from documentaries scheduled for broadcast on the Emmy Award-winning PBS series *Independent Lens*. Content is grouped into subject specific segments that correspond to lesson plans and educational activities. All COMMUNITY CLASSROOM lesson plans are designed with key education standards in mind, and are available free of charge online, along with the film modules.

COMMUNITY CLASSROOM is a program of the Independent Television Service, created with support from the Corporation for Public Broadcasting. Lesson plans were developed with guidance from the American Association of Community Colleges, KQED Education Network, National Association for Media Literacy Education, National Council for the Social Studies, National Council of Teachers of English, National Women's Studies Association, National State Teachers of the Year, and PBS Teachers.

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The Film

Rose Mapendo's story is one of survival and forgiveness, of pragmatic action in the midst of immeasurable pain, of a mother's fierce determination to save and protect her children, and of a spirit that refuses to give up hope in the face of almost insurmountable odds. Through Rose's own words, *Pushing The Elephant* describes the ordeal she and her family endured as survivors of ethnic violence during the civil war in the Democratic Republic of Congo in the late 1990s.

Not long after hearing that Tutsis were targeted for massacre, Rose and her family were rounded up and sent to a Congolese prison camp. As Banyamulenge Tutsis, a minority ethnic group in Congo, they were expecting to be killed. The family then spent 16 months in the death camp, where Rose's husband was killed, and where Rose gave birth to twins under the most adverse and extreme conditions. On a concrete floor in a dark cell, with no running water and nothing clean for the babies, she used strands of her own hair to tie off the umbilical cord.

In spite of the wretched conditions in which they were kept – with little or no food, expecting death at any moment – Rose did what she could to protect her nine children. She named her twins after the prison's army commanders, hoping that would save their lives. When it became clear that her eldest son, John, was going to be killed, Rose, John, and Aimee, her eldest daughter, came to an agreement. They decided that the only way to save John's life was to let Aimee be taken by an older soldier at the prison who had his eye on her. After the family was relocated to another camp, Aimee discovered she was pregnant. When the soldier found out, he sent her powdered milk and said he would talk to Commander Joseph Kabila, Congo's future president, on her behalf. Four days later, future President Kabila, who was then the commander of the Army, came to the prison and ordered the family to be taken to the human rights office.

In 2000, Rose and her family fled the Congo and were resettled in Phoenix. Her daughter Nangabire, who had been living with her grandparents, remained behind. Worried that Nangabire could be raped or forced to marry, Rose started making inquiries and found her daughter in a refugee camp in Nairobi, Kenya, where hundreds of thousands of refugees from Congo and other war-torn countries await resettlement.

When Nangabire came to Phoenix, she had many difficult adjustments to make: learning a new language, negotiating a large American high school, and becoming part of a family she hasn't seen in 13 years. Learning of her father's death and her family's ordeal in the prison camp, while also dealing with the memories of her own harrowing experience as a refugee, left Nangabire feeling sick and unable to let go of her past. But, with Rose's encouragement and support, she is able to move past her anxieties and bad memories and look to the future.

While caring for her large family, Rose also assists other Congolese refugees. In 2005 she helped found Mapendo International, an organization that resettles refugees who have been overlooked by humanitarian organizations. In her Phoenix community, she helps settle Banyamulenge survivors of a massacre in Gatumba, Burundi, bringing them together with a local organization's community service efforts and hosting them at an event in her home, where her children and others join together in traditional Congolese singing. Rose travels back to Africa, offering hope and encouragement to refugees in Nairobi and offering prayers at the site of the Gatumba massacre. Over her son's objections, she also goes to Congo where she meets with village women to plant the seeds of empowerment. A self-taught woman, Rose works to raise awareness of women's issues in the Congo and surrounding areas; she uses herself as an example to inspire other women to look at political and cultural conditions from their own perspective and become active in making their voices heard in order to effect change in that war-torn country and their refugee communities worldwide.

With her deep religious convictions, Rose has an unwavering belief in forgiveness, which has been central to her survival and her ability to help her fellow Congolese who have suffered the trauma of war and displacement. To her, forgiveness means letting go – of vengeful feelings, and of the burden of hatred. Her mission is to seek peace, which is not possible without forgiveness. She delivers her message of peace and forgiveness on many platforms: at meetings of the UN High Commissioner for Refugees, on national television news programs, in intimate, grass-roots meetings, within her family, on Capitol Hill and now, via *Pushing the Elephant*.

