

# Arts For Transformation

*A classroom resource for creating meaningful change through the arts. This resource is a part of the WE Schools WE Film For Change campaign.*

Grades 9 to 12  
Canadian Edition

AN INITIATIVE OF



MADE POSSIBLE BY



# Dear Educator,

Welcome to the WE movement. We are so glad you've joined us in our mission to inspire, educate and empower students to find their place and voice in the world. Throughout the last two decades, educators have stood by us. With over 16,000 schools thriving in WE Schools, we are delivering impressive results in academic engagement, life skills and civic engagement. Through experiential service-learning, students become more engaged in local and global issues.

We know the power of stories. As many of you know, our humble beginning was sparked by the story of the life and death of Iqbal Masih, a boy who stood up to fight child labor which he experienced firsthand. Twelve-year-old Craig read this story in the newspaper one morning and our lives have not been the same since. More than twenty years later, we continue our work, which in part is sharing the stories of child laborers like Iqbal, but also of children who are overcoming barriers that work to prevent them from attending school and of young people who are working to change their world locally and globally.

Arts for Transformation is designed to be a part of the process of creating and sharing stories. Students will learn about the power of a story and the mediums that stories can be told with, and have the opportunity to become storytellers—to share their stories or the story of another.

This is an exciting time to work in education. Together, we have the power to reignite the fundamental purpose of education: moving students to want to learn, and preparing them with the life skills to better the world and forge their own paths to success.

Thank you for having the passion to bring WE into your classroom. We are honored and encouraged to work with such a dedicated and enthusiastic group.

We are stronger together,



Craig and Marc Kielburger  
Co-Founders, WE



# Essential Question: What is experiential service-learning and how can I incorporate it into my classroom instruction with WE Schools curriculum resources?

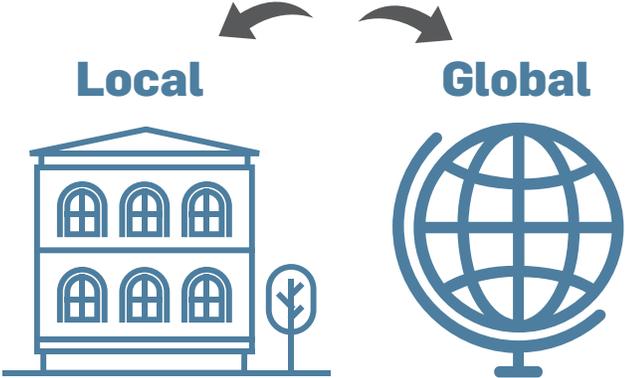
## WE Schools

WE Schools is a unique, step-by-step program that challenges young people to identify the local and global issues that spark their passion and empowers them with the tools to take action. Educators and students work together to learn about the world and to take action to create meaningful change. Delivered in 16,000 schools and groups across North America and the UK, the program provides educators and students with curriculum, educational resources and a full calendar of campaign ideas.

## What Is Experiential Learning?

Experiential service-learning is based on a structured academic foundation that goes beyond volunteering and community service. It's a practice that engages teachers and students with their communities in a structured way and allows students to meet their learning objectives while addressing their community's needs.

## The Four Steps of WE Schools

- 1. Investigate and Learn**  
Students explore topics related to a real-world challenge or opportunity.
- 2. Action Plan**  
Students develop a plan to implement their service-learning project, including one **local** and one **global** action.
- 3. Take Action**  
Students implement their action plan.  

- 4. Report and Celebrate**  
Students present the results of their service-learning initiatives.

## Setting Students Up For Success: In School, the Workplace and Life

WE Schools Introduction: [WE.org/we-at-school/we-schools/](https://www.we.org/we-at-school/we-schools/)

**Living WE** is about improving our lives and our world by reaching out to others. It involves focusing less on “me” and more on “we”—our communities, our country and our world.

**Social Emotional Learning:** The WE Learning Framework is grounded in social emotional learning principles, helping students develop the skills to manage their emotions, resolve conflicts and make responsible decisions.

**Global Mindset:** The ability to operate comfortably across borders, cultures and languages is invaluable. WE Schools programming promotes global mindedness and cultural competency amongst student populations during their formative years.

