

# Women and Girls Lead Vol. 1



**EDUCATOR GUIDE**





© Copyright 2011, Independent Television Service (ITVS)

COMMUNITY CLASSROOM is an innovative education resource providing short documentary film content and accompanying curricular materials, lesson plans and homework assignments, to middle school, high school and community college instructors and youth-serving community-based organizations. Film 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 materials are designed with key national standards in mind, and available, along with the film modules, free of charge online.

COMMUNITY CLASSROOM is a product of the Independent Television Service (ITVS), with support from the Corporation for Public Broadcasting (CPB), and with guidance from the American Association of Community Colleges, KQED Education Network, National Association for Media Literacy Education, National Association of State Teachers of the Year, National Council for Social Studies, National Council of Teachers of English, PBS Teachers, National Women's Studies Association, and WQED Education.

WOMEN AND GIRLS LEAD ([www.itvs.org/women-and-girls-lead](http://www.itvs.org/women-and-girls-lead)) is an innovative public media initiative designed to focus, educate, and connect women, girls, and their allies across the globe to address the challenges of the 21st century.





## Welcome to ITVS Community Classroom!

As many of you know, ITVS Community Classroom is a film and curriculum resource series that brings to life some of today's most vital social issues by pairing film modules from award-winning documentaries with standards-based lesson plans. The idea is simple: combine the thrilling work of the world's best independent filmmakers with the tools you need to create a 21st century learning experience for young and adult learners alike.

The resource you have before you is the first edition of the ITVS Women and Girls Lead collection, focused on the impact of women and girl leaders around the world. The three films showcased here are *Bhutto*, *Pushing the Elephant*, and *Waste Land*, which was nominated for an Academy Award® for Best Documentary. All three films tell powerful, personal stories that challenge viewers and students to explore what leadership means for men and women, alongside the challenges faced by compelling characters from Pakistan, the Democratic Republic of Congo, and Brazil.

As the title suggests, this resource is also an important part of Women and Girls Lead, a three-year public media initiative to raise up the voices of women and girl leaders. Women and Girls Lead includes 50 documentary films airing on television and online, supported by engagement partnerships and media tools, all committed to getting citizens involved and bringing unheard voices from every community—including your students—into the conversation. To find out more, visit [www.itvs.com/women-and-girls-lead](http://www.itvs.com/women-and-girls-lead).

We hope you will join the thousands of teachers who use our classroom resources to help students develop into engaged citizens. And we value your feedback and input as we move forward in creating future classroom resources, which we develop in partnership with the filmmakers and educational advisors, as well as activities around initiatives like Women and Girls Lead. Thank you for all you do as educators!

A handwritten signature in black ink, appearing to read 'Sally Jo Fifer'. The signature is fluid and cursive, with a large initial 'S'.

Sally Jo Fifer, President and CEO, ITVS



# Table of Contents

How to Use this Guide .....	01
<b>Bhutto: .....</b>	<b>02</b>
Overview .....	03
About the Film .....	04
Lesson Plan 1: Benazir Bhutto: First Woman Leader of a Muslim Nation .....	06
Alignment to Standards .....	11
Student Handouts .....	12
Teacher Research Key .....	19
Lesson Plan 2: Benazir Bhutto and the Struggle for Democracy in Pakistan .....	22
Alignment to Standards .....	26
Student Handouts .....	27
Guide Credits .....	29
<b>Pushing the Elephant: .....</b>	<b>30</b>
Overview .....	31
About the Film .....	33
Lesson Plan 1: Conflict in the Democratic Republic of Congo: Causes and Impact .....	35
Student Handouts .....	40
Alignment to Standards .....	44
Lesson Plan 2: Using Stories to Inspire Community Action .....	46
Student Handouts .....	51
Alignment to Standards .....	56
Guide Credits .....	57
<b>Waste Land: .....</b>	<b>58</b>
Overview .....	59
About the Film .....	60
Lesson Plan 1: Art and Transformation .....	61
Alignment to Standards .....	70
Student Handouts .....	71
Lesson Plan 2: Human Dignity and Human Rights .....	74
Alignment to Standards .....	84
Student Handouts .....	85
Film in Context .....	90
Guide Credits .....	93





# How to Use this Guide

This Educator Guide may be used to support viewing of the documentaries *Pushing the Elephant*, *Bhutto*, and *Waste Land* while engaging students in discussions about social change and social justice, gender equity, civic engagement, environmental justice, organizing strategies and the contributions of women to all of these issues. The activities can encourage students to learn and understand international struggles and take an active role in addressing local concerns.

## Grade Levels:

9-12, College

## Subject Areas:

Social Studies, Environmental Studies, Global Studies, Civics, Economics, Government, Political Science, Peace Studies, Sociology, World History, Human Geography, Language Arts, Women's Studies, Media Studies, Primary Resources.

See individual lesson plans for additional subject areas.

## Lesson Plans:

The activities target students at the high school level, but can be scaffolded to accommodate the college classroom, as well as informal classrooms: after-school programs, clubs and youth training programs. All content aligns with national standards. Each of the activities is designed to last one traditional class period (50-60 minutes total, plus assignments). All activities aim to incorporate educational content and themes that can be integrated into your existing curriculum.

## Film Modules:

With this Educator Guide, you can build a unit around an entire film and/or one or more of the COMMUNITY CLASSROOM film modules. The module lengths are noted, averaging under ten minutes each.

## Get the Film Modules on DVD:

COMMUNITY CLASSROOM film modules are available in streaming video format at <http://www.itvs.org/educators/>

Educators can obtain free DVDs of COMMUNITY CLASSROOM film modules and activities by contacting [classroom@itvs.org](mailto:classroom@itvs.org). DVD quantities are limited.

Get the Full-length Films:

### ***Bhutto***

PBS Home Video

<http://www.shoppbs.org/product/index.jsp?productId=11413961>

### ***Pushing the Elephant***

Women Make Movies

<http://www.wmm.com/filmcatalog/pages/c794.shtml>

### ***Waste Land***

New Video

<http://www.newvideo.com/arthouse-films/waste-land/>





**A FILM BY DUANE BAUGHMAN**

# **BHUTTO**

## **LESSON PLANS**

As the first Muslim woman elected to lead an Islamic nation, former Pakistani Prime Minister Benazir Bhutto's life story unfolds like a tale of Shakespearean dimensions. She evolved from pampered princess to polarizing politician in one of the most dangerous countries on Earth. Accused of rampant corruption, imprisoned, then exiled abroad, Bhutto was called back to Pakistan as her country's best hope for democracy. Struck down by assassins, her untimely death sent shock waves throughout the world, transforming Bhutto from political messiah to martyr in the eyes of millions around the world.



# Overview

Educators can use the *Bhutto* Lesson Plans to support viewing of the documentary film *Bhutto*, by Duane Baughman while engaging students in discussions about Benazir Bhutto's legacy as a woman and a leader, women's rights and the struggle for democracy in Pakistan. These lessons and discussions also provide a context for understanding and further investigating the changing nature of women's leadership in Muslim countries around the world. The activities can foster discussion and inspire action around these topics within classrooms, youth-serving organizations, families and the broader community.

## Grade Levels:

9-12, College (Note: The film modules includes some discussion of rape and violent imagery.)

## Subject Areas:

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

## Lesson Plans:

The activities target students at the high school level, but can be scaffolded to accommodate the college classroom, as well as informal classrooms such as after-school programs, clubs, and youth training programs through community-based organizations. All content aligns with national standards for social studies and English language arts. Each of the activities is designed to last roughly one class period (or one hour total), together the two lesson plans and film modules constitute a unit that can last one week. All activities aim to incorporate educational content and themes that can be integrated with your existing content curriculum.

The lessons are presented in the following order:

### Lesson Plan 1:

#### **Benazir Bhutto: First Woman Leader of a Muslim Nation**

In this lesson, students will study the context in which Benazir Bhutto became the first woman leader of a Muslim nation, and the complexities of being a female leader in a Muslim country.

### Lesson Plan 2:

#### **Benazir Bhutto and the Struggle for Democracy in Pakistan**

Students will investigate Pakistan's struggle to maintain a lasting democratic government, and look at various experiences in Benazir Bhutto's life that shaped her as a leader.

## A Reminder for Teachers and Educators:

Please remember that these activities are guidelines only. We hope that you will make the necessary adjustments to meet the needs of your academic and social environment, keeping in mind your own and your students' familiarity with the issues, the needs of your school and community, your students' grade level and social awareness and the class size and duration. It is particularly important that educators remember that some of the topics in the film could cause intense debate among students with strong opposing views.

# About the Film

*Bhutto* documents the remarkable life of the first woman leader of a Muslim nation. Opening with a quick overview of current conditions in Pakistan, this riveting film describes the country's intricate connection to the Bhutto family. Some two dozen experts – friends of Benazir Bhutto, former government officials, writers and other Pakistan observers – create a richly-textured history with their commentary and opinion.

Until her assassination in December 2007, Benazir Bhutto was the predominant figure in Pakistani political life for over three decades. She was born in 1953 into a wealthy and influential family, the daughter of Pakistan's first democratically elected president. When her father was overthrown, imprisoned, and executed, Bhutto took up his mantle and set in motion a chain of events that would vault her onto the world stage – and forever change the history of both Pakistan and her family.

Zulfikar Ali Bhutto was Pakistan's president from 1971 to 1973, and was prime minister from 1973 to 1977. He founded the country's most popular political party (the Pakistan People's Party or PPP), as well as a family political dynasty that draws comparisons to the Kennedys for its stories of success and tragedy. It was under his tutelage, during her student days at Harvard and Oxford, that Benazir Bhutto received her first experience in politics.

Though he was a secularist, Zulfikar Ali made concessions to the Islamist political movement during his time as prime minister, while also implementing land reform and anti-poverty measures and overseeing a race against India to develop the nuclear bomb. The end of his term in office was marked by increasing unrest and discontent with his policies, culminating in his overthrow and imprisonment by General Muhammad Zia ul-Haq, who had been Army Chief of Staff.

Bhutto led her siblings in a campaign to free her father and restore democratic rule. Their attempt failed, however, as Zulfikar was executed in 1979 and the Soviet Union's invasion of neighboring Afghanistan led the United States to support and fund Zia's dictatorship, ignoring its human rights and women's rights abuses. Bhutto herself was arrested many times for her political activity and imprisoned in solitary confinement during the summer of 1981. Finally, after six years of house arrest and imprisonment, she went into exile in London in January 1984.

Returning to win an election in 1988, Bhutto ascended to power as prime minister at age 35, the youngest person and first woman to lead the country. A traditional marriage was arranged with Karachi playboy Asif Ali Zardari, and the couple would go on to have three children. Over the next ten years, Bhutto found herself in and out of office twice, beset by charges of corruption and graft, feuding with her family over politics and her popularity, and clashing with a political and military establishment upset at taking orders from a woman.

Returning to exile in 1999, Bhutto watched as Pakistan fell under the control of a military dictator, this time named Pervez Musharraf. The terrorist attacks of September 11, 2001 again turned Afghanistan into a war zone, and U.S. aid to Musharraf's government increased.

Yet, realizing that Musharraf's regime was unstable and that the Pakistani security forces were in league with the Afghani Taliban, Bhutto worked with the U.S. government to engineer her return to the country in 2007 to restore democracy. She was assassinated before she could stand for elections, and her death left a legacy of controversy and an uncertain future for Pakistan.

In a country seething with poverty, beset by religious radicalism, and encumbered by a heavy-handed and powerful military, the film chronicles Bhutto's attempts to forge a tradition of secularism, women's rights, and rule of law, all the while facing charges of corruption and violent attacks on herself, the hanging of her father, and the unsolved murders of her two brothers. The story of Benazir Bhutto's life and death is a story which is bound up closely with Pakistan's own tumultuous historical narrative.



# Community Classroom Film Modules

With this Lesson Plan, you can build a unit around the entire film or you can focus on one or more of the Community Classroom film modules. Each module runs under 10 minutes in length.

## **A History of Pakistan (3:38)**

This module shows a brief montage of the pivotal moments in Pakistan's birth as a nation, and the critical economic, political and social issues that the country faces.

## **Benazir Bhutto: First Woman Leader of a Muslim Nation (7:45)**

This module traces the rise of Benazir Bhutto to power as a young woman. Students will learn about the status of women in Pakistan, the influences of Islam and the military on Pakistani politics, the leadership of her father, and her personal family life. The module raises the question: was Benazir Bhutto a feminist, or was she a pragmatist when it came to reconciling her position on women's rights with conservative Islamic elements in power in Pakistan?

## **Benazir Bhutto and the Struggle for Democracy in Pakistan (7:04)**

This module shows how relations between the United States and Pakistan, and tensions between Pakistan and India, have shaped the politics of all three countries; discuss factors in the life of Benazir Bhutto that shaped her political philosophy and career; and her commitment to democracy in Pakistan.

## **How to get the Community Classroom Film Modules:**

Community Classroom film modules are available in streaming video format at <http://www.itvs.org/educators>. Educators can obtain DVDs of Community Classroom modules by contacting [classroom@itvs.org](mailto:classroom@itvs.org). DVD quantities are limited.

## **Purchase the Full-Length Film:**

*Bhutto*

PBS Home Video

<http://www.shoppbs.org/product/index.jsp?productId=11413961>





# Lesson Plan 1

## Benazir Bhutto: First Woman Leader of a Muslim Nation

*“She had great force to change not only Pakistan, but change the world, and change how Islamic women viewed themselves, and how Islamic men viewed Islamic women, and how children viewed their mothers, and how brothers viewed their sisters, and how sisters viewed themselves.” –Mark Siegel*

### Estimated Time Needed:

Two 50-minute class periods

### Grade Levels:

9-12, College

### Subject Areas:

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

### Purpose of the Lesson:

Students will study various elements of the context in which Benazir Bhutto became the first woman leader of a Muslim nation, including the status of women in Pakistan, the influences of Islam and the military on Pakistani politics, the leadership of her father, and her personal family life. In addition, the class will discuss the complexities of being a female leader in a Muslim country. Finally, students will write persuasive essays that connect Bhutto to women's leadership topics that they think are important.

### Objectives:

Students will:

- research and describe the context in which Benazir Bhutto rose to leadership as Prime Minister of Pakistan;
- discuss the complexities of being a female leader in a Muslim country;
- compare the challenges faced by Bhutto with those faced by women in the United States;
- connect Bhutto to women's leadership topics in persuasive essays.