Rose and her brother, Dr. Kigabo Mbazumutima also founded a new organization called Mapendo New Horizons, designed to help bring peace and reconciliation in African territories, including the Great Lakes region. You can find more information at www.mapendonewhorizons.org.

Lesson Plan 1

Conflict in the Democratic Republic of Congo: Causes and Impact

Estimated Time Needed:

Two 50-minute class periods

Grade Levels:

9-12, College (Note: This lesson includes discussion of rape and other war atrocities.)

Subject Areas:

Current Events, Geography, Global Studies, Government, Political Science, Social Studies, Sociology, Women's Studies, World History

Purpose of the Lesson:

In this lesson, students will make personal connections with a family that has been traumatized and displaced by conflict in their homeland, the Democratic Republic of Congo, or DR Congo. Doing so will help put a human face on a far away and unimaginable conflict that is the deadliest since World War II. Students will then investigate various events in DR Congo's history, determine the causes and impact of the war, and analyze the effects that war has had on women in particular.

Objectives:

Students will:

- Explain how they might feel if they were separated from their family during a time of war and then reunited with them 13 years later
- Identify similarities and differences between themselves and a family shown in a film module
- Discuss the use of rape as a weapon of war
- Analyze a timeline and prioritize the three most important events related to an assigned topic (changes in leadership, war crimes, economy, regional events, social issues)
- Justify their choices of events and determine how events on their list are connected with those on the lists of students who had a different assigned topic
- Recognize how the suffering of women during war can impact the strength of families, communities, and the country as a whole

Materials:

- Equipment to show the class film modules (via free streaming from our website: <http://www.itvs.org/educators>)
- Film Modules: Reunion and Nangabire's First Day of School (length 6:46 and 5:35)
- Student Handout: Reflect and Respond
- A map of Africa, showing the location of the Democratic Republic of Congo
- Internet Resource: History of the Democratic Republic of Congo Timeline
- Large sheets of paper
- Markers

Procedures:

1. Have students complete the Student Handout located at the end of this lesson.
2. Ask students to read and compare their responses on the handout with a partner. Then, review the handout with the class one section at a time by inviting several student pairs to share what they have discussed.
3. Explain that the scenario on the handout really happened to the Mapendo family from the Democratic Republic of Congo, or DR Congo, a country in central Africa. Show students where DR Congo is on a map. Point out that the country's size is slightly less than one quarter of the United States. (If time permits, consider using a KWL chart (<http://www.readingquest.org/strat/kwl.html>) to capture student thinking about DR Congo during this lesson.)
4. Tell students that the mother of the family is named Rose. She has ten children, including a daughter named Nangabire, from whom the family was separated for 13 years. Explain that you are going to show the class a brief film module (length: 6:46) that introduces the family and shows Nangabire's reunion with her mother. Ask students to use a Venn Diagram (<http://www.suite101.com/content/venn-diagrams-as-a-teaching-tool-a128817>) as they watch the video to take notes on the similarities and differences between themselves and the Mapendo family. Then, play the film module, "Reunion."
5. Discuss:
 - In what ways are students similar to Rose and her family? In what ways are they different? Are these similarities and differences surprising? Why or why not?
 - How did Nangabire's actual thoughts and feelings compare with the inferences made by students on the handout?
 - In the second part of the film module, why did the film's director use close-up and extreme close-up shots while Rose and Nangabire were getting ready to see each other again? How did such shots influence how students reacted to this part of the module? For example, how might the reunion hug have been a different experience for viewers if the camera shot showed Rose and Nangabire further away? (Consider a deeper examination of other techniques used in the module, using the Film & Video Terminology reference in Student Handout B as a guide.)
6. Discuss:
 - What emotions do you think Nangabire experienced on her first day of school? How do you know? What camera shots did the director use to help viewers understand her feelings?
 - Compare Nangabire's experiences on the first day of school with those of students in the class at the beginning of the school year. How were they similar? How were they different?
 - How has war in DR Congo had an impact on Phoenix, Arizona?
 - Are there students like Nangabire at your school? What can adults and students at school do to make transitions like Nangabire's easier?
 - Have students in the class ever felt like an outsider? When? How did they cope?
7. Explain to the class that the Mapendo family members are among millions of Congolese who have suffered the trauma of war and displacement as a result of conflict in their country. More than five million people have been killed, and at least 200,000 women and girls have been systematically and brutally raped. Soldiers typically work together to commit sexual assaults – many times publicly – as a way of terrorizing or punishing communities, often because the soldiers believe the villages have somehow helped their enemies. As an additional resource to illustrate these atrocities, consider showing students a five-minute video report from *The New York Times*: Congo's Forgotten War (<http://video.nytimes.com/video/2010/01/30/opinion/1247466767698/congo-s-forgotten-war.html>).