**Active Citizenship:** Students act on their growing knowledge by connecting with others in their communities, thereby generating interest, further research and engagement in local and national causes.

**Reflection** is a key component of our experiential service-learning model. Our reflection activities direct students' attention to new interpretations of events and provide a lens through which service can be studied and interpreted.

## Our Learning Skills Legend



Argument formation



Information literacy



Leadership skills



Organization



Action planning



Research and writing



Critical thinking



Reflection

## Arts for Transformation Overview

We are all storytellers. Through our communication with others in-person and online, through the way we choose to spend our free time and through the way we express ourselves with the arts. With the right tools and a little courage, students will feel empowered to become the kind of storytellers that change the world.

Arts for Transformation is a classroom resource that identifies the power of film for telling stories that change the world. This resource includes detailed plans, blackline masters and appendices. The activities inform, engage and empower students to become storytellers. Students will learn the power of storytelling, how to use various mediums such as film and will have the opportunity to share a powerful story that they want to tell.

**Subject(s):** The Arts, English, Canadian and World Studies

**Grade Level:**  
Grades 9 to 12

**WE Learning Framework Skills:**



**Essential Questions:**

- ▶ What is the importance of storytelling?
- ▶ Why is film a good medium for sharing stories?
- ▶ How can film be used to create positive social change?

### Word Bank

**Consumer**—A person who uses something.

**Medium**—A means by which something is communicated or expressed.

**Source:** Oxford Dictionaries [oxforddictionaries.com](http://oxforddictionaries.com)

## Materials and Resources

- Chart paper and markers
- Appendix 1: Provincial Curriculum Correlations
- Appendix 2: Classroom Observation Forms
- Blackline Master 1: My Story, by Kim Phuc
- Blackline Master 2: Storyboards

▶ Explore other resources and current campaign offerings at [WE.org](http://WE.org)

## Rationale

Participant Media and WE believe that telling inspirational stories enables us to create real world impact. Through the art of film, Participant Media and their digital entertainment division, SoulPancake, are raising awareness on the most important social issues affecting our local and global communities today.

## Assessing the Learning

You know your students best—their learning styles and preferences, skill levels and knowledge. You are in the best position to anticipate the habits of mind that will make this classroom resource successful. We are mindful that students may be at different reading levels, including English Language Learners (ELL), and may have learning differences. In response, the Educator Notes throughout the resource make suggestions for differentiation along with extension and enrichment ideas that can be used.

Teaching strategies include film, storytelling, carousel, jigsaw and graffiti exercises. Assessment strategies include entry tickets, graphic organizers, think-pair-share, discussions, reflection and peer feedback.

## Lesson 1:

# The Power of Storytelling



### Suggested Time:

60 minutes

### Learning Goals:

Students will:

- Explore the power of storytelling to connect people and potentially change opinions and behaviours

## Investigate and Learn

- 1. Recommended Assessment For Learning:** Ask students to turn to a peer and take turns telling a story in 60 seconds or less. Once everyone has had a chance to share their story, ask students whether the story they told was true or made up. Create a tally on the board under the heading "Fact or Fiction."
- 2.** Follow-up by asking students, which stories have more of an impact on you and society? Explain why.
- 3.** Explain to students that while some of these stories may seem insignificant, some stories have the power to change the way we think or push us to act. Assign groups of students one story each from the following list or use examples of your own choosing.

**Educator's Note:** Some of these stories and images are disturbing. They were selected as examples of stories of moments in time that changed the way people think and behave. Please take caution before sharing with students.