### Materials:

- Equipment to show the film modules to the class
- Film modules: History of Pakistan and Benazir Bhutto: First Woman Leader of a Muslim Nation (length 3:38 and 7:45)
- Student Handout: Research Guide
- Teacher Key for the “Research Guide” handout
- Student Handout: Viewing Guide

## PROCEDURES:

1. Show the class a picture of Benazir Bhutto (<http://news.hubpk.com/wp-content/uploads/2010/12/benazir-bhutto.jpg>) and tell students that she was elected to serve as Prime Minister of Pakistan when she was 35 years old, making her the first woman leader of a Muslim nation.
2. Introduce the concept of the film *Bhutto* with students. Set up a KWL chart, to find out what students already know about Islamic culture in Pakistan, and what they might like to learn through this lesson. (A KWL chart is divided into three columns: What students KNOW; What students WANT to find out; and What students have LEARNED). Fill in the first two columns as a group. Talking about what students already know will help students from Pakistan or other Islamic cultures share their heritage with the class. It will also help dispel misconceptions students may have about the parts of the world where the film takes place.
3. Provide a brief introduction to Pakistan by showing the film module *History of Pakistan* (length: 3:38). Instruct students to watch for factors that might make it difficult for any woman to become Prime Minister of Pakistan. Afterwards, discuss what students observed, which could include issues like Pakistan's low literacy rate for females, the fact that many schools for girls have been destroyed, traditional roles for women in Islam, male military leaders playing such a dominant role in Pakistan's political history, etc.
4. Conduct a study of the context in which Bhutto rose to leadership in Pakistan by dividing the class into five groups and assigning each group a topic from the Research Guide handout. Students should then research the answers to their assigned questions and record the information on the handout.
5. Have each group report its findings to the class so that all students can complete their handouts. Ask the class to list and then rank some of the challenges that Bhutto had to overcome in order to become Prime Minister of Pakistan. Do any of these same obstacles exist in the United States?
6. Distribute the Viewing Guide for the film module *Benazir Bhutto: First Woman Leader of a Muslim Nation*. Review the questions in the guide to help focus student viewing, then show the module (length: 7:45).
7. Discuss students' responses to the questions in the Viewing Guide.
8. Have students look through their responses to the questions in the Viewing Guide and the Research Guide and highlight all of the issues raised about the difficulty Benazir Bhutto faced because she was a woman. With a partner, each student will make a list of debatable issues that the film raises about women in leadership positions (for example, the compatibility of leadership and motherhood, women's lack of access to education, or the role of women in traditional Islam) and identify one that he or she would like to write about. After they have chosen their topic, ask students to identify their position on the issue: Do they agree or disagree? Why? Who would be likely to think differently? What would they say to that person if they could?
9. Fill in the KWL chart from Procedure 2 as a group, completing the "L" section or "What did you LEARN?" Compare the answers from LEARN to the middle column – "What did you WANT to find out?" Did students discover the answers to most of their questions? Did they find out more than they anticipated? Do they still have open questions? If so, discuss as a class how they might answer those questions.
10. Conclude the lesson by asking students to write a persuasive essay that clearly establishes and explains their position on an issue of women and leadership.

## EXTENSION ACTIVITIES:

1. Evaluate whether or not Bhutto was a feminist. First, have students write down and bring to class their personal definitions of the term "feminist." (Alternatively, students could bring in quotes that reflect their ideas about feminists.) Ask students to share and discuss their ideas in small groups and afterwards revise their definitions if desired. Then, have students gather evidence from the film and other research on Bhutto that supports or rejects the idea that she was a feminist, based on their personal definitions. Finally, ask students to explain their thinking and supporting evidence in persuasive essays.
2. Assess Bhutto's record on improving the lives of women in Pakistan. Ask students to research Bhutto's work to set up women's police stations and to expand educational opportunities for females. Then read the commentary of Muslim feminist Irshad Manji, "Bhutto Failed to Modernize Pakistan" (<http://edition.cnn.com/2007/WORLD/asiapcf/12/29/pakistan.commentary/index.html>). Manji criticizes Bhutto for not repealing the Hudood Ordinances. The International Museum of Women also provides an online exhibition, "Benazir Bhutto and Beyond" (<http://www.imow.org/wpp/stories/viewStory?storyId=1706>), with contrasting views on women's political participation in Pakistan today. Finally, have students learn more about the remote and lawless tribal areas of Pakistan (<http://www.pbs.org/wgbh/pages/frontline/shows/search/journey/tribaltheme.html>). What cultural norms in that region would be resistant to changes that would enhance the rights of women? Students should then write an analysis of why they think she made progress in some areas but not in others.
3. Read *Daughter of Destiny: An Autobiography*, in which Bhutto details her life up to her first election as prime minister in 1988. Ask students to identify the experiences, influences, and challenges that Bhutto identifies as formative. For example, what lessons did she learn from her father? How did her education and background inform her politics? How did she view her role in Muslim society? How prepared was she to lead a country like Pakistan?
4. Study the lives of other female leaders of Muslim-majority countries who were elected after Bhutto served as Prime Minister of Pakistan. Ask small student groups to research the personal histories and achievements of Megawati Sukarnoputri of Indonesia, Khaleda Zia and Sheikh Hasina of Bangladesh, and Tansu Çiller of Turkey. Or, students could choose a contemporary female leader from the United States or another Western country. Groups should then use Venn diagrams to note similarities and differences between the leader they studied and Benazir Bhutto.
5. Demonstrate that laws said to be "Muslim" vary from one context to another. Have students research and analyze examples of Islamic law that have been interpreted differently in various times and places based on political leadership and cultural traditions. What specific factors could account for these variations? How have these laws been reformed? How should they be reformed? Examples related to women's rights could include laws on issues such as the education of women, modesty, divorce, inheritance, gender roles, segregation, arranged marriage, and polygamy. Related resources online include *The Quran and the Role of Women* (<http://www.pbs.org/wgbh/globalconnections/mideast/questions/women/index.html>) and a 2011 report addressing Muslim family laws and practices (<http://www.wluml.org/node/7036>) that discriminate against women in various countries.
6. Explore how the way women dress relates to freedom and oppression. Display "An Illustrated Guide to Islamic Veils" (<http://www.pbs.org/wnet/need-to-know/culture/an-illustrated-guide-to-islamic-veils/187/>) and explain that in Pakistan, the use of burqa has declined over time. It is now primarily worn in rural areas in and near the Northwest Frontier Province. In other areas, women usually wear the chador – a long scarf that is draped and wrapped around the head. Have students then research and bring in examples of how Muslim and Western women are represented in the media of several countries and then compare and contrast their manner of dress. Discuss if/how the images vary based on the country and media source. Then focus on whose garb provides women with the most freedom and why. Deepen the conversation by reading "Burka Ban in France, Feminism and Women Enslavement" (<http://www.chowrangi.com/burka-ban-in-france-feminism-and-women-enslavement.html>) and "Behind the Veil Lives a Thriving Muslim Sexuality" (<http://www.smh.com.au/news/opinion/behind-the-veil-lives-a-thriving-muslim-sexuality/2008/08/29/1219516734637.html>). Students should then organize their images and summarize the freedom and/or oppression represented in each style of dress in a VoiceThread (<http://voicethread.com>) audio slideshow and have at least five friends comment with their reactions.

7. Compare the practice of “honor killings” with violence against women in the United States. Have small student groups read and discuss the articles “Thousands of Women Killed for Family 'Honor'” ([http://news.nationalgeographic.com/news/2002/02/0212\\_020212\\_honorkilling.html](http://news.nationalgeographic.com/news/2002/02/0212_020212_honorkilling.html)) and “Study Finds Honor Killings a Major Portion of Pakistan’s Homicides” ([http://www.pbs.org/newshour/updates/health/jan-june09/pakistan\\_0406.html](http://www.pbs.org/newshour/updates/health/jan-june09/pakistan_0406.html)), the latter of which is based on the study, “The Epidemiological Patterns of Honour Killing of Women in Pakistan” (<http://eurpub.oxfordjournals.org/content/early/2009/03/13/eurpub.ckp021.full#T1>). Talk about where and why women are killed by family members and how such crimes are considered excusable or understandable. Then review “Domestic Violence Facts” ([http://www.ncadv.org/files/DomesticViolenceFactSheet\(National\).pdf](http://www.ncadv.org/files/DomesticViolenceFactSheet(National).pdf)), a fact sheet about crimes against women in the United States. What are the similarities and differences between these types of violence and honor killings? Have students then research what they can do to stop violence against women (<http://www.sharecare.com/question/do-end-violence-against-women>) and take action.





## RELATED LESSONS:

### **Benazir Bhutto and the Struggle for Democracy in Pakistan**

<http://www.itvs.org/educators>

This lesson features additional footage from the film *Bhutto* that illustrates Benazir Bhutto's development as a leader and champion of democracy. Students will analyze various factors behind Pakistan's struggle to establish a lasting democratic tradition.

### **Muslim Feminism**

<http://www.itvs.org/educators/collections/womens-empowerment/lesson-plans/muslim-feminism>

This lesson features the film *Shadya*, which tells the story of a 17-year-old female karate world champion striving to succeed on her own terms within her traditional Muslim village in northern Israel. Students will hear the perspectives of various Muslim feminists fighting for gender equality and will write a response to what they have heard.

### **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](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.

## BACKGROUND RESOURCES:

### **BBC News: Obituary: Benazir Bhutto**

[http://news.bbc.co.uk/2/hi/south\\_asia/2228796.stm](http://news.bbc.co.uk/2/hi/south_asia/2228796.stm)

This obituary details key events in the life of Benazir Bhutto.

### **The Library of Congress: A Country Study: Pakistan**

<http://lcweb2.loc.gov/frd/cs/pkto.html>

This series of articles profiles Pakistan and details the nation's history through 1994.

### **Pakistan Peoples Party: Photographs**

<http://www.ppp.org.pk/photographs/photographs1.html>

This collection of images includes photos of Benazir Bhutto as she carried out her political responsibilities.

### **Haq's Musings: Status of Women in Pakistan**

<http://www.riazhaq.com/2009/03/status-of-women-in-pakistan.html>

This 2009 blog post outlines the progress made by women in Pakistan, as well as the areas where more work needs to be done.

### **Wikipedia: Women in Pakistan**

[http://en.wikipedia.org/wiki/Women\\_in\\_Pakistan#Zia-ul-haq.27s\\_military\\_regime](http://en.wikipedia.org/wiki/Women_in_Pakistan#Zia-ul-haq.27s_military_regime)

This detailed, reference-supported article describes the status of women under various Pakistani leaders and addresses crimes against women, women's rights, and opportunities in education and the workforce.



## 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/CCSSI\\_ELA%20Standards.pdf](http://www.corestandards.org/assets/CCSSI_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, texts, 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.

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.

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

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, 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 the 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.

Civics, Standard 22: Understands how the world is organized politically into nation-states, how nation-states interact with one another, and issues surrounding U.S. foreign policy.

Civics, Standard 23: Understands the impact of significant political and non-political developments on the United States and other nations.

Geography, Standard 4: Understands the physical and human characteristics of place.

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.

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 1: Uses the general skills and strategies of the writing process.

Language Arts, Standard 4: Gathers and uses information for research purposes.

Language Arts, Standard 7: Uses skills and strategies to read a variety of information texts.

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.

World History, Standard 45: Understands major global trends since World War II.



# Viewing Guide Lesson Plan 1

Directions: Respond to the questions below based on the information in the video.

1. When Benazir Bhutto was born, some mourned the fact that the firstborn baby was a girl. In what ways did Benazir's father demonstrate to her that women are as valuable as men?
2. In what ways do you think Bhutto was traditional? In what ways do you think she was a pioneer?
3. In the video, a friend of Bhutto's said that her example changed how society viewed Islamic women. What do you think he meant by that? Do you think he was right? Why or why not?
4. Why do you think some conservative religious groups in Pakistan believed that Bhutto was a threat to Islam?
5. How does the video describe Bhutto's view of Islam?

6. How might different views of Islam affect both the unity of Pakistan and Bhutto's success as a leader?
  
  
  
  
  
  
  
  
  
  
7. In what ways did Bhutto seek to make Pakistan a more open and tolerant society?
  
  
  
  
  
  
  
  
  
  
8. What qualities do you think a female leader should show?
  
  
  
  
  
  
  
  
  
  
9. Do you think a woman could be elected President of the United States? Why or why not?

# Research Guide Lesson Plan 1

Directions: Explore the context of Benazir Bhutto's rise to leadership by researching multiple sources that provide answers to your group's key questions. Some resources have been listed as a starting point for research.

## Group 1: Influence of Conservative Islam in Pakistan

### Suggested Resources:

- *Bhutto* Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)
- *Bhutto* Timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>)

### Key Questions:

1. What percentage of Pakistan's population is Muslim?
2. What measures were implemented by General Muhammad Zia-ul-Haq as part of his "Islamization" of Pakistan?
3. What is the offense of zina? Describe the related Hudood Ordinance passed in Pakistan in 1979.





### Group 3: Benazir's Father

#### Suggested Resources:

*Bhutto* Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)

*Bhutto* Timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>)

#### Key Questions:

1. Who was Benazir Bhutto's father?
2. What party did he found?
3. What leadership positions did he hold?
4. How many sons and daughters did he have? Who was the eldest?
5. What advantages do you think Benazir Bhutto had because of her father?

## Group 4: Influence of Pakistan's Military

### Suggested Resources:

*Bhutto* Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)

*Bhutto* Timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>)

### Key Questions:

1. Why has Pakistan built up such a large military?
2. What are some ways that a strong military has affected Pakistani politics?
3. How did General Muhammad Zia-ul-Haq become the leader of Pakistan?

## Group 5: Personal Details of Benazir Bhutto

### Suggested Resources:

*Bhutto* Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)

*Bhutto* Timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>)

### Key Questions:

1. Where was Benazir Bhutto educated?
2. Who did she marry? How did they meet?
3. What major life event happened three months before she became Prime Minister of Pakistan in 1988?
4. How many children did she have?
5. How many times was she elected Prime Minister of Pakistan?

# Research Guide Lesson Plan 1

## Teacher Key

Note: Sample responses have been provided below. Student responses may vary based on the resources they use in their research.

### Group 1: Influence of Conservative Islam in Pakistan

#### Suggested Resources:

*Bhutto* Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)

*Bhutto* Timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>)

#### Key Questions:

**1. What percentage of Pakistan's population is Muslim?**

*97 percent*

**2. What measures were implemented by General Muhammad Zia-ul-Haq as part of his "Islamization" of Pakistan?**

*General Zia-ul-Haq, a military dictator who ruled Pakistan from 1977 to 1988, institutionalized conservative Islamic, or Sharia, law, which included violent punishments for those who violated the bounds of acceptable behavior outlined in the Quran, as interpreted by Pakistani leaders. Islamization also included the expansion of madrassas, or free religious schools, that often trained students in a militant form of Islam. Reports indicate that these schools were primarily training grounds for fighters against the Soviet invaders of Afghanistan, and later, against the United States.*

**3. What is the offense of zina? Describe the related Hudood Ordinance passed in Pakistan in 1979.**

*Zina is sex outside of marriage, considered to be one of the great sins in Islam. Under the military rule of General Zia-ul-Haq, a law was passed to enforce violent punishments advocated by the Quran (i.e., flogging or being stoned to death) for zina. In the case of rape, the law required the woman to produce four witnesses to the crime. If she couldn't produce witnesses, she could be charged with adultery and punished.*

### Group 2: Status of Women in Pakistan

#### Suggested Resources:

- *Bhutto* Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)

- Need to Know on PBS: An Illustrated Guide to Islamic Veils (<http://www.pbs.org/wnet/need-to-know/culture/an-illustrated-guide-to-islamic-veils/187/>)

- PBS Global Connections: The Middle East: Roles of Women: The "Veil" ([http://www.pbs.org/wgbh/globalconnections/mideast/questions/women/#the\\_veil](http://www.pbs.org/wgbh/globalconnections/mideast/questions/women/#the_veil))

- EHow: Why Do Some Women Wear Burkas? ([http://www.ehow.com/about\\_6326808\\_do-women-wear-burkas\\_.html](http://www.ehow.com/about_6326808_do-women-wear-burkas_.html))



### Key Questions:

**1. Why does the status of women in Pakistan vary widely?**

*Status varies across different classes and regions due to uneven socioeconomic development and the impact of tribal, feudal, and urban social customs on women's lives.*

**2. What are the literacy rates of both men and women in Pakistan? Why are women far less educated than men?**

*Men – 67 percent, Women – 42 percent. The discrepancy is due in part to the state's concessions to conservative Islamic political forces that believe that women should not be educated or leave the home. In recent years, hundreds of girls' schools have been destroyed by Islamic radicals and there are reports that Pakistani Taliban have been enforcing a complete ban on female education in the Swat district.*

**3. What is an “honor killing”?**

*The legal killing of a member of a family or social group – typically female – by other members who believe that the victim has brought dishonor upon the family or community due to engaging in extramarital sex or homosexual acts, refusing an arranged marriage, or seeking a divorce.*

**4. What is a burqa? Why do some women wear it?**

*The burqa is an outer garment that covers a woman's face, head, and body. The Quran directs both men and women to dress modestly, but the actual interpretation and implementation of this rule varies enormously by culture. In some conservative areas, women wear the burqa out of fear of being beaten or arrested. In other areas, women choose to wear the burqa to honor their religion and family, and to not be judged, objectified, or exploited by men based on their physicality. More commonly, women in Pakistan wear the chador – a long scarf that is draped and wrapped around the head. (For more information on the chador, see "An Illustrated Guide to Islamic Veils" in the Suggested Resources for Group 2.)*