8. Discuss:

- How can rape be considered a “weapon of war?” In what ways does it accomplish military purposes?
- Women who are raped are usually rejected and isolated by their families and communities. What are the long-term implications of this situation?

9. Help the class to explore the causes and impact of war in DR Congo by having groups of 3-4 students work together to study the History of the Democratic Republic of Congo Timeline (<http://www.pbs.org/independentlens/pushing-the-elephant/timeline.html>). Assign each group one of the following topics:

- Changes in Leadership
- War Crimes (especially rape)
- Economy
- Regional Events
- Social Issues

10. Groups will then review the timeline and select what they believe are the three most important events related to their assigned topic. Each group will record their “Top 3 Events” list on a large sheet of paper that can be seen by the rest of the class. (Note: If there are not enough computers available during class for such a group project, one alternative would be to have students determine their “Top 3 Events” lists individually outside

of class. Then, in class, students can compare their lists in small groups, defend their choices, and negotiate a group list.)

11. Have each group share their “Top 3 Events” list with the class and explain how they selected and prioritized the events. How did some events trigger further conflict? What impact did these events have both on DR Congo and globally? Ask follow-up questions of each group that challenge students to identify how the events on their list are connected to those on the lists of other groups.

12. To evaluate learning from this lesson, instruct students to consider what they have studied about DR Congo and then analyze in writing how war in that country has affected women in particular. How did the suffering of women impact the strength of families, communities, and the country as a whole? What are some of the ways that war in DR Congo has affected the global community? Students should draw evidence from the resources featured in this lesson to support their analysis. For an additional resource to stimulate student analysis of this topic, consider showing the class a slideshow commentary, “The Other Side of War,” (<http://www.womenforwomen.org/about-women-for-women/other-side-of-war.php>) (length: 7:35) by Zainab Salbi, who founded Women for Women International, an organization that helps women survivors of war rebuild their lives.

Photo credit: Arts Engine

Extension Activities:

1. Examine the culture of shame and silence when women are sexually assaulted. In DR Congo, more than 200,000 women and girls have been systematically and brutally raped by soldiers who use sexual assault as a weapon of war. Once raped, women are often rejected and scorned by loved ones and the community as a whole. Provide students with more background on this issue by watching the Need to Know story, "Rape as a Weapon of War in the Democratic Republic of the Congo" (<http://www.pbs.org/wnet/need-to-know/video/rape-as-a-weapon-of-war-in-the-democratic-republic-of-congo/3859/>) and/or *The New York Times* reports, Brutality in the Congo (<http://video.nytimes.com/video/2007/10/01/world/1194817098306/brutality-in-congo.html?scp=8&sq=Congo&st=cse>) and Congo's Forgotten War (<http://video.nytimes.com/video/2010/01/30/opinion/1247466767698/congo-s-forgotten-war.html>). Have students describe the social response to victims of rape in DR Congo and explain how that might foster a culture of shame and silence among these women. Then, find out if rape victims in your local community share these feelings. Invite a guest speaker who is familiar with the psychology of rape victims to come talk to the class. This person could be a therapist or someone from a community organization that provides support to rape victims. Ask the speaker to provide a local perspective on this issue, and recommend ways that members of the community can best support these women.
2. Take action to support refugees and victims of sexual violence from DR Congo and around the world as they overcome the trauma of their experiences and live healthy lives. Students can connect with organizations such as Women for Women International (<http://www.womenforwomen.org/help-women/help-women-globally.php>), Mapendo New Horizons (<http://mapendonewhorizons.org/node/23>), the International Rescue Committee (https://www.rescue.org/donate/donate-congo?ms=ws_ircz_zzz_rcol_zz_zzzzzz), Run for Congo Women (<http://www.runforcongowomen.org/>), Heal Africa (<http://www.heal africa.org/healing-for-survivors-of-rape-p-15.html>), groups in your community that deal with women's issues, or your local PBS station to raise funds, increase awareness about these issues through social media outreach or public service announcements, or even participate in a run/walk to benefit Congolese women, become a mentor for a young girl, etc.
3. Imagine how the mother/daughter relationship between Rose and Nangabire might evolve now that they are reunited after a 13-year separation. Have students write a dialogue and create a 10-15-frame storyboard (<http://accad.osu.edu/womenandtech/Storyboard%20Resource/>) of a scene that shows how Rose and Nangabire might interact with each other when Nangabire faces a difficult situation related to being back with her family or adjusting to life in the U.S.
4. Discover the link between consumer purchases of electronic devices and the atrocities committed in the DR Congo. Watch the Need to Know report, "How to Avoid Conflict Minerals?" (<http://www.pbs.org/wnet/need-to-know/security/in-response-how-to-avoid-conflict-minerals/4486/>) Have students create a list of the various minerals named in the report and how they are used. Then, ask them to produce videos (<http://www2.schooltube.com/Educators/video production.aspx>) that outline the problem with conflict minerals and encourage the public to pressure electronics companies to provide clear information about the source of the minerals in their products so that consumers can make informed purchases. Students can then share these videos as part of a social media campaign. For ideas on developing a successful social media strategy, review some campaign examples at 10 Social Media Campaigns That Rock! (<http://blog.thoughtpick.com/2009/06/10-social-media-campaigns-that-rock-learn-how-to-do-the-same.html>)
5. Encourage students to think about whether or not the international community has a moral responsibility to help bring peace and security to DR Congo. Ask students to read and reflect on the following statement, and then write a commentary expressing their agreement or disagreement with it: "If we tolerate mass atrocities somewhere far away, at some level we are saying that we accept the inhuman treatment of people everywhere, including in our own neighborhoods."
6. Explore why wars and civil unrest in some countries get more media attention in the U.S. than conflicts in other countries. Using the interactive Year in the News tool (<http://features.journalism.org/year-in-the-news/>) from the Pew Research Center's Project for Excellence in Journalism, create data charts by selecting which media sectors you want to analyze, and then compare the topics and geography of the most frequently-covered international news events. Which stories received the most coverage? Why do students think this is the case?

If conflicts in DR Congo have been the deadliest since World War II, why does war there receive less coverage than what happens in the Israeli/Palestinian conflict, for example, or the war in Afghanistan? Have students write persuasive essays to report their findings. Then, consider having the class repeat this process to analyze coverage across media platforms (e.g., print vs. TV) or to look more closely at the wartime coverage of women.

7. Investigate ethical decision making during war by considering an incredibly difficult choice involving members of the Mapendo family when they were prisoners in the death camp. About 58 minutes into the film, *Pushing the Elephant* [<http://www.wmm.com/filmcatalog/pages/c794.shtml>], Rose talks about how her son John was about to be killed. Rose talked to her daughter Aimee to see if she would be willing to sleep with a soldier in order to save John's life. Aimee agreed to do it and became pregnant with the soldier's child. After learning of Aimee's pregnancy, the soldier arranged for the family's release from the camp, and they were eventually resettled in the United States. Show this portion of the film to students and have them identify the family's ethical dilemma, their options in those circumstances, and what the positive and negative consequences were of Aimee's decision. Then, ask students to speculate in writing what decision they might have made in that situation and why.

8. Work with students to develop assessment criteria for the written analysis that they complete in step 10 of the main lesson activity, or for one of the extension activities. Use these criteria to evaluate student learning about conflict in DR Congo.

Background Resources:

BBC: Q & A: DR Congo Conflict

<http://www.bbc.co.uk/news/world-africa-11108589>
This resource includes information on the status of the conflict in Congo and the purpose of the United Nations mission there.

The CIA World Factbook: Democratic Republic of the Congo

<https://www.cia.gov/library/publications/the-world-factbook/geos/cg.html>
Find a map, geographic and political information, and key issues related to Congo.

Report of the Panel on Remedies and Reparations for Victims of Sexual Violence in the Democratic Republic of Congo to the High Commissioner of Human Rights

http://www.ohchr.org/Documents/Countries/ZR/DRC_Reparations_Report_en.pdf
This United Nations report explains how justice and reparations are lacking for victims of sexual violence in the DR Congo, and makes recommendations for how the situation can be improved.