- a. Rosa Parks and the bus boycott. "Rosa Parks," *Biography*, [www.biography.com/people/rosa-parks-9433715](http://www.biography.com/people/rosa-parks-9433715) (3:19).
- b. Neil Armstrong: the first person on the moon and the dawn of the space age. "Man on the moon: Moment of greatness that defined the American century," *The Guardian*, [www.theguardian.com/science/2012/aug/25/man-moon-american-century](http://www.theguardian.com/science/2012/aug/25/man-moon-american-century).
- c. Malala and the fight for girls' education in Pakistan and around the world. "Malala: The girl who was shot for going to school," *BBC*, [www.bbc.com/news/magazine-24379018](http://www.bbc.com/news/magazine-24379018).
- d. Shannen's dream for equitable education-funding for First Nations children. "The bravery and tragedy of Shannen Koostachin," *Maclean's*, [www.macleans.ca/news/canada/were-not-going-to-quit-the-bravery-and-tragedy-of-shannen-koostachin/](http://www.macleans.ca/news/canada/were-not-going-to-quit-the-bravery-and-tragedy-of-shannen-koostachin/).
- e. Terry Fox, raising awareness and funds for cancer research. "Why Terry Fox continues to inspire Canadians," *The National*, [www.youtube.com/watch?v=yfhjRnNLmc4](http://www.youtube.com/watch?v=yfhjRnNLmc4) (3:05).

- 4.** From the story, ask students to identify the following:
  - a. What are the key facts of the story?
  - b. Whose story is it? (Consider whose story it was initially and whether it became part of a larger collective story. Identify whose collective story it is a part of.)
  - c. What feelings does it evoke in the people who consume the story?
  - d. What makes this story powerful?
  - e. Can this story change the world?

For example:

Rosa Parks refused to move back on a city bus to allow a white person to sit, as she was required to do by segregation laws—local and state laws put in place to keep people separated by race. Although the laws were identified as "separate but equal," equality was not met and not intended by the white lawmakers, who sought to keep their upper status while attempting to push black people to a lesser status. Mrs. Parks was not the first black person to refuse to move; she herself had been thrown off the bus before. However, after her arrest and subsequent release on bail put up by NCAAP (National Association for the Advancement of Colored People) leader Edgar Nixon, her story was shared, and the black population of Montgomery decided her story was the last one they needed to hear before taking action. They began a boycott of the segregated bus system. By walking or arranging car pools, the boycott continued for over a year while identified leaders of the movement were arrested and protestors endured lengthy commutes, ridicule, sore feet and more. The story not only rallied the people of Montgomery, it became one of the well-known stories of the Civil Rights Movement. It was further woven into the American story when a statue of Rosa Parks was unveiled by President Obama on February 27, 2013, as part of the U.S. Capitol Art Collection. (Source: Summary based on video.)

- 5. Recommended Assessment As Learning:** Ask students to return to the story that they told at the start of class. Ask them to reflect on whether the story was good or not and why. Students should create some criteria of what makes a good story, for example: Was there a purpose or morale to the story? Is the story enjoyable and memorable? Was the story clear and easy to understand? Students should pull from their experience as storytellers and story consumers.



**Enrichment:** Storytellers often have an expectation of how their stories will be received, discussed and understood, but sometimes stories take on a life of their own. Once a story is released, the storyteller no longer has control over its life. Social media proves this to be true every day. How stories are received can take negative turns. Sometimes the story becomes a legend and the truths surrounding it are blurred.

Consider a historical example: the photo of "The Napalm Girl." The photo of a naked girl running through the burning streets of her village, which had just been attacked with Napalm gas during the Vietnam War, is held up as an image that changed the course of the war. While it did affect the people who saw it in North America and around the world, who may then have been prompted to act, or at least think about the Vietnam War in a new light, this single image cannot be held as the solo effort that ended the war. And what of the girl who made this photo famous? What happened to her? Where did her life lead to after this tragic day? What does this image mean to her? She is the focus of the image, but is it her story that is being told? Or is it the story the photographer wanted to tell?

Show students a video of the photographer, Nick Ut, recalling the story on the eve of his retirement, [www.nbcnews.com/video/how-nick-ut-s-photo-napalm-girl-changed-the-vietnam-war-908256835749](http://www.nbcnews.com/video/how-nick-ut-s-photo-napalm-girl-changed-the-vietnam-war-908256835749) (4:47). Then read the story of Kim Phuc—the girl in the image—on **Blackline Master 1: My Story, by Kim Phuc**.