### Group 3: Benazir's Father

#### Suggested Resources:

*Bhutto Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)*

*Bhutto Timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>)*

### Key Questions:

**1. Who was Benazir Bhutto's father?**

*Zulfikar Ali Bhutto*

**2. What party did he found?**

*The Pakistan People's Party (PPP)*

**3. What leadership positions did he hold?**

*Foreign Minister of Pakistan from 1962 to 1966. President of Pakistan from 1971 to 1973. Prime Minister of Pakistan from 1973 to 1977.*

**4. How many sons and daughters did he have? Who was the eldest?**

*Two sons and two daughters. Benazir was the eldest.*

**5. What advantages do you think Benazir Bhutto had because of her father?**

*Bhutto had the advantage of her father's name and an established and influential political party led by her family. She was also able to travel, learn leadership skills from her father, and get an extensive education.*



## Group 4: Influence of Pakistan's Military

### Suggested Resources:

*Bhutto* Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)

*Bhutto* Timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>)

### Key Questions:

**1. Why has Pakistan built up such a large military?**

*Constant military conflict with India. Pakistan has also received significant funding and military training from the United States.*

**2. What are some ways that a strong military has affected Pakistani politics?**

*A strong military has been a destabilizing factor in Pakistani politics due to the threat of military coups as well as of rule by the military. This has happened multiple times in Pakistan's short history, with military rulers holding power for more than half of the country's existence. The military also has deep and complicated ties to armed Islamic radical movements, which poses a challenge for democratic politics in the region.*

**3. How did General Muhammad Zia-ul-Haq become the leader of Pakistan?**

*General Zia was the Army Chief of Staff under Zulfikar Ali Bhutto, Benazir's father. In 1977, Zia led a military coup to depose Zulfikar Ali Bhutto, whom he had imprisoned and later hanged in 1979.*

## Group 5: Personal Details of Benazir Bhutto

### Suggested Resources:

*Bhutto* Background Information (<http://www.pbs.org/independentlens/bhutto/resources/bhutto-discussion.pdf>)

*Bhutto* Timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>)

### Key Questions:

**1. Where was Benazir Bhutto educated?**

*Early education in Pakistan. BA from Harvard University. Graduate studies at Oxford University.*

**2. Who did she marry? How did they meet?**

*Asif Ali Zardari. It was an arranged marriage.*

**3. What major life event happened three months before she became Prime Minister of Pakistan in 1988?**

*She gave birth to her first child.*

**4. How many children did she have?**

*Three. Two daughters and a son.*

**5. How many times was she elected Prime Minister of Pakistan?**

*Two times.*

# Lesson Plan 2

## Benazir Bhutto and the Struggle for Democracy in Pakistan

*"...for dictators across the world, democracy is the greatest revenge."  
–Benazir Bhutto*

### Estimated Time Needed:

Two 50-minute class periods

### Grade Levels:

9-12, College

### Subject Areas:

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

### Purpose of the Lesson:

Students will investigate Pakistan's struggle to maintain a lasting democratic government. In particular, they will study the life of Benazir Bhutto, the first woman in Pakistan to be elected Prime Minister. Students will look at various experiences in her life that shaped her as a leader, and will identify ways that she was a champion of democracy in Pakistan.

### Objectives:

Students will:

- infer how positive relations between the United States and Pakistan serves the interests of both countries;
- discuss factors in the life of Benazir Bhutto that shaped her political philosophy and career;
- apply knowledge of Benazir Bhutto and her commitment to democracy in Pakistan by participating in a role-playing activity.

### Materials:

- Political map of Pakistan and the surrounding region
- Equipment to show the film modules to the class film modules
- Film modules: History of Pakistan and Benazir Bhutto and the Struggle for Democracy in Pakistan (length: 3:38 and 7:04)
- Student Handout: Viewing Guide

## PROCEDURES:

1. Show the class a political map of Pakistan and the surrounding region. Ask students to examine the map, think about what they already know about Pakistan, and infer how positive relations with that country could serve U.S. interests. (Student responses will vary, but could include Pakistan's geographic proximity to Afghanistan, India, Iran, and China; Pakistan's promises to help the United States fight al-Qaeda; Pakistan's possession of nuclear weapons; etc.) Record student ideas on the board.
2. Show the brief video History of Pakistan (length: 3:38). Focus student viewing by asking them to watch for reasons why good relations with the United States could serve Pakistan's interests. (Students may point out, for example, that the United States has sent more than fifteen billion dollars to Pakistan since the September 11, 2001 attacks on the United States.) Record these ideas on the board as well.
3. Explain that the relationship between the United States and Pakistan has had its ups and downs, and that while the United States philosophically favors democratic governments, it has at times damaged the growth of democracy in Pakistan by supporting military dictators when it suited U.S. interests to do so. Within Pakistan, however, there have been periodic efforts to establish a stronger democratic political tradition. One advocate for democracy was Benazir Bhutto, the first woman to be elected Prime Minister of Pakistan.
4. Give each student a copy of the Viewing Guide. Review the questions in the guide to focus student viewing and then show the video Benazir Bhutto and the Struggle for Democracy in Pakistan (length: 7:04).
5. After watching the film clip, discuss the questions in the Viewing Guide, emphasizing the life experiences that developed Benazir Bhutto's political perspective and any evidence of her being a champion of democracy in Pakistan.
6. Tell students that, like her father, Benazir Bhutto was forced from her position as Prime Minister before the terms for which she was elected to serve were complete. She was campaigning for a third term in 2007 when she was assassinated, demonstrating that the struggle to establish a lasting democratic tradition in Pakistan is ongoing.
7. Have students apply their knowledge of Benazir Bhutto and her commitment to democracy in Pakistan by participating in a role-playing activity. Student pairs will simulate a news interview in which Bhutto reacts to survey data on Pakistani attitudes toward democracy and addresses how those opinions could affect the struggle for democracy in her country. One student in each pair will play the role of the journalist, and the other will play Bhutto. They should reference the survey data in the "Views of Democracy" table in the "Support for Democracy" section of a 2010 survey conducted by the Pew Research Center's Global Attitudes Project (<http://pewglobal.org/2010/12/02/muslims-around-the-world-divided-on-hamas-and-hezbollah/>).
8. Give students an example of the type of news interview their role-play is based on by showing them part of journalist Gwen Ifill's discussion with U.S. Education Secretary Arne Duncan ([http://www.pbs.org/newshour/bb/education/july-dec10/duncan\\_12-07.html](http://www.pbs.org/newshour/bb/education/july-dec10/duncan_12-07.html)) about the results of an education survey. Students may also find it informative to watch parts of an actual interview with Bhutto (<http://www.achievement.org/autodoc/page/bhu0int-1>) and to conduct additional research as needed to help them gather ideas for potential questions and answers.
9. Have student pairs watch the interview of another pair and rate their work using a role-play rubric ([http://www.edu.gov.mb.ca/k12/cur/socstud/frame\\_found\\_sr2/g\\_blms/g-17.pdf](http://www.edu.gov.mb.ca/k12/cur/socstud/frame_found_sr2/g_blms/g-17.pdf)).

## EXTENSION ACTIVITIES:

1. Examine Bhutto's views of moderate versus extremist Islam by having advanced or college-level students read chapter two of the book Bhutto completed just before her assassination in 2007: *Reconciliation: Islam, Democracy, and the West*. Ask students to summarize the main points of Bhutto's argument that Islam is a tolerant religion compatible with democracy. Conducting additional research as needed, students should then analyze in writing how one of the following people might respond to Bhutto's perspective: an American Christian, an Israeli Jew, a Pakistani ulema, or an Indian Hindu.
2. Analyze Benazir Bhutto's explanation for the growth of Islamic extremism in the Afghanistan-Pakistan region. Have student pairs read a 2001 *Frontline* interview with Bhutto (<http://www.pbs.org/wgbh/pages/frontline/shows/saudi/interviews/bhutto.html>) and recap her ideas about who is responsible for this problem. What steps does she say her government took to address the issue? In her view, what are the obstacles to reversing this trend? Why does she think that Islamic extremism is harmful to the growth of democracy in Pakistan? Organize Bhutto's points into a speech that she could have used to rally support for candidates of the Pakistan Peoples Party.
3. Debate the question, should the United States continue to send aid to Pakistan? Begin by having students review the history of relations between these two countries using the *Bhutto* timeline (<http://www.pbs.org/independentlens/bhutto/timeline.html>), "A Timeline of U.S. Aid to Pakistan" (<http://www.newsweek.com/2009/10/21/about-those-billions.html>), and discussion of the subject since the death of Osama bin Laden. Review why Pakistan is an important strategic partner for the United States (e.g., geographic proximity to Afghanistan, India, Iran, and China; military strength/nuclear arsenal). Then have students research and prepare arguments on the debate question in small groups.
4. Conduct an in-depth study of the conflicts that have influenced Pakistan's history. Have student groups choose one of the following to research: the Partition of India and Pakistan, the Bangladesh Liberation War, the ongoing conflict in Kashmir, the Soviet invasion of Afghanistan, the Taliban takeover in Afghanistan, the September 11, 2001 attacks on the United States, or the border wars between Afghanistan and Pakistan. Instruct students to include several information sources in their research and to note discrepancies in how the conflicts are portrayed in each source. Why might the historical account of the conflicts vary based on the media outlet/information source used? Then, have groups use Google's MyMaps tool (<http://maps.google.com/help/maps/mymaps/create.html>) to annotate a customized class map that puts each group's conflict in its geographic context. Discuss how Pakistan's location has influenced its large investment in its military and its nuclear program.
5. Evaluate how democratic elections are in Pakistan. First, work with students to study the lecture "What is Democracy?" (<http://www.stanford.edu/~ldiamond/iraq/WhalsDemocracy012004.htm>) and develop a rubric for assessing the democratic qualities of an election. Next, watch "Vote for Benazir's Blood" (<http://www.pbs.org/wnet/wideangle/episodes/pakistan-at-the-polls/video-vote-for-benazirs-blood/4308/>), a short film (length: 11:30) that follows a female politician running for Parliament in the province of Punjab just weeks after the assassination of Benazir Bhutto. Then, examine the map "Pakistan's Electoral Politics" (<http://www.pbs.org/wnet/wideangle/episodes/pakistan-at-the-polls/map-pakistans-electoral-politics/4286/>). Which provinces have the most political influence? Why? What roles do social position and literacy play in Pakistani elections? To what degree do students think that the needs of all Pakistanis will be represented by their elected officials? Students should also research information about the role of the media in Pakistan's elections, such as the 2008 article "Pakistan Imposes Curbs on TV Media, Hampering Election Coverage" (<http://www.bloomberg.com/apps/news?pid=newsarchive&sid=adx7TArVY34Y&refer=home>). Have students complete their rubric based on what they have seen and read. Then, do the same for an election in the United States and discuss the strengths and weaknesses of each country.
6. Create a diagram of Pakistan's government. Direct students to a government profile ([http://www.pbs.org/newshour/indepth\\_coverage/asia/pakistan/governmentprofile.html](http://www.pbs.org/newshour/indepth_coverage/asia/pakistan/governmentprofile.html)) and a description of the government structure (<http://www.country-studies.com/pakistan/government-structure.html>), then have them create and annotate a simple drawing that illustrates the roles of the President and Prime Minister, as well as their relationships with the other branches of government. Do the same for another country and then compare and contrast the systems.

## RELATED LESSONS:

### **Benazir Bhutto: First Woman Leader of a Muslim Nation**

<http://www.itvs.org/educators>

This lesson features additional footage from the film *Bhutto* that illustrates some of the challenges that Benazir Bhutto had to overcome in order to become Prime Minister of Pakistan. Students will explore the context of her rise to leadership, discuss the complexities of being a female leader in a Muslim country, and evaluate the importance of having women in top leadership positions.

## BACKGROUND RESOURCES:

### **BBC News: Pakistan Country Profile**

[http://news.bbc.co.uk/2/hi/south\\_asia/country\\_profiles/1157960.stm](http://news.bbc.co.uk/2/hi/south_asia/country_profiles/1157960.stm)

This article on Pakistan describes the establishment of the country, some of its political history, and profiles both the current president (Bhutto's widower) and the current prime minister.

### **The CIA World Factbook: Pakistan**

<https://www.cia.gov/library/publications/the-world-factbook/geos/pk.html>

This webpage contains a map, geographic and political information, and key issues related to Pakistan.

### **PBS NewsHour Profile: Government of Pakistan**

[http://www.pbs.org/newshour/indepth\\_coverage/asia/pakistan/governmentprofile.html](http://www.pbs.org/newshour/indepth_coverage/asia/pakistan/governmentprofile.html)

This profile briefly describes the type and structure of the Pakistani government.

### **PBS NewsHour Archive: Politics of Pakistan**

[http://www.pbs.org/newshour/indepth\\_coverage/asia/pakistan/archive.html](http://www.pbs.org/newshour/indepth_coverage/asia/pakistan/archive.html)

This archive of news stories features reports on the major political events that have taken place in Pakistan since 2007.

### **U.S. Department of State: Background Note: Pakistan**

<http://www.state.gov/r/pa/ei/bgn/3453.htm>

This country profile includes a map, geographic details, and a historical overview.

## 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/CCSSI\\_ELA%20Standards.pdf](http://www.corestandards.org/assets/CCSSI_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, texts, 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.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 Write arguments focused on discipline-specific content.

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.

## Content Knowledge

**Source:** (<http://www.mcrel.org/standards-benchmarks/>)  
A compilation of content standards and benchmarks for the 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.

Civics, Standard 22: Understands how the world is organized politically into nation-states, how nation-states interact with one another, and issues surrounding U.S. foreign policy.

Civics, Standard 23: Understands the impact of significant political and non-political developments on the United States and other nations.

Geography, Standard 4: Understands the physical and human characteristics of place.

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.

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 8: Uses listening and speaking strategies for different purposes.

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.

World History, Standard 45: Understands major global trends since World War II.



# Viewing Guide Lesson Plan 2

Directions: Respond to the questions below based on the information in the video.

1. Benazir says, "I am what I am because I am Zulfikar Ali Bhutto's daughter." How might her father's example, guidance, and name have helped her to eventually be elected Prime Minister?
2. Into what social class was Benazir born? According to Zulfikar Ali Bhutto, why did Benazir have an obligation to serve the people of Pakistan?
3. How did Bhutto's college years in the United States likely influence her political ideas?
4. What slogan did Zulfikar Ali Bhutto use to form the Pakistan Peoples Party (PPP)? Why was that slogan so popular with the people in Pakistan?
5. In what ways do you think Benazir's visits with her father in prison shaped her as a leader?



# 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.

## ITVS Community Classroom National Advisors

### National advisors

Donelle Blubaugh: PBS Teachers

Wendell Bourne: National Council for the Social Studies (NCSS)

Kara Clayton: National Association for Media Literacy Education (NAMLE)

Patti Duncan: National Women's Studies Association (NWSA)

Maxine Einhorn: KQED Education Network

Joe Fatheree: National State Teachers of the Year, Illinois

John Golden: National Council of Teachers of English (NCTE)

Carole Lester: American Association of Community Colleges (AACC)

Amy Puffenberger: National Forum on Higher Education for the Public Good, Ann Arbor, MI

Jennifer Stancil: WQED Education, Pittsburgh, PA

Dave Yanoksky: ConnectEd: The California Center for College and Career

### Special Advisors on Women's Rights in Pakistan

Dr. Teresa Ann Isaac, Professor, Midway College, and consultant to U.S. State Department

Dr. Jamil Farooqui, Past President, Islamic Society of Central Kentucky

Xeenia Tariq, Past President, Muslim Student Association

Wendi Burki, sister-in-law of Seema Burki, who attended school with Benazir Bhutto.