Photo credit: Arts Engine



Student Handout A

Reflect and Respond

Personal Reflection:

Briefly describe an experience when you were separated from one or more family members for a period of time. What were the circumstances of the separation? How did you feel about it? What was it like when you were reunited?

Scenario: Family Separation During a Time of War

Imagine that you are four years old and you are staying with your grandparents. A civil war breaks out, and your family is unable to come and get you. This separation from your family lasts for 13 years. During this time, your family is captured and sent to a prison camp, where your father is killed. Eventually, your family is released and settles in a foreign country where you, now 17 years old, are about to be reunited with them.

1. Describe three concerns that you would likely have had about your family during this separation.

-
-
-

2. What hopes and fears do you think you would have about the reunion with your family?



Student Handout B

Film & Video Terminology

SHOTS AND FRAMING

Shot: A single piece of video uninterrupted by cuts.

Establishing Shot: Often a long shot or a series of shots that provides context for the scene. It is often used to show transitions between locations.

Long Shot (LS): A shot from some distance. If filming a person, the full body is shown. It may show the isolation or vulnerability of the subject. (Also called a “full shot”)

Medium Shot (MS): The most common shot. The camera seems to be a medium distance from the subject being filmed. A medium shot shows the person from the waist up. The effect is to ground the story.

Close Up (CU): The subject being shot takes up at least 80 percent of the frame.

Extreme Close Up: The image being shot is a part of a whole, such as an eye or a hand.

Two Shot: A scene between two people shot exclusively from an angle that includes both characters more or less equally.

Point of View: Shows the scene from the subject's perspective.

CAMERA ANGLES

Eye Level: A shot taken from the subject's eye level. Nearly all shots are taken at eye level because it is the most natural angle.

High Angle: The camera is above the subject. This usually has the effect of making the subject look smaller than normal, so that he or she appears weak, powerless, and trapped.

Low Angle: The camera films the subject from below. This usually has the effect of making the subject look larger than normal, and therefore strong, powerful, and threatening.

LIGHTING

High Key: The scene is flooded with light, creating a bright and open-looking scene.

Low Key: The scene is flooded with shadows and darkness, creating suspense or suspicion.

Neutral: Neither high nor low; even lighting throughout the shot.

Bottom or Side Lighting: Direct lighting from below or the side, which often makes the subject appear dangerous or evil.

Front or Back Lighting: Soft lighting on the actor's face or from behind gives the appearance of innocence or goodness, or a halo effect.

EDITING TECHNIQUES

Cut: The most common editing technique. Two pieces of video are spliced together so that the video “cuts” from one image to another.

Fade: Can be to or from black or white. A fade can begin in darkness and gradually assume full brightness (fade-in) or the image may gradually get darker (fade-out). A fade often implies that time has passed or may signify the end of a scene.

Dissolve: A kind of fade in which one image is slowly replaced by another. It can create a connection between images.

Flashback: Cut or dissolve to action that happened in the past.

Cross Cutting: Cuts between actions that are happening simultaneously. This technique is also called parallel editing. It can create tension or suspense and can form a connection between scenes.

Eye-line Match: Cut to an object, then to a person. This technique shows what a person seems to be looking at and can reveal a character’s thoughts.

SOUND

Diegetic: Sound that could logically be heard by the subjects in the video.

Non-diegetic: Sound that cannot be heard by the subjects in the video, such as a soundtrack. It was added during the editing process.

Narration: A voice that tells important information about the story of the video. This can be done in a number of ways, including first-person by the filmmaker, on-camera, by a third-person who is never identified (sometimes referred to as the “voice of God”), etc.

VISUAL PIECES OF NON-FICTION FILMS

A-roll: All the original footage captured by the filmmaker. (Also called “primary footage.”)

B-roll: Additional footage that can be used as a cutaway to support or describe A-roll footage, or to help with transitions.

Standards Addressed in This Lesson's Activities

Source:

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects (http://www.corestandards.org/assets/CCSS_ELA%20Standards.pdf)

SL, 9-10, 11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on [grade-appropriate] topics, text, and issues, building on others' ideas and expressing their own clearly and persuasively.

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.

SL, 11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL, 9-10, 11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

W.9-10, 11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

RH.9-10.1 Cite specific textual evidence to support analysis of primary and secondary sources; attending to such features as the date and origin of the information.