A modern example of a similar situation may be of the Syrian child refugee and the death of Alan Kurdi. Similarly, to the photo "The Napalm Girl" the photo showed the story of an innocent child who life was changed by war. It was quickly shared widely and changed the way people thought, spoke and acted in relation to the Syrian war and the refugee crisis. Like "The Napalm Girl" the effects were felt widely, beyond the beach where the young boy laid. Each image may not be responsible for ending the war that created the situation captured on film, but each image changed the people who viewed it. Photo and news article: "**Shocking images of drowned Syrian boy show tragic plight of refugees,**" *The Guardian*, [www.theguardian.com/world/2015/sep/02/shocking-image-of-drowned-syrian-boy-shows-tragic-plight-of-refugees](http://www.theguardian.com/world/2015/sep/02/shocking-image-of-drowned-syrian-boy-shows-tragic-plight-of-refugees).

When examining stories and preparing to be storytellers, keep in mind that the power of a story is not always in the storyteller's control. Additionally, if you are telling someone else's story, you should consider the responsibility you have to them.

## Lesson 2:

# The Medium and the Message



### Suggested Time:

60 minutes

### Learning Goals:

Students will:

- Explore various mediums and their effectiveness in sharing a story
- Understand that the medium a story is shared in plays a significant role in how the story is consumed

1. Begin the class with a story: I was texting with my best friend the other day, like we normally do, but at some point I realized she must have misunderstood what I wrote because I stopped receiving texts. It wasn't until I called her that we were able to clear things up.

Discuss the following:

- a. Has this ever happened to you?
- b. Why might she have misunderstood? I did not intend to upset her with what I wrote, I was being sarcastic.
- c. Is there any way to better convey tone in a text or written message?

**Educator's Note:** An important point to discuss is that texting, while a valuable method of communication, has its shortfalls. The way we communicate a message is shaped primarily by the medium or format. This is the basic premise of Marshall McLuhan's famous quote, "The medium is the message." This will be explored further in the next couple of steps.



**Enrichment:** Write the quote: "The medium is the message—Marshall McLuhan" on the front board. Show students "The Medium is the Message by Marshall McLuhan: Animated Book Review," Eudaimonia, [www.youtube.com/watch?v=gCr2binb4Fs](http://www.youtube.com/watch?v=gCr2binb4Fs) (4:49). After watching the video, ask students to consider how the information that a text message contains is shaped by the medium or method of communication, the cellphone. How is receiving a message as a text different than speaking to someone in person?

2. **Recommended Assessment For Learning:** Using think-pair-share, ask students to respond to the following questions:

- a. What mediums do you use to communicate regularly?
- b. What information do you create? How much of this information can be considered a story?
- c. How is the medium the message?



**Extension:** Show students a video of Kid President using the Internet to share his video and help collect socks and other goods for homeless shelters with Socktober: "Hello Internet! It's #SOCKTOBER! Love, Kid President," [www.youtube.com/watch?v=dFZGyUZ9YrM](http://www.youtube.com/watch?v=dFZGyUZ9YrM) (4:39).

- a. What is the medium?
- b. What is the message?
- c. How is the message hindered or promoted by the medium?

Robbie Novak (Kid President) is using a video shared on the Internet to criticize what people share and consume on the Internet. He is also attempting to use the power of the Internet to raise awareness about the issues of homelessness and collect socks and other goods, shelters and organizations that work with people who are homeless have a need for.

3. Ask students to consider the photoblog *Humans of New York*. *Humans of New York* features street portraits and interviews that tell the stories of people in New York. Share a story: [www.humansofnewyork.com](http://www.humansofnewyork.com). Individually or with a partner, think about the mediums used to share the stories. How does the medium affect the content? How does it make the stories shared powerful?

**Educator's Note:** In the next lesson, students will begin their own story sharing process. Have students begin the process with a reflection piece that will help them identify the story they want to tell. Students may choose to record their story through an art project, such as photography, in writing, on film or another medium; however, to align with the WE Film For Change campaign, the lesson plan will focus on film as the medium.

4. **Recommended Assessment Of Learning:** On August 24, 2017, Brandon Stanton, the creator of the photoblog *Humans of New York*, announced that *Humans of New York* will now air on Facebook as a video series. Stanton believes "video adds a deeper layer" and provides a closer opportunity to "actually be there." As a storyteller, what type of medium holds the most power? What kind of medium would you tell stories in? Have students write or record their reflection by answering the questions and explaining why the medium is the message.