## ITVS Staff

### Associate Director of Engagement and Education

Duong-Chi Do

### National Community Engagement and Education Manager

Annelise Wunderlich

### National Community Engagement Coordinator

Sara Brissenden-Smith

### Engagement and Education Assistant

Nallaly Jimenez

### Series Editors

Michaëlle Stikich

Kristina Motwani

### Marketing & Design Associate

Wilson Ling





# PUSHING THE ELEPHANT

A film by Beth Davenport and Elizabeth Mandel

## LESSON PLAN

When civil war came to Rose's Congolese village, she was separated from her five-year-old daughter, Nangabire. Rose managed to escape with nine of her 10 children and was eventually resettled in Phoenix, Arizona. More than a decade later, mother and daughter are reunited in the U.S. where they must come to terms with the past and build a new future.



# Overview

Educators can use the *Pushing the Elephant* Lesson Plans to support viewing of the documentary film *Pushing the Elephant*, directed by Beth Davenport and Elizabeth Mandel and produced by Angela Tucker and Katy Chevigny. The curriculum engages students in discussions about the conflict in the Democratic Republic of Congo, and the experience of refugees from that country. The lessons also explore the power of sharing one's personal story to advocate for wider social change. These lessons and discussions also provide a context for understanding how gender-based violence affects women in many parts of the world. The activities can foster discussion and inspire action around these topics within classrooms, youth-serving organizations, families and the broader community.

## Grade Level:

9-12, College (Note: The film modules includes some discussion of rape and violent imagery.)

## Subject Areas:

Social Studies, English Language Arts, Global Studies, Women's Studies

## Lesson Plans:

The activities target students at the high school level, but can be scaffolded to accommodate the college classroom, as well as informal classrooms such as after-school programs, clubs, and youth training programs through community-based organizations. All content aligns with national standards for social studies and English language arts. Each of the activities is designed to last roughly one class period (or one hour total), together the two lesson plans and film modules constitute a unit that can last one week. All activities aim to incorporate educational content and themes that can be integrated with your existing content curriculum.

The lessons are presented in the following order:

### Lesson Plan 1: Conflict in the Democratic Republic of Congo: Causes and Impact

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.

### Lesson 2: Using Stories to Inspire Action

In this lesson, students will explore how storytelling can be a powerful way to illustrate how problems affect people and to inspire collective action that can bring about positive change. The class will first analyze the potential impact of the experiences described by Rose Mapendo, a woman whose family suffered severe hardships during violent conflict in the Democratic Republic of Congo. Students will then gather and share a true story from their own community that explains the human impact of a local issue.

### A Reminder for Teachers and Educators:

Please remember that these activities are guidelines only. We hope that you will make the necessary adjustments to meet the needs of your academic and social environment, keeping in mind your own and your students' familiarity with the issues, the needs of your school and community, your students' grade level and social awareness and the class size and duration. It is particularly important that educators remember that some of the topics in the film could cause intense debate among students with strong opposing views.



### Community Classroom Film Modules

With this Lesson Plan, you can build a unit around the entire film or you can focus on one or more of the three Community Classroom film modules. Each module runs under 10 minutes in length.

### How to get the Community Classroom Film Modules:

Community Classroom film modules are available in streaming video format at <http://www.itvs.org/educators>. Educators can obtain DVDs of Community Classroom modules by contacting [classroom@itvs.org](mailto:classroom@itvs.org). DVD quantities are limited.

### Purchase the Full-Length Film:

*Pushing the Elephant*

Educational Distributor: Women Make Movies

<http://www.wmm.com/filmcatalog/pages/c794.shtml>





## About *Pushing The Elephant*

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](http://www.mapendonewhorizons.org).



# Lesson Plan 1

## Conflict in the Democratic Republic of Congo: Causes and Impact

*“There are many things we have to let go of in order to move on with our lives.” –Rose Mapendo*

### 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.)

Remind students that war had forced the Mapendo family to leave their home in DR Congo and that they were eventually resettled in Phoenix, Arizona. After Nangabire reunited with her family there, she started going to high school. Play the film module, "Nangabire's First Day of School" (length: 5:35) and ask students to watch for the types of camera shots (close ups, point of view, etc. – see the Film & Video Terminology guide for more information) the director used to help viewers understand how Nangabire was feeling that day.

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.



## 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](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.healafrika.org/healing-for-survivors-of-rape-p-15.html>), or groups in your community that deal with women's issues, 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/videoproduction.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." to address it. (NOTE: To reflect the focus of the video module, students can be encouraged to identify an issue that specifically impacts women in their community.)



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](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.

# 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](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.



# Lesson Plan 2

## Using Stories to Inspire Community Action

*“One person cannot push an elephant, but many people together can push an elephant.” –Rose Mapendo*

### Estimated Time Needed:

One to two 50-minute class periods, plus student work outside of class to gather a story from a school or community source

### Grade Levels:

9-12, College (Note: This lesson includes discussion of how a family suffered during war).

### Subject Areas:

Current Events, Geography, Global Studies, Government, Political Science, Social Studies, Sociology, U.S. History, Women’s Studies, World History

### Purpose of the Lesson:

In this lesson, students will explore how storytelling can be a powerful way to illustrate how problems affect people and to inspire collective action that can bring about positive change. The class will first analyze the potential impact of the experiences described by Rose Mapendo, a woman whose family suffered severe hardships during violent conflict in the Democratic Republic of Congo. Students will then gather and share a true story from their own community that explains the human impact of a local issue.

### Objectives:

Students will:

- Explain the meaning of a quotation and apply it to a personal experience.
- Infer how a woman who speaks about her family’s wartime experiences can bring about positive change.
- Use media to gather a story that illustrates the human impact of an important issue in their own community.
- Provide written analysis for how that story could be used to raise awareness, further dialogue, and inspire collective action on that issue in your community.

### Materials:

- Equipment to show the class a film module
- Film Module: Rose Mapendo Tells Her Story (Length: 9:38)
- Student Handout A: The Power of Stories
- A map of Africa, showing the location of the Democratic Republic of Congo
- Teacher Guide for “The Power of Stories” handout
- Student Handout B: Story Project Analysis

# Procedures

1. Post the following quotation where everyone in the class can see it: “One person cannot push an elephant, but many people together can push an elephant.”
2. Ask students to take a few minutes to reflect on the quote, write an explanation of what they think it means, and provide a description of how it relates to a personal life experience.
3. Have students share what they have written with a partner. Then, invite a few pairs to share their responses with the class.
4. Tell students that the quote is from Rose Mapendo, a woman whose family experienced severe hardships during war in their homeland of the Democratic Republic of Congo, or DR Congo. Show students where DR Congo is on a map. Explain that as a result of the conflict there, Rose’s husband was executed, she and nine of her ten children were imprisoned in a death camp, and she was separated from another child for 13 years. Now that the family is reunited and living in the United States, Rose regularly speaks about what happened to her and her family in DR Congo.  
(Note: To give your students more background on the war in DR Congo, please see the lesson plan, Conflict in the Democratic Republic of Congo: Causes and Impact.)
5. Distribute the student handout and explain that the class is going to watch a film module that shows Rose Mapendo speaking about her experiences. Go over the handout with students and ask them to complete it using information from the module. Then, show “Rose Mapendo Tells Her Story” (length: 9:38).
6. After watching the video, ask students how they felt when they heard Rose describe her family’s suffering in the prison camp. How did the visuals (e.g., view from a barred window, stone walls) shown while Rose told of the birth of her twins affect student reactions to her story? Using the Teacher Guide to facilitate further discussion, review student responses on their handouts and talk about why stories like Rose’s are important to both tell and hear.

Explain that like Rose Mapendo, students can also use the power of storytelling to help others. Tell students that they are going to complete a project where they will select an issue, share the true story of someone affected by that issue, and then explain how that story could be used to bring about positive change.

Depending on available resources, students could use text, photographs, audio recordings, slideshows, video, or other forms of media to tell the person’s story. Consider showing students a number of the following examples of digital storytelling for inspiration:

Video:

Stories for Change (<http://storiesforchange.net/stories>)

This database of digital stories – many of which are downloadable – addresses issues like housing, violence, health care, and more. A Promise Made ([http://storiesforchange.net/story/a\\_promise\\_made](http://storiesforchange.net/story/a_promise_made)) (length: 3:33) is a story about end-of-life treatment decisions.

Center for Digital Storytelling

(<http://www.storycenter.org/index1.html>)

Another database of community stories. Unable (<http://www.storycenter.org/stories/index.php?cat=5>) (length 2:12) addresses domestic violence.

## IOMPretoria

(<http://www.youtube.com/iompretoria>)

This video (length: 4:03) tells the story of a migrant worker in Swaziland who struggles with HIV and AIDS in an area with limited medical services and other resources.

## Audio with photographs:

VoiceThread

(<http://www.voicethread.com>)

This example isn't issue based, but shows how one woman described a photograph to share a story about her mother, and others online then commented on it: Ellie Tells a Story (<http://voicethread.com/?#q.b165019.i881375>). For this project, the student could also 'comment' to add their Story Project Analysis.

## Audio:

StoryCorps

(<http://www.npr.org/series/4516989/storycorps>)

This collection of stories is not always issue-based, but illustrates how audio can be used to tell a person's story. This one tells of a man who was bullied in junior high school for being gay: Looking Back at the 'Tremendous' Hate of Bullies (<http://www.npr.org/2011/01/07/132722052/looking-back-at-the-tremendous-hate-of-bullies>) (length 2:24)

For each example shared with the class, discuss what visuals and/or sounds were used. How did those elements influence the way that students reacted to the person's story? What issue was addressed in each story? How could the story be used to raise awareness about that issue? To further dialogue? To inspire others to do something about this issue?

7. Help students get started on their projects by first considering various school or community issues that they are concerned about. Instruct each student to trace his or her hand on a sheet of paper, brainstorm a list of concerns (e.g., bullying at school, helping refugees in the community, teen pregnancy, students who drop out of high school, homeless youth or families, etc.), and list one issue on each finger of the handprint. (If students have trouble coming up with ideas, consider having them complete this step with a partner or consult Web sites about volunteering, like Do Something.org (<http://www.dosomething.org/>) or VolunteerMatch.org (<http://www.volunteermatch.org/>)). Students should circle the one issue they want to focus on for the project. They should then list in the palm of the handprint potential people who might be willing to explain how this issue has affected their lives, or possible community organizations that could connect students with someone.
8. Give students time outside of class to gather the story for this assignment. Students should then complete the Story Project Analysis handout and turn it in with their finished story.

## EXTENSION ACTIVITIES:

1. Increase the impact of the community stories that students gathered for this lesson. Have students share their stories beyond the classroom by contacting reporters, partnering with community leaders connected to their chosen issue, or sharing stories online via social media. Alternatively, students could organize a community event where their stories are accompanied by discussion opportunities about the related issues as well as information on how people can help.
2. Consider the strengths of women leaders. In the video, one of the participants in a panel discussion suggested that women should be at the table of peace negotiations. The class also hears in the video that in DR Congo, women are not involved in politics and “do not have a say.” How do students think the inclusion of women’s voices might affect peace negotiations in DR Congo? How do female leaders affect change at your school and in your community? To study these questions more deeply, check out Community Classroom’s related “Women and Democracy” (<http://itvs.org/educators/collections/vote-democracy/lesson-plans/women-and-democracy>) film module and lesson plan.
3. Examine further the theme of forgiveness versus vengeance. Ask students to describe an experience when they had to choose between forgiving someone and seeking revenge. What happened? Which did they choose? What might have happened if they had chosen the alternative? In the video, Rose said, “When you don’t forgive others, you keep building a hell for yourself.” What does she mean? Do students agree or disagree? Where does justice fit in? Watch the Religion & Ethics Newsweekly report, “Rwandan Reconciliation” (<http://www.pbs.org/wnet/religionandethics/episodes/april-17-2009/rwandan-reconciliation/2708/>) that describes how some Rwandans are trying to forgive and move forward after their country’s massive genocide. What impact did forgiveness have on those in the report? What if they had sought vengeance instead? Finally, have students explore the concepts of forgiveness or vengeance in other ongoing or historical conflicts, such as local gang violence, the Israeli-Palestinian struggle, or Cambodia under Pol Pot.
4. Evaluate DR Congo’s potential for achieving peace and prosperity. Using the Global Classroom’s Six Factors of Economic Success (<http://www.sad34.net/~globalclassroom/tools/toolssixfactors>) as a framework, have students conduct research and then write essays to synthesize their findings and analysis.
5. Explore the work of human rights organizations. Have student pairs research one organization and write a profile about it that explains who the organization serves, summarizes where and how it conducts its activities, and describes volunteer opportunities. Consider also inviting someone from a human rights organization to speak to your class about career opportunities in the field.
6. Compare and contrast Rose Mapendo with women’s rights pioneer Sojourner Truth. Have students watch the end of the video again where Rose speaks to a group of women in DR Congo about how women are the key to change, and if women do not free themselves and look at what is possible, then they will suffer. Then, ask students to read a bio (<http://www.notablebiographies.com/St-Tr/Truth-Sojourner.html>) about Sojourner Truth and her famous speech “Ain’t I a Woman” (<http://www.fordham.edu/halsall/mod/sojtruth-woman.html>). How is Rose similar to Sojourner Truth? How is she different? Have students organize their thinking in a Venn diagram.

## RELATED LESSON:

### **Conflict in Democratic Republic of Congo: Causes and Impact**

<http://www.itvs.org/educators>

This lesson helps students make personal connections with Rose Mapendo (featured in this lesson) and her family. Doing so will help put a human face on conflict in DR Congo – 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.

## 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 DR 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 DR Congo.

### **Digital Storytelling Guide**

<http://langwitches.org/blog/wp-content/uploads/2009/12/Digital-Storytelling-Guide-by-Silvia-Rosenthal-Tolisano.pdf>

This how-to guide provides step-by-step instructions for several types of digital storytelling, using media tools readily accessible to schools.

### **Discussion Among Social Entrepreneurs: Storytelling and Social Change**

<http://www.socialedge.org/discussions/marketing-communication/storytelling-and-social-change/>

This article and related discussion on the Skoll Foundation's Social Edge site examines how the use of compelling narratives and creative media helps people to understand and connect with social issues.





# Student Handout A

## The Power of Stories

**Directions:** Use information from the video to respond to the prompts below.

**1. Name at least two reasons that Rose Mapendo speaks out about what happened to her and her family in the Democratic Republic of Congo.**

- 

- 

**2. List some of the audiences with whom she has shared her story:**

- 

- 

- 

-

**3. Make inferences about how telling her story to these audiences can help Rose to:**

**Raise awareness:**

**Advance dialogue:**

**Inspire action:**

**4. How does Rose's quote about "many people together can push an elephant" relate to her efforts to bring about change in the Democratic Republic of Congo?**

# The Power of Stories (Teachers Guide)

**Note to Teachers:** To help facilitate discussion, sample responses for the student handout have been provided below. Students may have other findings.

## 1. Name at least two reasons that Rose Mapendo speaks out about what happened to her and her family in the Democratic Republic of Congo.

- To raise awareness about the situation in DR Congo
- To inspire others to help those who are still suffering

## 2. List some of the audiences with whom she has shared her story:

- Attendees at conferences (Ex: Those attending the meeting shown at the United Nations High Commissioner for Refugees – UNHCR, the UN refugee agency)
- General public (Viewers of CNN and Rose's other TV appearances)
- Politicians at the White House (Those listening to her speak in the Rose Garden)
- Students in your classroom (Your class watched scenes from a documentary film about Rose and her work as an activist.)