RH.11-12.1 Cite specific textual evidence to support analysis of primary and secondary sources; connecting insights gained from specific details to an understanding of the text as a whole.

RH.9-10.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

RH.11-12.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

RH.9-10.3 Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

RH.11-12.3 Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

RH.9-10.9 Compare and contrast treatments of the same topic in several primary and secondary sources.

RH.11-12.9 Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

WHST. 9-10, 11-12.1 Writes arguments focused on discipline-specific content.

WHST. 9-10, 11-12.2 Writes informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, and technical processes.

WHST. 9-10, 11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST. 9-10, 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.

WHST. 9-10.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

WHST. 11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

WHST. 9-10, 11-12.9 Draw evidence from informational texts to support analysis, reflection, and research.

Content Knowledge

Source:

<http://www.mcrel.org/standards-benchmarks/>

A compilation of content standards and benchmarks for K-12 curriculum by McRel (Mid-continent Research for Education and Learning).

Behavioral Studies, Standard 1: Understands that group and cultural influences contribute to human development, identity and behavior.

Behavioral Studies, Standard 4: Understands conflict, cooperation, and interdependence among individuals, groups, and institutions.

Geography, Standard 9: Understands the nature, distribution and migration of human populations on Earth's surface.

Geography, Standard 10: Understands the nature and complexity of Earth's cultural mosaics.

Geography, Standard 13: Understands the forces of cooperation and conflict that shape the divisions of Earth's surface.

Health, Standard 2: Knows environmental and external factors that affect individual and community health.

Historical Understanding, Standard 1: Understands and knows how to analyze chronological relationships and patterns.

Historical Understanding, Standard 2: Understands the historical perspective.

Language Arts, Standard 9: Uses viewing skills and strategies to understand and interpret visual media.

World History, Standard 44: Understands the search for community, stability and peace in an interdependent world.

Guide Credits

Curricula Writer

Cari Ladd, M.Ed., is an educational writer with a background in secondary education and media development. Previously, she served as PBS Interactive's Director of Education, overseeing the development of curricular resources tied to PBS programs, the PBS TeacherSource Web site (now PBS Teachers), and online teacher professional development services. She has also taught in Maryland and Northern Virginia.

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About ITVS:

The Independent Television Service (ITVS) funds and presents award-winning documentaries and dramas on public television, innovative new media projects on the Web and the Emmy Award-winning weekly series *Independent Lens* on Tuesday nights at 10 PM on PBS. ITVS is a miracle of public policy created by media activists, citizens and politicians seeking to foster plurality and diversity in public television. ITVS was established by a historic mandate of Congress to champion independently produced programs that take creative risks, spark public dialogue and serve underserved audiences. Since its inception in 1991, ITVS programs have revitalized the relationship between the public and public television, bringing TV audiences face-to-face with the lives and concerns of their fellow Americans. More information about ITVS can be obtained by visiting itvs.org. ITVS is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people.

About *Independent Lens*:

Independent Lens is an Emmy® Award-winning weekly series airing Tuesday nights at 10 PM on PBS. The acclaimed anthology series features documentaries and a limited number of fiction films united by the creative freedom, artistic achievement and unflinching visions of their independent producers. *Independent Lens* features unforgettable stories about a unique individual, community or moment in history. Presented by ITVS, the series is supported by interactive companion websites, and national publicity and community engagement campaigns. Further information about the series is available at pbs.org/independentlens. *Independent Lens* is jointly curated by ITVS and PBS, and is funded by the Corporation for Public Broadcasting (CPB), a private corporation funded by the American people, with additional funding provided by PBS and the National Endowment for the Arts. The series producer is Lois Vossen.

About PBS:

PBS is a media enterprise that serves 354 public noncommercial television stations and reaches almost 90 million people each week through on-air and online content. Bringing diverse viewpoints to television and the Internet, PBS provides high-quality documentary and dramatic entertainment, and consistently dominates the most prestigious award competitions. PBS is a leading provider of educational materials for K-12 teachers, and offers a broad array of other educational services. PBS' premier kids' TV programming and Web site, PBS KIDS Online (pbskids.org), continue to be parents' and teachers' most trusted learning environments for children. More information about PBS is available at pbs.org, one of the leading dot-org Web sites on the Internet.