## 3. Make inferences about how telling her story to these audiences can help Rose to:

*Raise awareness: Many people are not familiar with conditions in death camps or the war-related atrocities being committed in DR Congo. Rose's first-hand account of her family's hardships increases empathy and understanding about the human impact of the conflict there.*

*Advance dialogue: Rose talks about the importance of forgiveness and seeking peace in an effort to help end conflict in DR Congo. Rose also encourages women to talk with one another about their experiences as part of their healing process, and to come together to bring about positive change in their communities.*

*Inspire action: After hearing about Rose's experiences, the public may wish to make financial contributions to organizations that assist refugees. The international community may try to help secure peace and stability in DR Congo or encourage the prosecution of war criminals.*

## 4. How does Rose's quote about "many people together can push an elephant" relate to her efforts to bring about change in the Democratic Republic of Congo?

*Rose will not be able to bring about significant changes in DR Congo by herself; however, by telling her story, she can get many people involved in the process of achieving peace and stability in that country.*

# Student Handout B

## Story Project Analysis

**Name of the Story:**

**Issue Addressed by the Story:**

**Person the Story is About:**

**Summary of the Story:**

**1. How could sharing this story raise awareness about this issue?**

**2. How could sharing this story help people to have productive conversations about addressing this issue?**



**3. How could sharing this story inspire people to want to act and help those affected by this issue?**

**4. With whom should this story be shared?**

**5. Should the story be told differently to different audiences? Explain.**

## Standards Addressed in This Lesson's Activities

### Sources

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.

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

## Content Knowledge

### Sources

<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.

### ITVS Community Classroom National Advisors

Donelle Blubaugh: PBS Teachers

Wendell Bourne: National Council for the Social Studies

Kara Clayton: National Association of Media Literacy  
Education

Patti Duncan: National Women's Studies Association

Maxine Einhorn: KOED Education Network

Joe Fatheree: National State Teachers of the Year

John Golden: National Council of Teachers of English

Carole Lester: American Association of Community Colleges

Amy Puffenberger: National Forum on Higher Education for  
the Public Good, Ann Arbor, MI

Jennifer Stancil: WQED Education, Pittsburgh

Dave Yanoksky: ConnectEd: The California Center for College  
and Career



### ITVS Staff

#### Duong-Chi Do

Associate Director of Engagement and Education

#### Annelise Wunderlich

National Community Engagement and Education Manager

#### Sara Brissenden-Smith

National Community Engagement Coordinator

#### Nallaly Jimenez

Engagement and Education Assistant

#### Michaëlle Stikich

#### Kristina Motwani

Series Editors

#### Wilson Ling

Marketing & Design Associate

# WASTE LAND

A film by Lucy Walker

## LESSON PLAN

Filmed over nearly three years, *Waste Land* follows renowned artist Vik Muniz as he journeys from his home base in Brooklyn to his native Brazil and the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. There he photographs an eclectic band of "catadores"—self-designated pickers of recyclable materials. Muniz's initial objective was to "paint" the catadores with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both the dignity and despair of the catadores as they begin to re-imagine their lives.





# Overview

Educators can use the *Waste Land* Lesson Plans to support viewing of the documentary film *Waste Land*, by Lucy Walker, while engaging students in discussions about the power of art to transform society, and the connection between human dignity and human rights in Brazil. These lessons and discussions also provide a context for understanding and further investigating the factors that contribute to the staggering number of women and children living in poverty in Brazil, and other parts of the world. The activities can foster discussion and inspire action around these topics within classrooms, youth-serving organizations, families and the broader community.

## Grade Level:

9-12, College

## Subject Areas:

Social Studies, Economics, English Language Arts, Environmental Studies, Global Studies, Women's Studies, Visual Arts

## Lesson Plans:

The activities target students at the high school level, but can be scaffolded to accommodate the college classroom, as well as informal classrooms such as after-school programs, clubs, and youth training programs through community-based organizations. All content aligns with national standards for social studies and English language arts. Each of the activities is designed to last roughly one class period (or one hour total), together the two lesson plans and film modules constitute a unit that can last one week. All activities aim to incorporate educational content and themes that can be integrated with your existing content curriculum.

The lessons are presented in the following order:

### Lesson Plan 1: Art and Transformation

In this lesson, students will be introduced to Brazilian visual artist Vik Muniz and the motivation behind his art project "Pictures of Garbage." They will also meet some of the residents and works of the world's largest landfill, located in Rio de Janeiro, Brazil. They will explore the following questions: What does it mean to try to change the lives of people through an art project? What is the artist's responsibility to the communities s/he represents? If art can transform an object, can it also transform an individual, a community, a society?

### Lesson Plan 2: Human Dignity and Human Rights

What is dignity? The concept of human dignity is a fundamental principal of the Universal Declaration of Human Rights and is enshrined in law in many countries, but what do we mean by human dignity and how does it relate to the rights of individuals? Students will consider the consequences for individuals and communities whose fundamental human rights are limited or denied, and develop a plan of action for improving the lives of women in their own community.

### A Reminder for Teachers and Educators:

Please remember that these activities are guidelines only. We hope that you will make the necessary adjustments to meet the needs of your academic and social environment, keeping in mind your own and your students' familiarity with the issues, the needs of your school and community, your students' grade level and social awareness and the class size and duration. It is particularly important that educators remember that some of the topics in the film could cause intense debate among students with strong opposing views.

**Community Classroom Film Modules:**

With this Lesson Plan, you can build a unit around the entire film or you can focus on one or more of the three Community Classroom film modules. Each module runs under 10 minutes in length.

**How to get the Community Classroom Film Modules:**

Community Classroom film modules are available in streaming video format at <http://www.itvs.org/educators>. Educators can obtain DVDs of Community Classroom modules by contacting [classroom@itvs.org](mailto:classroom@itvs.org). DVD quantities are limited.

**Purchase the Full-Length Film:**

*Waste Land*

[www.newvideo.com/institutional](http://www.newvideo.com/institutional)

## About *Waste Land*

Filmed over nearly three years, *Waste Land* follows renowned artist Vik Muniz as he journeys from his home base in Brooklyn to his native Brazil and the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. There he photographs an eclectic band of "catadores" – or pickers of recyclable materials. Muniz's initial objective was to "paint" the catadores with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both dignity and despair as the catadores begin to re-imagine their lives. Director Lucy Walker (*Devil's Playground*, *Blindsight*) has great access to the entire process and, in the end, offers stirring evidence of the transformative power of art and the alchemy of the human spirit.



# Waste Land Lesson Plan 1: Art and Transformation

*“The moment when one thing turns into another is the most beautiful moment ... that moment is magical.”*  
– Vik Muniz

**Grade Level:** 9-12, College

**Time:** 50 minutes + Assignments

**Subject Areas:** Social Studies, English Language Arts, Women’s Studies

**Purpose of the Lesson:** At the beginning of the film *Waste Land*, the mixed-media artist Vik Muniz says, “What I really want to do is change the lives of a group of people with the same material that they deal with every day.” This was the inspiration for his project *Pictures of Garbage*, but what does it mean to try to change the lives of people through an art project? What is the artist’s responsibility to the communities s/he represents? If art can transform an object, can it also transform an individual, a community, a society?

In this lesson, students will develop a working definition for the term art and discuss how objects, sounds, movements, and ideas are transformed into works of art. They will consider the impact of the *Pictures of Garbage* project on the lives of the women from the Jardim Gramacho landfill and the benefits and consequences of implementing art intervention projects. Finally, they will discuss how art projects can be used to effectively address social justice issues and develop their own art-based campaign to raise awareness about or improve an issue in their school or community.

## Objectives:

Students will:

- Develop a working definition for the term “art”
- Analyze and discuss what transforms an object, sound, or movement into a piece of art
- Understand the context for Vik Muniz’s art project and the socioeconomic circumstances in Brazil that contribute to the catadores’ working conditions at the Jardim Gramacho landfill
- Discuss how the artistic process transforms the artist, the subject, and the audience, and consider if/how art can transform the way we see an individual, a community, or a society
- Examine the responsibility artists have to the individuals and communities they are representing, and discuss the role of art in addressing social issues, with particular focus on women’s issues
- Design an art-based community campaign to raise awareness about an issue in their school or community

**Resources:**

- Film Modules
- *Waste Land*: Pictures of Garbage [3:47]
- *Waste Land*: Art and Transformation Film Module [8:02]
- *Waste Land*: Human Dignity Film Module [9:27] (optional)
- LCD projector or DVD player
- Teacher Handouts:
  - *Waste Land*: The Film in Context
- Student Handouts:
  - Student Handout A: Art for Social Change Proposal
- Several items of “clean” garbage (an empty soda can/bottle, a discarded wrapper, a plastic grocery bag, etc.)
- Pens and writing paper
- Whiteboard/blackboard and dry-erase markers/chalk
- Art supplies (poster board, markers, paint, scissors, old magazines, glue, etc.)
- Computers with internet access, if available

**POSTSCREENING ACTIVITY**

**You will need:** pens and writing paper, whiteboard/blackboard, markers/chalk, several items of “clean” garbage, and art supplies (optional).

**Goal:** Students will discuss what we mean when we talk about art and develop their own working definition for the term. They will consider what transforms objects, sounds, movements, and ideas into art and work in groups to create their own art out of a piece of garbage.

**Part 1:**

- Write the word “Art” on the board and ask the class to share what that term means to them. Briefly discuss and then record the feedback using the following questions as a guide:
  - What do we mean when we say something is art?
  - What are the qualities that make something art?
  - What are some examples of art?
  - Who makes art? What makes someone an artist?
  - How do we decide that something is or is not art? Who makes that decision?
- Instruct the students that they will have five minutes to work in collaboration with a partner to develop a definition for the word art.
- Ask the groups to share their results, and, as a class, develop a collective working definition for art. Display the definition on the board and continue to revisit and refine it throughout the activity.

**Part 2:**

- Display a widely recognizable work of art (such as Leonardo da Vinci’s Mona Lisa or Van Gogh’s Starry Night) and discuss, using the following questions:
  - Is this art?
  - Why or why not?
  - If so, what makes it art?
  - How does this piece relate to our definition of art?



- Display additional works of art representing a variety of disciplines, cultural traditions, and media, and discuss each. The examples can include music, sculpture, dance, graffiti art, fashion design, conceptual art, public art, and architecture, and students can also be instructed to bring in their own suggestions in advance of the lesson. Continue to revise the class definition of art as needed based on the discussion.
- There may be some disagreement over which works should be considered art. Make two columns on the board with the headings “Art” and “Not Art” and sort the examples accordingly. The class can revisit this list throughout the activity and make changes as necessary.
- Next, display an item of garbage -- an empty soda can/bottle, a discarded wrapper, a plastic grocery bag, etc. -- and ask the students: “Is this art?” Discuss why or why not, using the discussion questions and class definition as a guide. Repeat this process a few times with additional items of garbage and discuss and record the results.
- Hold up a final piece of garbage and discuss: “Can this become art? If so, how? If not, why not?”

### Part 3:

- Divide the class into small groups and provide each group with an item of “garbage.”
- Instruct the groups that they will have 10 minutes to imagine and describe how they would transform their object into a work of art. Ask each group to:
  - Describe and/or sketch the work of art
  - Give their work of art a title
  - Write a brief statement that describes the theme and/or message of their piece
  - NOTE: If time and resources allow, the groups can actually make a piece of artwork from the item of garbage.
- When time is up, reconvene the class and have the groups share their work and discuss their process. Possible discussion questions may include:
  - What role or roles did each of you play as part of the creative team?
  - What are some of the benefits and challenges of working collaboratively? What strategies did your group use to complete the project?
  - What difficulties or disagreements arose during the creative process? How did you address them?
  - How would this process have been different if you had been working alone rather than in a group?
  - In addition to the physical changes made to your object during this process, in what other ways did your object change?
  - Is your object still just garbage? If so, why? If not, what is different, and what do you think caused the transformation? Can you discuss a specific moment when the transformation took place?
  - How did your perception of the object change?
  - Did this process transform you in some way? If so, how?
  - What surprised you most about this process?
- Complete the activity by asking the class to update their working definition for art to reflect their feedback from the class discussion.

## Viewing The Module

**You will need:** pens and writing paper, LCD projector and/or DVD player, *Waste Land: Pictures of Garbage* Film Module, *Waste Land: Art and Transformation* Film Module, and the *Waste Land: The Film in Context* handout.

- Provide students with the handout *Waste Land: The Film in Context* and discuss briefly as a class. This handout can also be given as homework for students to read in advance of the lesson. Explain that the term *catador* means “collector” in Portuguese and is the term used in the film and the handout to refer to the workers at the Jardim Gramacho landfill.
- Building on the group discussion from the prescreening activity, instruct the students to take notes while watching the video and identify the transformations they see occurring throughout the film. Ask them to write down quotes that refer to the theme of transformation, and have them note who and what is transformed through the *Pictures of Garbage* project.
- Optional: Provide additional context for the film module by screening *Waste Land: Human Dignity* Film Module and the trailer for the film *Waste Land*, which can be found at (<http://video.pbs.org/video/1771965504>).

## POSTSCREENING ACTIVITY

**You will need:** pens and writing paper, LCD projector or DVD player, and Student Handout A: Art for Social Change Proposal.

**Goal:** Using the film module as a jumping-off point, students will discuss the role of art in addressing social justice issues and develop their own art-based community campaign to raise awareness about an issue in their school or community.

### 1. Review:

- Begin by discussing *Waste Land: Art and Transformation* Film Module and ask for volunteers to share some transformations they saw occurring in the film. Use the following prompts to guide the class discussion:
  - In the film, Vik Muniz refers to transformation as “the stuff of art, transforming material and ideas.” What do you think he means by that?
  - The garbage used in the portraits of the *catadores* is still garbage, just like your object from the prescreening activity was still the same object -- what makes it art? What transformed it?
  - According to the women who participated in the art project, what impact did this experience have on their lives? How might their experience have been different if they were just the subject of the portraits and not part of the creative team that made the artwork?
  - After having worked on the art project, Isis says, “I don't see myself in the trash anymore.” What do you think she meant by this? How did she describe the impact this project had on her perception of herself and her work at the landfill?
  - There was a debate in the film between Vik Muniz and his collaborators about the responsibility they had to the *catadores* who were participating in the project and the effect this experience was having on their lives. Muniz says, “If I was a *catador* and somebody said to me, ‘Listen do you want to come work for two weeks in an artist studio ... Oh, and by the way, we may take you to a foreign country, but at the end of all of this you’ll be back here collecting garbage,’ I know I’d say yes.” Would you say yes? Why or why not? What concerns did the other members of the creative team raise? Do you agree with their concerns? If not, why? If so, what would you have done differently? What responsibility do you think an artist has to her/his subjects?

- o In the film, Muniz states: “I start thinking about how to help people and all of a sudden I feel very arrogant about it. Who am I to help anybody, because in the end, I feel like I’m being helped more than they are.” What do you think he meant by this statement? How do you think this process transformed him? What role do you think artists can or should play in addressing social issues in their work and improving conditions for the individuals and communities they represent?
- o In what ways can art be an effective medium to address social justice issues? Based on what we saw in the film and our discussion, what are some of the potential challenges or limitations of art interventions? What other examples can you give of art that was made to raise awareness about an issue or injustice or bring about social change? Are there any examples in your own community?

## 2. Postscreening Activity:

- Instruct the class that they will identify an issue in their own school or community that they would like to improve or raise awareness about and work in groups to develop a proposal for an art-based campaign to address it. (NOTE: To reflect the focus of the film module, students can be encouraged to identify an issue that specifically impacts women in their community.)
- To help students brainstorm subjects for their art project, have them fold a piece of paper in half, open it, and label the left side “Brainstorm” and the right side “Candidates.” Give them one minute to fill in the “Brainstorm” half of the paper with all the issues in their school or community that they are concerned about (examples can include recycling, bullying at school, violence against women, cleaning up their streets, teen pregnancy, students’ right to privacy, drugs, and teen homelessness). When time is up, have students select two issues they feel most strongly about and list them in the “Candidates” column.
- Divide the class into small groups of three to five students and provide each group with Student Handout A: Art for Social Change Proposal. The groups will share their top candidates from the brainstorming activity, select one issue for their project, and work together to fill out their project proposal.
- Students can research examples of community and collaborative art projects, or, if time is limited, the following examples can be provided for inspiration:
  - o Groundswell Community Mural Project: [www.groundswellmural.org](http://www.groundswellmural.org)
  - o Voices of Hope Productions: <http://voicesofhope.tv/about/>
  - o Alixa and Naima, S.T.I.T.C.H.E.D. Project: <http://www.climbingpoetree.com/live/>
  - o Bayeté Ross Smith, Got the Power Project: <http://gotthepower.tumblr.com/>
  - o Judy Gelles’ Portrait Project: <http://www.judygelles.com/portfolio/4th-grade/>
  - o The Face2Face Project: [www.face2faceproject.com](http://www.face2faceproject.com)
- Finally, groups will share their proposals with the class and reflect. If time and resources are available, the class can select one school-based project to implement collectively or each group can implement their own project.
- There may be some disagreement over which works should be considered art. Make two columns on the board with the headings “Art” and “Not Art” and sort the examples accordingly. The class can revisit this list throughout the activity and make changes as necessary.
- Next, display an item of garbage -- an empty soda can/bottle, a discarded wrapper, a plastic grocery bag, etc. -- and ask the students: “Is this art?” Discuss why or why not, using the discussion questions and class definition as a guide. Repeat this process a few times with additional items of garbage and discuss and record the results.
- Hold up a final piece of garbage and discuss: “Can this become art? If so, how? If not, why not?”

### Assessment Essays (options included below):

- In the film, one of the works of art was sold for \$50,000 and the proceeds were given to the community organizers at the landfill to provide resources, services, and equipment for the catadores. If your group's artwork were purchased for \$50,000, how would you use the money to improve circumstances in your community?
- Students will write an individual artist statement about their work, which should include the following:
  - What issue is this project addressing?
  - Why is it important to you?
  - What is the message of the piece?
  - What role did you play as part of the creative team?
  - What materials did you choose to make your project and how do they help tell the story?
  - How do you want this artwork to transform your community?
  - Did this process transform you in some way? If so, how?
  - Did you think of yourself as an artist before the project? As someone who has participated in creating a work of art, do you think of yourself as an artist now? Why or why not?
  - What impact did this process have on your own perception of what makes something art?
- If art can transform our perception of an object, can it also transform the way we see an individual, a community, a society? Compare Vik Muniz's art project from *Waste Land* with the project your group created. What transformations occurred in each? What was the intended impact for each project? In what ways do you hope your project will transform the individuals involved in making the work, the community or communities represented in the piece, and the audience that experiences it?
- Hundreds of people work in the Jardim Gramacho landfill in Brazil, but only seven were chosen by Vik Muniz to participate in this project as representatives of that community. According to the participants represented in the film, how did their relationship to their community change as a result of being selected for this project? If you were the artist, how would you decide who could participate? What steps would you take to ensure that the rest of the community benefited from the project in some way?



## Extensions

- Several of the pieces in the Pictures of Garbage project were inspired by images of women from art history. Have students research iconic images of women and examine the historical context and social messages that the images convey.
  - Have them consider the following: What do the images say about women and their role in their culture and community? Who created the images -- were the artists primarily men or women? – and how do you think the artist’s perspective shapes the way women are represented? How do these representations compare to your understanding of your own identity or the identity of women in your own community?
  - Print out black and white copies of the images and remix them by adding words, drawings, quotes, and phrases that illustrate, alter, revise, or “correct” the message that each image is portraying. Students can also use collage, take a mixed-media approach, color over the printouts for a pop art effect, or digitally alter the images in Adobe Photoshop.
  - Sew, tape, glue, or staple the completed works together to create a “Remix Quilt” that can be displayed in the school.
  - The class can take the process further by exploring the social and cultural history of quilting and its significance to women’s history.
  - Complete the project by having students write an artist statement that incorporates the results of their research and describes the process and meaning behind their individual work as well as its relationship to the collective piece.
  
- Is art an effective medium for bringing about social change? Students will engage in a deeper examination of the Pictures of Garbage art project and analyze the short- and long-term effects of the project on the community at the Jardim Gramacho landfill.
  - Have students view the full-length version of the film *Waste Land* available at [www.newvideo.com/institutional](http://www.newvideo.com/institutional)
  - What socioeconomic challenges were the catadores dealing with before the project started? How accurate was the art project and the film’s representation of the community and the issues the people there were facing?
  - This documentary was made by the award-winning British director Lucy Walker. How do you think the film might have been different if a member of the Jardim Gramacho community had directed it? How does the perspective of the storyteller shape our understanding of communities other than our own?
  - What specific improvements came about as a result of the project? What circumstances are the people of Jardim Gramacho still struggling with and working to change? Did the art project itself raise any issues within the community?
  - What role did community organizing play in the project’s outcomes? How might the impact of the project have been different if there were no community-led programs already in place at the landfill?
  - Students can also identify other community art projects and compare and contrast the strategies and impact of each.
  - Groups can present their findings to the class and use the results of their research to inform the planning process for their own art-based campaigns.

- In the film, the portrait of one of the catadores, Irma, featured her holding a large cooking pot – an object that was both an essential part of her daily work and a visual representation of her role in the community of Jardim Gramacho. Have students research the history of women's work in their own family and/or community. Students can interview the women themselves or people who know them and collect stories and oral histories that illustrate how their work shaped their communities as well as their own identities. Students can take notes and/or record audio or video interviews, and they can also include their own voices and stories as part of the project. Based on their research and their collaborations with their subjects, students should identify a single object for each woman that is representative of her work and create a work of art using the following activities as a guide. Students can:
  - o Create diptychs consisting of two images: a portrait of the woman and an image of the object. The portraits and the objects can be photographs, paintings, collages, or silhouettes. Each piece should be accompanied by excerpts from the woman's interview or an essay or poem about her story and her work.
  - o Use their audio and video interviews to create a multimedia presentation that weaves together stories of several women and the objects that represent their work. For a more dynamic alternative to Microsoft PowerPoint, students can create their projects using the presentation tools at Prezi ([www.prezi.com](http://www.prezi.com)).
  - o Write an essay or poem about each woman from the perspective of the object that she uses in her work and collect the poems in a chapbook.
  - o Make a time line that traces the progression of objects through the generations of women in their families. For each object, include the story of the woman who used it and how she and her work shaped the family's history.
  
- The catadores at Jardim Gramacho play a vital role in rescuing valuable resources from the trash heap and protecting the environment in the process. Unlike the United States, Brazil does not have a comprehensive, government-run recycling collection program, but because of the work of people like Isis, Magna, Suelem, and thousands of other catadores, Brazil recycles and reuses double the amount of plastic bottles and aluminum cans that the U.S. does. The film *Waste Land* and Vik Muniz's project helped to shed light on the misconception that what we throw away has no value. Students will examine the "luxury of waste" and how one person's trash can indeed be another person's treasure.
  - o Students should research the facts about garbage and recycling in the United States and in their own community and compare U.S. approaches to waste management to strategies and programs in other countries.
  - o Working in groups, students can identify organizations and programs that are developing creative strategies to repurpose "garbage" into useful objects or tools such as:
    - Isang Litrong Liwanag: [www.isanglitrongliwanag.org](http://www.isanglitrongliwanag.org)
    - Recycled fashion: <http://inhabitat.com/tag/recycled-fashion/>
  - o Each group can develop a project to create a new use for items that commonly end up in the trash heap. Students should work together to create an actual prototype and use that as the centerpiece of a campaign to raise awareness about recycling and developing innovative strategies for reducing waste.



## RESOURCES

### Books

*Choosing to Participate*. Brookline, MA: Facing History and Ourselves National Foundation, 2009.

Herman, Lloyd. *Trashformations: Recycled Materials in Contemporary American Art and Design*. Bellingham, WA: Whatcom Museum of History and Art, 1998.

Kristof, Nicholas D. and Sheryl WuDunn. *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*. New York: Knopf, 2009.

Muniz, Vik and Leslie Martin. *Reflex: A Vik Muniz Primer*. New York: Aperture, 2005.

### Films

#### ***Worst Possible Illusion: The Curiosity Cabinet of Vik Muniz***

Directed by Anne-Marie Russell

<http://www.itvs.org/films/worst-possible-illusion>

#### ***Born into Brothels***

Directed by Ross Kauffman and Zana Briski

[www.kids-with-cameras.org](http://www.kids-with-cameras.org)



# Alignment to Standards

## Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

### Writing Standards 6–12

3. (9-10, 11-12) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
6. (9-10, 11-12) Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

### Speaking and Listening Standards 6-12

1. (9-10, 11-12) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
4. (9-10) 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.
4. (11-12) 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.
5. (9-10, 11-12) 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.

### Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6-12

1. (9-10, 11-12) Write arguments focused on discipline-specific content.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
7. (9-10, 11-12) 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.

## National Curriculum Standards for Social Studies

### 1. CULTURE

Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well as the lives and societies of others.

### 4. INDIVIDUAL DEVELOPMENT AND IDENTITY

Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.

### 5. INDIVIDUALS, GROUPS, AND INSTITUTIONS

Institutions such as families and civic, educational, governmental, and religious organizations exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.

## National Standards for Arts Education Grades 9-12

- VA1: Understanding and applying media, techniques, and processes
- VA5: Reflecting upon and assessing the characteristics and merits of their work and the work of others
- VA6: Making connections between visual arts and other disciplines





8. What organizations or community programs are also addressing this issue? How will you include them in the project?

9. How would the artwork connect to a broader call to action or awareness campaign about the issue?

10. What do you want people to learn from your project?

11. What impact would you want it to have on your community/school?

# Waste Land Lesson Plan 2: Human Dignity and Human Rights

***“I started to see myself...That’s what this job brought to me, the will to change.” – Magna De França Santos***

**Grade Level:** 9-12, College

**Time:** 50 minutes + Assignments

**Subject Areas:** Social Studies, English Language Arts, Women’s Studies

**Purpose of the Lesson:** What is dignity? The concept of human dignity is a fundamental principle of the Universal Declaration of Human Rights and is enshrined in law in many countries, but what do we mean by human dignity and how does it relate to the rights of individuals?

In this lesson, students will discuss what dignity means in their lives and examine the relationship between human dignity and human rights. They will consider the consequences for individuals and communities whose fundamental human rights are limited or denied, and develop a plan of action for improving the lives of women in their own community.

## Objectives:

Students will:

- Examine the concept of dignity, create a working definition for the term human dignity, and consider its relationship to human rights
- Understand the socioeconomic circumstances in Brazil that contribute to the catadores’ working conditions at the Jardim Gramacho landfill
- Examine how the limitation of rights for the women depicted in *Waste Land* impacts their social, economic, and political opportunities
- Demonstrate their understanding of the consequences of limiting human rights and the value of human dignity by comparing their own community to the community depicted in *Waste Land*, identifying areas of commonality where women’s access to one or more human rights have been denied or limited, and developing a plan of action to address that issue

## Resources:

- Film Modules: *Waste Land: Pictures of Garbage* [3:47], *Waste Land: Human Dignity* Film Module [9:27], *Waste Land: Art and Transformation* Film Module [8:02] (optional)
- LCD projector or DVD player
- Teacher Handouts: *Waste Land: The Film in Context*
- Student Handouts: Student Handout A.v1: Film Module Worksheet, Student Handout A.v2: Film Module Worksheet, Student Handout B: Postscreening Activity Worksheet
- Kraft paper
- Pens and writing paper
- Whiteboard/blackboard and markers/chalk
- Computers with internet access



# Procedures

## PRESCREENING ACTIVITY

**You will need:** pens and writing paper, whiteboard/blackboard, dry-erase markers/chalk, washable markers, and 10 large sheets of kraft paper (approximately 4 ft x 6 ft).

**Goal:** In preparation for viewing the *Waste Land* film modules, students will develop a working definition for human dignity, consider its relevance to human rights, and examine the resources, supports, and protections that are necessary to ensure and preserve it.

- Write “Dignity” on the board and ask the class what this word means to them using the following questions as a guide:
  - What is dignity? How would you describe it?
  - When do you see the term dignity used and in what context? Can you give an example?
  - When do you feel like you have dignity?
  - What is the difference between being dignified and being treated with dignity?
  - What is the relationship between dignity and ideas like self-respect and self-worth?
  - How is our work and what we do to make a living connected to our sense of dignity?
  - What does the phrase human dignity mean to you?
  - Who deserves to be treated with dignity? Are some people more deserving than others? Why or why not?
  - Can you give an example of a time when you or someone you know was not treated with dignity? What impact did it have?
- Using the feedback from the class discussion as a guide, develop a working definition for the phrase human dignity. Formal definitions for the terms dignity and human dignity can also be researched and incorporated into the class definition at this time. Return to the working definition throughout the process as necessary to revise and refine.
- Divide the class into small groups and provide each with a large piece of kraft paper and washable markers. Ask for a volunteer from each group to lie on the paper while the group traces their outline. (Variation: groups can also use a smaller piece of paper and draw the outline of a person or a large circle.)
- Ask students to think about qualities that define them as unique individuals, using their definition for human dignity as a guide. (Examples include curiosity, intelligence, empathy, self-respect, and hope.) Have each group fill in the inside of the figure with words and phrases that describe those qualities, using the following questions as prompts:
  - What makes me an individual and unique?
  - What are the qualities I am most proud of?
  - What do I aspire to become?
- Next, ask the groups to think about what resources, supports, and protections they need to preserve their human dignity and reach their full human potential. They should write all of these words outside the lines on the left side of the figure. (Examples include education, a job, friends, health care, a supportive family, and a home.)

- To the right of the figure, ask the students to write down all of the challenges and threats to their security and dignity. What forces or circumstances could threaten your safety, health, and human dignity, and prevent you from attaining your goals? (Examples include violence, abuse/bullying, poverty, no access to education, unemployment, lack of legal protection, illness, and no access to medical care.)
- Make three columns on the board: “Human Being,” “Protections,” and “Threats.” Have each group share their feedback from the brainstorming activity and record the results for each category in the corresponding columns on the board. Review the results and discuss:
  - Are all of the protections listed essential for humans to thrive? Of the protections we have listed, which ones would you consider the most important?
  - How do these protections ensure human dignity?
  - What prevents humans from having dignity or being treated with dignity?
  - Once something is established as essential to the human condition, is it a right?
  - Are all groups entitled to the same rights? Can/should rights be universal?
  - Are the threats and protections that we have discussed the same for the women and men in your community? What are the differences/similarities?
  - What other factors impact our access to human rights and cause human dignity to be denied? (Examples include class, race, geography, religion, and sexual orientation)
- Let the students know that they will be referring back to their definition for dignity throughout the lesson and ask them to keep the discussion in mind as they view the film modules.
- Leave the kraft paper from the groups’ brainstorming process posted in the room and keep the results from the discussion on hand for use in the postscreening activity.
- Variation: If time is limited, this activity can be made quicker by working as a class rather than in small groups. Hang one large sheet of kraft paper with a figure traced on it in the front of the room, and have the class brainstorm and complete each step of the activity together while the instructor or volunteers record the feedback.



## VIEWING THE MODULE

**You will need:** pens and writing paper, LCD projector or DVD player, *Waste Land: Pictures of Garbage*, *Waste Land: Human Dignity Film Module*, Student Handout A: Film Module Worksheet (versions 1 & 2), and *Waste Land: The Film in Context* handout.

- Distribute the handout *Waste Land: The Film in Context* and discuss briefly as a class. This handout can also be given as homework for students to read in advance of the lesson. Explain that the term *catador* means “collector” in Portuguese and is the term used in the film and the handout to refer to the workers at the Jardim Gramacho landfill.
- Optional: Provide additional context for the film module by screening *Waste Land: Art and Transformation Film Module* and the trailer for the film *Waste Land*, which can be found at (<http://video.pbs.org/video/1771965504>).
- While students are viewing the film modules they should take notes that will help guide the postscreening discussions and activities, using one of the two note-taking activities provided below. Have students keep their notes to use for reference during the postscreening activity.
  - o **OPTION 1:** Distribute the Student Handout A.v1: Film Module Worksheet. Ask students to take notes while watching the film module and to record words, phrases, and quotes from the women’s stories that relate to the class discussion about dignity, with a focus on the following questions:
    - What circumstances led the women in the film to work at the Jardim Gramacho landfill?
    - What other opportunities to make a living were available to them?
    - How do they feel about being *catadores*?
    - How do they describe their experience working on the art project?
    - What threats to their dignity and safety do they describe in the film?
    - What supports and protections do they discuss?
  - o **OPTION 2:** Provide students with the Student Handout A.v2: Film Module Worksheet and ask them to use the handout to take notes while they watch the film. Using the prescreening activity as a guide, instruct them to fill in the worksheet as follows:
    - Fill the inside of the figure with the quotes and phrases used by the women in the film to describe who they are, how they see themselves, and what they want to achieve.
    - On the left side of the figure, record the women’s descriptions of the resources, supports, and protections they have to preserve their human dignity and reach their full human potential.
    - On the right side of the figure, record the women’s description of the challenges and threats they face to their security and dignity.

## POSTSCREENING ACTIVITY

**You will need:** pens and writing paper, LCD projector or DVD player, Student Handout B: Postscreening Activity Worksheet, and the Universal Declaration of Human Rights (plain-language version): <http://www.un.org/cyberschoolbus/humanrights/resources/plain.asp>.

**Goal:** Students will review the film modules and examine the relationship between human dignity and human rights with respect to the lives of the women depicted in *Waste Land*. They will consider the consequences for individuals and communities whose fundamental human rights are limited or denied, and develop a plan of action for improving the lives of women in their own community.

### Additional online resources:

Universal Declaration of Human Rights (official version):

<http://www.un.org/cyberschoolbus/humanrights/resources/universal.asp>

Human Rights Factsheet: <http://www.un.org/cyberschoolbus/humanrights/resources/factsheet.asp>

### 1. Postscreening Discussion:

- Begin by discussing *Waste Land: Human Dignity Film Module* and ask for volunteers to share their notes on the women's stories from Student Handout A: Film Module Worksheet. Use the following prompts to guide the class discussion:
  - o Why did Vik Muniz call his art project Pictures of Garbage? (Who/what were the images about? What impact do you think he wanted to have on the way people see and think about catadores?)
  - o What are some of the circumstances that led the women in the film to work at the landfill? Why didn't the women just work somewhere else? What other options are available to them?
  - o Before he started his project, Vik described what he thought life at the landfill was like. He says, "This is where everything that is not good goes. Including the people." But Valter and Suelem both say they are proud of their work as catadores and Magna describes it as "honest work." Why do you think they are proud of their choice to work at the landfill?
  - o In the film Magna talks about people reacting to the way she smells when she takes the bus home from working at the landfill. She says, "It's better than turning tricks in Copacabana ... It's more dignified. I may stink now, but when I get home I'll take a shower and I'll be fine." Based on this statement, how do you think Magna would define dignity? Although Magna and Suelem's choices were limited, they chose to work at the landfill as opposed to the other options available to them. How does our ability to choose relate to our sense of personal dignity?
  - o Suelem started working at the landfill when she was a child. What happened in her family that caused her to go to work at such a young age? What difficulties did her mother face when Suelem was growing up? How does her mother's experience raising her compare to Suelem's experience as a mother of two children?
  - o From what we saw in the film, what protections are in place for women with children in this community? What support do Suelem and Magna have to help them provide for and protect their families? What challenges do their own children face?
  - o Do you think there are challenges that women working at the landfill face that are different from the challenges that men face? Why or why not?
  - o According to the women who participated in the art project, what impact did this experience have on their lives? How might their experience have been different if they were just the subject of the portraits and not part of the creative team that made the artwork?

- o When Magna is talking about how working on the project changed her, she says, “I started to see myself.” What do you think she meant by that?
- o Do you think Valter, Suelem, and Magna have dignity? Why or why not? According to what they said in the film, where does their sense of dignity come from? In what ways did the art project help to reinforce or restore their human dignity?

## 2. Postscreening Activity

- Have students revisit their definition for human dignity and the results of their Prescreening activity brainstorm (“Human Being,” “Threats,” “Protections”). Ask them if there is anything they would like to add or change after having viewed and discussed the film modules.

Read these sentences from the Universal Declaration of Human Rights (UDHR) and explain that this document was adopted by the United Nations in 1948 to set the standard for how human beings should behave toward one another so that everyone’s human dignity is respected.

...Recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world...  
–Preamble, Universal Declaration of Human Rights

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.  
–Article 1, Universal Declaration of Human Rights

Discuss:

- Why do you think the United Nations specifically includes dignity in its protection of human rights?
  - How is dignity different from basic essential rights of food, water, and shelter? How is it the same?
  - How do you think the protections we identified in the Prescreening activity compare to the human rights that are referenced in these quotes?
- Divide the class into small groups and provide each student with Student Handout B: Postscreening Activity Worksheet and a copy of the plain-language version of the Universal Declaration of Human Rights (UDHR): <http://www.un.org/cyberschoolbus/humanrights/resources/plain.asp>.
    - o Ask the groups to read through the UDHR and think about how these human rights relate to the stories shared by the women in the film. On their worksheet, students should identify and list the rights that they think are being violated, limited, or denied to the women at the Jardim Gramacho landfill. Their selections should be based on the women’s own stories about their lives and the students should use their notes from Student Handout A: Film Module Worksheet for reference.
    - o Next, students will revisit the UDHR and discuss how these human rights are experienced by women in their own community (e.g., their school or their neighborhood). They will list all the rights that they feel are being violated, limited, or denied to women they know.
    - o Finally, they will compare their lists and identify one human right that has been limited for women in both communities. They will be asked to briefly describe the basis for their selection -- using evidence from the film and examples from their own community -- and the consequences of its limitation.
    - o NOTE: Students should work as a team to complete the worksheet but each student will need to fill in her/his own copy to use as reference for the assessment essay.

- When they have completed the activity, reconvene the class, ask each group to share their feedback, and discuss the results.
- Introduce the following statistic: “The United Nations Development Programme states that although women and girls comprise approximately half of the world’s population, they account for 70 percent of the world’s poor.” Discuss:
  - Next, students will revisit the UDHR and discuss how these human rights are experienced by women in their own community (e.g., their school or their neighborhood). They will list all the rights that they feel are being violated, limited, or denied to women they know.
  - Finally, they will compare their lists and identify one human right that has been limited for women in both communities. They will be asked to briefly describe the basis for their selection -- using evidence from the film and examples from their own community -- and the consequences of its limitation.
  - NOTE: Students should work as a team to complete the worksheet but each student will need to fill in her/his own copy to use as reference for the assessment essay.
- When they have completed the activity, reconvene the class, ask each group to share their feedback, and discuss the results.
- Introduce the following statistic: “The United Nations Development Programme states that although women and girls comprise approximately half of the world’s population, they account for 70 percent of the world’s poor.” Discuss:
  - Why do you think this is the case?
  - If women and men have the same rights, what factors could contribute to this disparity?
  - What in the film speaks to this statistic?
  - Note: If time and resources are available, this topic can be explored in more depth through Extension #4.

### **Assessment Essays (Options Included Below):**

- **OPTION 1:** In what way are the obstacles that women in your community face similar to or different from the obstacles faced by the women at the Jardim Gramacho landfill? Using Student Handout B: Postscreening Activity Worksheet for reference, describe how you would work to improve circumstances for women in your community, using the following questions to guide your essay:
  - What would your goals be?
  - What steps would you take to effect change?
  - Who would you work with to accomplish these goals?
  - What organizations are addressing these issues in your community and how would you collaborate with them?
  - What are the opportunities and resources available to you?
  - What obstacles would you face and what strategies would you use to overcome them?
  - How would your community change if you were successful in your efforts?
  - What would the outcome look like?
- **OPTION 2:** Until they are enacted and enforced, human rights are just words on a page. Read the following quote by Eleanor Roosevelt, who played a crucial role in developing and championing the UDHR. Describe what the quote means in your own words and respond to the questions below:



“Where, after all, do universal human rights begin? In small places, close to home -- so close and so small that they cannot be seen on any maps of the world. Yet they are the world of the individual person; the neighborhood he lives in; the school or college he attends; the factory, farm, or office where he works. Such are the places where every man, woman, and child seeks equal justice, equal opportunity, equal dignity without discrimination. Unless these rights have meaning there, they have little meaning anywhere. Without concerted citizen action to uphold them close to home, we shall look in vain for progress in the larger world.” – Eleanor Roosevelt

- o Discuss:
  - Who is responsible for protecting the rights and dignity of individuals?
  - What does Roosevelt mean by “Without concerted citizen action to uphold them close to home, we shall look in vain for progress in the larger world”? How can our individual actions have a global impact?
  - How did the individual actions of the people depicted in *Waste Land* give “meaning” to the rights listed in the UDHR?
  - In the quote Eleanor Roosevelt says that human rights begin “in small places, close to home.” What actions can we take every day to preserve the rights and dignity of people in our families, our schools, and our communities?

## EXTENSIONS

1) In September 2000, the United Nations signed the Millennium Development Goals (MDGs) with the aim of halving the number of people living in poverty, reducing child mortality, fighting disease, and improving social and economic conditions in the world’s poorest countries by 2015. Have your class examine the MDG campaign’s focus on women and consider how and why improving rights and resources for women and girls is considered key to eradicating global poverty.

- o Divide the class into eight groups, assign each an MDG, and instruct the groups to develop a “We Are the Goal” presentation, which should include the following:
  - A summary of the MDG and the campaign’s strategies for improving social and economic conditions for women
  - Information on the public perception and understanding of the MDGs. (Students can investigate the public’s knowledge and understanding of the MDG campaign by recording “person on the street” interviews and including the footage in the presentation.)
  - Examples of specific programs that have been implemented and their impact to date
  - How the campaign relates to issues in the students’ own community
  - A plan of action for the group and their school community to contribute to the MDG campaign
- o The presentations should be multimedia and can include photo essays, video footage, audio clips, animations, etc., using the following websites as resources:
  - Animoto: <http://animoto.com>
  - Capzles: <http://www.capzles.com>
  - Prezi: <http://prezi.com>
- o Information and resources for research on the MDGs can be found at:
  - United Nations Millennium Development Goals: [www.un.org/millenniumgoals](http://www.un.org/millenniumgoals)
  - End Poverty 2015: [www.endpoverty2015.org](http://www.endpoverty2015.org)
  - MDG Get Involved: <http://www.un.org/en/mdg/summit2010/getinvolved.shtml>
  - UN Women: [http://www.unifem.org/gender\\_issues/millennium\\_development\\_goals/](http://www.unifem.org/gender_issues/millennium_development_goals/)
  - MDG Monitor: [www.mdgmonitor.org](http://www.mdgmonitor.org)

2.) Have students engage in a deeper exploration of the Universal Declaration of Human Rights and consider the relevance of each of these rights to their own lives and the lives of young people in their community, using the website Youth for Human Rights as a resource: [www.youthforhumanrights.org](http://www.youthforhumanrights.org).

- o Play the video Human Rights Defined: [www.youthforhumanrights.org/what-are-human-rights.html](http://www.youthforhumanrights.org/what-are-human-rights.html). Discuss with the class what we mean when we talk about human rights and how the concept of human rights evolved.
- o Assign each student a right, and instruct her/him to watch the corresponding video illustrating that right.
- o Have students write an essay or a poem, or make a video that describes what each of these rights means in their lives.
- o Compile the completed works into a Declaration of Youth Rights.

3.) Community-led organizations such as The Associação dos Catadores do Aterro Metropolitano de Jardim Gramacho (ACAMJG) played an important role in ensuring that the benefits from the Pictures of Garbage project were felt by the entire Jardim Gramacho community, not just the seven catadores featured in the film. Have students engage in a deeper examination of Brazil's Recyclable Materials Collectors Cooperatives (Cooperativa dos Catadores de Materiais Reaproveitáveis/COOPAMARE) and their role in developing community-based solutions to national issues such as unemployment, workers' rights, waste management, urban planning, and environmental protection.

- o Using their research as a guide, instruct students to identify community-led campaigns in their local area that have organized to raise awareness of a local issue, protect the rights of individuals or groups in their community, or provide services that are otherwise unavailable.
- o Students should research the history of the community-based campaign, the issue(s) the organizers are addressing, how they organized, the impact they are having (or hope to have) on the community, and their relationship with local government.
- o Students can approach the project as investigative journalists and examine all sides of the issue by conducting interviews with the organizers, members of the community, and representatives from local government. They can present their completed work as a newspaper article, a radio report, or a television news report.

4.) As discussed, the United Nations Development Programme states that although women and girls comprise approximately half of the world's population, they account for 70 percent of the world's poor. Ask students to examine the factors that contribute to women being disproportionately vulnerable to the threat of poverty, and how these factors impact their lives and the lives of women in their communities.

- o Introduce students to the website for Half The Sky ([www.halftheskymovement.org](http://www.halftheskymovement.org)), which "lays out an agenda for the world's women and three major abuses: sex trafficking and forced prostitution; gender-based violence including honor killings and mass rape; [and] maternal mortality, which needlessly claims one woman a minute."
- o Option 1: Have students read the stories of the women featured on the website and write a dialogue between themselves and that woman. They can use the following questions as a guide: What are your dreams? What do you both want to affect in the world? How do each of you see your community changing if you were given that opportunity? What can you learn from each other? Using Sarah Jones's TED Talk for reference and inspiration, students can perform the work with a partner: ([http://www.ted.com/talks/sarah\\_jones\\_as\\_a\\_one\\_woman\\_global\\_village.html](http://www.ted.com/talks/sarah_jones_as_a_one_woman_global_village.html))
- o Option 2: Have students research the origins of the title Half the Sky. Using their research as a guide, ask students to sketch/collage a mural that depicts a woman or women holding up half the sky. What is floating in the sky on the woman's/women's side? On the man's side? Do they balance each other? How are they different? Students should complete the work by writing an artists' statement that describes their artistic process, the message of the piece, and what their artwork means to them.

## RESOURCES

### Books

*Choosing to Participate*. Brookline, MA: Facing History and Ourselves National Foundation, 2009.

Kristof, Nicholas D. and Sheryl WuDunn. *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*. New York: Knopf, 2009.

Muniz, Vik and Leslie Martin. *Reflex: A Vik Muniz Primer*. New York: Aperture, 2005.

### Films

#### ***Worst Possible Illusion: The Curiosity Cabinet of Vik Muniz***

Directed by Anne-Marie Russell

<http://www.itvs.org/films/worst-possible-illusion>



# Alignment to Standards

## Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

### Writing Standards 6–12

3. (9-10, 11-12) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
6. (9-10, 11-12) Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

### Speaking and Listening Standards 6-12

1. (9-10, 11-12) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
4. (9-10) 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.
4. (11-12) 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.
5. (9-10, 11-12) 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.

### Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6-12

1. (9-10, 11-12) Write arguments focused on discipline-specific content.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
7. (9-10, 11-12) 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.
9. (9-10, 11-12) Draw evidence from informational texts to support analysis, reflection, and research.

## National Curriculum Standards for Social Studies

### 1. CULTURE

Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well as the lives and societies of others.

### 4. INDIVIDUAL DEVELOPMENT AND IDENTITY

Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.

### 5. INDIVIDUALS, GROUPS, AND INSTITUTIONS

Institutions such as families and civic, educational, governmental, and religious organizations exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.

### 10. CIVIC IDEALS AND PRACTICES

An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn about the rights and responsibilities of citizens of a democracy, and to appreciate the importance of active citizenship.

## National Standards for Arts Education Grades 9-12

VA1: Understanding and applying media, techniques, and processes

VA5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

VA6: Making connections between visual arts and other disciplines

# Lesson Plan 2:

# Human Dignity and Human Rights

## Student Handout A. V1: Film Module Worksheet

Name: \_\_\_\_\_

1. What circumstances led the women in the film to work at the Jardim Gramacho landfill?
2. What other opportunities to make a living were available to them? Why did they choose to become catadores?
3. How do they feel about being catadores?

4. How do they describe their experience working on the art project?

5. What threats to their dignity and safety do they describe in the film?

6. What supports and protections do they discuss?

Notes:



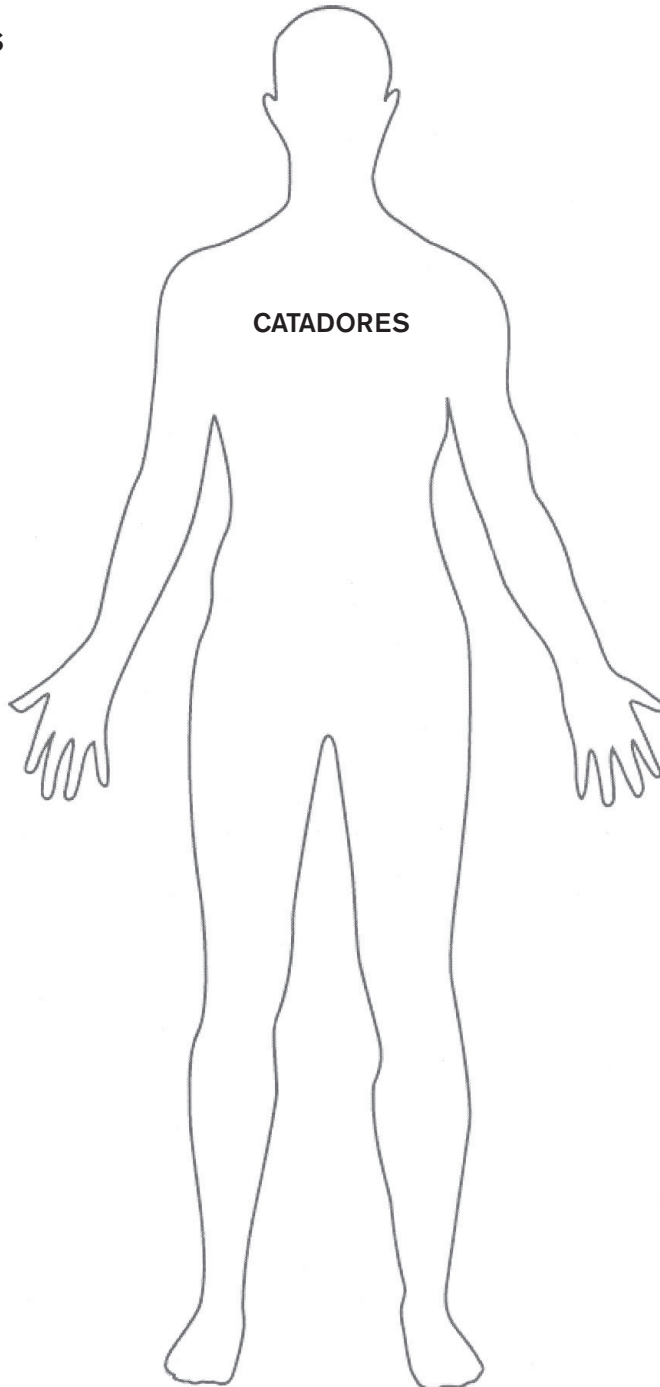
# Lesson Plan 2: Human Dignity and Human Rights

## Student Handout A. V2: Film Module Worksheet

Name: \_\_\_\_\_

PROTECTIONS

THREATS



# Lesson Plan 2:

# Human Dignity and Human Rights

## Student Handout B: Postscreening Activity Worksheet

**Group Name:** \_\_\_\_\_

**Group Members:** \_\_\_\_\_

1. Read the Universal Declaration of Human Rights and briefly discuss as a group how the human rights in this document relate to the lives of the women in the film *Waste Land*.
  
  
  
  
  
  
  
  
  
  
2. In the box below, list all of the human rights you think are being violated, limited, or denied to the women at the Jardim Gramacho landfill. Your selections should be based on the women's own stories about their lives and you should use your notes from Student Handout A: Film Module Worksheet for reference. (Note: Just list the number for each human right.)
  
  
  
  
  
  
  
  
  
  
3. In the box below, list all of the human rights you think are being violated, limited, or denied to the women at the Jardim Gramacho landfill. Your selections should be based on the women's own stories about their lives and you should use your notes from Student Handout A: Film Module Worksheet for reference. (Note: Just list the number for each human right.)

4. Review your responses to questions #2 and #3 and identify human rights that have been limited for women in both communities. Select one human right to focus on for your group and answer the following questions:

A.) Which human right have you identified? (Write out the complete human right below as it is written in the Universal Declaration for Human Rights):

B.) What did you see and hear in the film *Waste Land* that demonstrated that the women at the Jardim Gramacho landfill were being denied this human right? Please reference specific quotes, scenes, and events from the film that support your answer.

C.) What have you seen, heard, or experienced in your own community that demonstrates that women are being denied this human right? Briefly describe specific situations or events that support your answer.

D.) Discuss and describe a common obstacle that women in both communities face as a result of this human right being limited or denied:

E.) If this human right were enforced, how would it help to preserve the human dignity of the women in each community?

# Waste Land: The Film in Context

## Brazil in Context:

Adapted from "Case Study: Brazil" by the United Nations Development Programme Evaluation Office: <http://www.undp.org/evaluation/documents/thematic/nhdr/BRAZIL.pdf>, The World Bank's country profile for Brazil: [www.worldbank.com/brazil](http://www.worldbank.com/brazil), "Oxfam in Action: Brazil": [http://www.oxfam.org.uk/oxfam\\_in\\_action/where\\_we\\_work/brazil.html](http://www.oxfam.org.uk/oxfam_in_action/where_we_work/brazil.html), "ECPAT-USA: PCT Brazil": <http://ecpatusa.org/what-we-do/protect/pct-brazil/>, and Amnesty International's "Brazil: Women-The 'hidden victims' of the favelas," posted April 17, 2008: [http://www.amnesty.org.uk/news\\_details.asp?NewsID=17727](http://www.amnesty.org.uk/news_details.asp?NewsID=17727)

Brazil is the largest country in Latin America and the fifth-largest country in the world in terms of both size and population. It is also among the 10 richest countries in the world, with an abundance of natural resources and a thriving agricultural and industrial economy. Although Brazil is South America's most developed and politically influential country, there is a great disparity in income and resources among its people. The poverty level in Brazil is over three times higher than in countries with a similar economy, and the poorest 20 percent of the population earns less than three percent of the country's income, while the richest 20 percent earns over 63 percent.

About 35 percent of the population lives in poverty, on less than two dollars a day, and social factors such as long-standing gender and racial discrimination are the root causes of income inequality for the poorest Brazilians. Children under the age of 15 make up 25 to 30 percent of the labor force. Most child workers are girls, very few of whom are able to attend school, and they are often vulnerable to both physical and sexual abuse by their employers. In addition, Brazil has the second highest rate in the world of women being forced or sold into prostitution, a practice known as sex trafficking.

Social conditions can be especially difficult for women and girls in the big cities of Rio de Janeiro and São Paulo, where a third of the population lives in slums known as favelas. Drugs and prostitution are widespread in the favelas and economic opportunities for women are limited. An Amnesty International report from 2008 describes the specific challenges faced by women living in the favela communities:

"The reality for women in Brazil's slums is catastrophic. They are the hidden victims of the criminal and police violence that has engulfed their communities for decades.

"In the absence of the state, drug lords and gang leaders are the law in most shanty towns. They dispense punishment and protection and use women as trophies or bargaining tools."

Basic services, such as healthcare and education, are compromised because of the violence. Women have been forced to travel miles to see a doctor if local clinics fall within the territory of a rival gang.

Maternity services, [child care centers] and schools can be closed for long periods because of police operations or criminal violence. Healthcare workers and teachers are often too scared to work in these areas.

Women are seen as disposable by both criminals and corrupt police officers in Brazil. They are often used as 'mules' or as decoys by drug gangs.

"The state violates the rights of these women in three ways. It supports policing practices that lead to killings, perpetuates a system that ensures access to justice is extremely difficult if not impossible, and condemns them to intense hardship."

The federal government ... recently launched a project that aims to address the decades of neglect that has contributed to this reality. However little has been done to analyse and address the specific needs of women living in these communities. ("Brazil: Women-The 'hidden victims' of the favelas," Amnesty International, April 17, 2008, [http://www.amnesty.org.uk/news\\_details.asp?NewsID=17727](http://www.amnesty.org.uk/news_details.asp?NewsID=17727).)

## Jardim Gramacho Landfill

(Excerpted from the *Waste Land* film press notes)

Built on the north edge of Rio de Janeiro's Guanabara Bay directly across from the iconic statue of Christ the Redeemer -- whose back is turned to it, arms outstretched away toward the south -- the metropolitan landfill of Jardim Gramacho ("Gramacho Gardens") receives more trash every day than any landfill in the world. Seven thousand tons of garbage arriving daily make up 70 percent of the trash produced by Rio de Janeiro and surrounding areas.

Established in 1970 as a sanitary waste facility, the landfill became home to an anarchic community of scavengers during the economic crises of the 1970s and 1980s. These catadores lived and worked in the garbage, collecting and selling scrap metal and recyclable materials. They established a squatter community (the favela of Jardim Gramacho) surrounding the landfill that is now home to over twenty thousand people and entirely dependent on an economy that revolves around the trade of recyclable materials.

In 1995, Rio's sanitation department began to rehabilitate the landfill and formalize the job of the catador, granting licenses to catadores as well as enforcing basic safety standards, such as the prohibition of children from the landfill. They also began a pilot project to create a carbon-negative power plant fuelled by urban solid waste. On their side, the catadores formed ACAMJG, the Association of Recycling Pickers of Jardim Gramacho, whose president, Tião Santos, is featured in *Waste Land*. ACAMJG led the way in community development. Under Mr. Santos's leadership, ACAMJG has created a decentralized system of recycling collection in neighboring municipalities; has created a recycling center; has encouraged professional recognition of the catador, enabling catadores to be contracted for their services; has established a 24-hour medical clinic, and has begun the construction of a day care center and a skills training center. In addition to its community initiatives, ACAMJG leads a national movement for greater professional recognition for the catador and for support from the federal government, and teamed up with other movements across South America to hold the first international conference of catadores in São Paulo in November 2009.

Today roughly thirteen hundred catadores work in the landfill, removing two hundred tons of recyclable materials each day. They have extended the life of the landfill by removing materials that would have otherwise been buried and have contributed to the landfill having one of the highest recycling rates in the world.

The landfill is scheduled to close in 2012 and groups like ACAMJG are fighting to raise support to provide skills training to catadores.

### About Vik Muniz:

The artist Vik Muniz was born in Brazil and lives in Brooklyn, New York. His artwork incorporates everyday objects into his photographic process to create witty, bold, and often deceiving, images. Often working in series, the New York-based artist makes pictures from unlikely materials including dirt, diamonds, sugar, wire, string, chocolate syrup, peanut butter, and pigment.

## Pictures of Garbage Project

(Excerpted from the Waste Land film press notes)

Vik Muniz lives for the moment when all of our fixed preconceptions fail us and we are forced to enter a dialogue with the world we inhabit. In this moment, we are confronted with the chaos that is otherwise hidden from view. It is precisely through his artwork (both in product and in process) that Muniz harnesses the generative possibility of chaos.

Similar to dumpster diving and freeganism, Vik Muniz's latest project Pictures of Garbage is invested in the excavation of garbage. However, a key distinction is that his particular exploration moves beyond questions of utility – he isn't simply interested in finding and salvaging the secret treasures within trash heaps (e.g., iPods, sealed fruit bowls, jewelry) but rather in using garbage as an art medium. "The beautiful thing about garbage is that it's negative; it's something that you don't use anymore; it's what you don't want to see," says Muniz. "So, if you are a visual artist, it becomes a very interesting material to work with because it's the most nonvisual of materials. You are working with something that you usually try to hide."

First, Muniz traveled to the biggest garbage dump in the world, Jardim Gramacho (north of Rio de Janeiro), where he met with a community of people who scavenge the recyclable refuse of the city – catadores in Portuguese – to make a living. An estimated three thousand to five thousand people live in the dump, fifteen thousand derive their income from activities related to it, and some that Muniz met in Jardim Gramacho come from families that had been working there for three generations. Catadores, like the trash heaps they call home, are shunted to the margins of society and made invisible to the average Brazilian. And yet, Muniz is not interested in perpetuating a "Save The Children" politics of pity that positions catadores as passive victims. "These people are at the other end of consumer culture," he says. "I was expecting to see people who were beaten and broken, but they were survivors." Muniz quickly befriended and collaborated with a number of catadores on large-scale portraits of themselves including Irma, a cook who sells food in the dump; Zumbi, the resident intellectual who has held on to every book he's scavenged; and 18-year-old Suelem, who first arrived there when she was 7.

According to Donald Eubank, "Muniz rented 4 tons of junk and a warehouse, and together they arranged the trash on the ground to replicate photographs of themselves that Muniz had taken earlier. Then they would climb up to the ceiling and take photos of the compositions from 22 meters high. The portraits of the people are made out of empty spaces, out of what wasn't garbage." Calling upon his resources as a world-famous artist, Muniz raised \$64,097 at an auction held by the esteemed Phillips de Pury & Company in London by selling one of his garbage portraits. One hundred percent of the profits went to the Association of Recycling Pickers of Jardim Gramacho.





## **LESSON PLAN CREDITS**

### **CURRICULA WRITER**

**Allison Milewski** is a curriculum specialist and educator with over ten years' experience in arts and media education. She has developed and implemented primary and secondary school arts integration programs, professional development workshops, and arts and media curricula through her work with organizations such as ITVS, Tribeca Film Institute, and Urban Arts Partnership where she managed a broad range of arts-based enrichment programs for over 20 New York City public schools. In addition, Allison launched PhotoForward in 2004 to provide photography and digital media instruction to under-served youth with the goal of encouraging self-exploration and active community engagement as citizen artists. Allison attended the Literacy through Photography Institute at Duke University's Center for Documentary Studies and received a BA in Liberal Arts from the New School for Social Research with a concentration in Media Studies. She is currently pursuing a certificate in Creative Art Therapy at the New School University.

### **ITVS STAFF**

#### **Duong-Chi Do**

Associate Director of Engagement and Education

#### **Annelise Wunderlich**

National Community Engagement and Education Manager

#### **Sara Brissenden-Smith**

National Community Engagement Coordinator

#### **Nallaly Jimenez**

Engagement and Education Assistant

#### **Michaëlle Stikich**

#### **Kristina Motwani**

Series Editors

#### **Wilson Ling**

Marketing & Design Associate

### **ITVS COMMUNITY CLASSROOM NATIONAL ADVISORS**

#### **Donelle Blubaugh**

PBS Teachers

#### **Emily Bonilla**

Bloomfield Tech, Essex County Vocational

#### **Wendell Bourne**

National Council for the Social Studies (NCSS)

#### **Kara Clayton**

National Association for Media Literacy Education (NAMLE)

#### **Patti Duncan**

National Women's Studies Association (NWSA)

#### **Maxine Einhorn**

KQED Education Network

#### **Joe Fatheree**

National State Teachers of the Year, Illinois

#### **John Golden**

National Council of Teachers of English (NCTE)

#### **Carole Lester**

American Association of Community Colleges (AACC)

#### **David Maduli**

Nea Community Learning Center, Alameda, CA

#### **Amy Puffenberger**

National Forum on Higher Education for the Public Good, Ann Arbor, MI

#### **Jennifer Stancil**

WQED Education, Pittsburgh