### Lesson 3:

# The Story I Want to Tell



### Suggested Time:

120 minutes

### Learning Goals:

Students will:

- Identify the sequence for the story they want to tell
1. Show students “How Powerful Stories Can Change the World for the Better,” PBS, [www.pbs.org/newshour/bb/powerful-stories-can-change-world-better/](http://www.pbs.org/newshour/bb/powerful-stories-can-change-world-better/) (3:09).

2. **Recommended Assessment For Learning:** Post a few pieces of chart paper around the room and provide markers for a graffiti exercise. Display the question: Why does the world need storytellers? Encourage students to respond with single words or more developed thoughts written scattered, graffiti style, using information from the PBS clip or from personal experience and opinion. After a few minutes, as a class, take time to review and reflect on student responses.

## Action Planning

3. Ask students to reflect on what they have learned about storytelling so far. Ask students to consider what story is worth telling.

4. **Recommended Assessment As Learning:** Invite students to write or record a reflection that explores the story they want to tell.

5. Using the reflection piece students created from the previous lesson, ask students to sketch out the story they want to tell. When they are ready, students may use **Blackline Master 2: Storyboards** to sketch out the story they want to tell in sequence.

6. **Recommended Assessment As Learning:** Invite students to share their storyboards and plans with a partner for peer feedback. Encourage students to provide constructive feedback using the following model:
  - a. I really like \_\_\_\_\_.
  - b. Have you ever thought of \_\_\_\_\_?
  - c. I think people will respond to \_\_\_\_\_.Circulate and record observations using forms from **Appendix 2**.

7. In addition to the sequenced sketches, ask students to include a brief descriptive text with their final storyboards.

8. Encourage students to consider the following elements in their final product:
  - a. Target Audience—Who will be watching the video?
  - b. Cause—What is the reason you are sharing this story?
  - c. Message—What is an effective story?
  - d. Music—This will set the tone of the video, so choose carefully.
  - e. Pictures—Positive or negative images? A mix of the two?
  - f. Call to Action—What do you want people to do after seeing the video? Share knowledge? Take action?

9. **Recommended Assessment Of Learning:** Have students submit their storyboards for assessment. Students may take turns privately presenting them to you. Record observations with forms from **Appendix 2**.

## Lesson 4:

# WE Film For Change



### Suggested Time:

60 minutes

### Learning Goals:

Students will:

- Use the medium of film to tell and share a story

**Educator's Note:** Students should now be ready to film or, if they cannot film, complete their stories if they are using another medium. If students are telling someone else's story, they may need to complete this step outside of the classroom. Allow students to use personal devices for filming or use school equipment, if available.

## Take Action

1. Provide students with time to record their stories.
2. Share with students **WE Film For Change**, a WE Schools campaign that promotes action through an art project, visit [www.WE.org/wefilmforchange](http://www.WE.org/wefilmforchange).
3. Keeping in mind what they have learned from the lessons, ask students the following questions:
  - a. What are the goals of this campaign?
  - b. How can I use my storytelling project to be a part of this campaign?
  - c. How would participating in this campaign benefit our local community?
4. Encourage students to sign up for the **WE Film For Change** campaign by registering at [www.WE.org/wefilmforchange](http://www.WE.org/wefilmforchange).
5. Before interacting on or using social media, review classroom and school guidelines. Before interacting with members of the wider community, review classroom guidelines on etiquette and respect.
6. Ensure students are actively participating and collecting data throughout the Take Action phase by recording observations on the forms in **Appendix 2**.

## Report and Celebrate

7. Film can be used to create positive change, but films need to be shared. Invite students to share their films and art projects with the rest of the school and local community. Hold an event that displays art projects and screens the films.
8. Find ways to amplify the messages portrayed in the films and art projects through marketing beforehand. At the event provide information and ways for people to get involved in social justice issues raised in films and projects.

# Appendix 1: Provincial Curriculum Correlations

Curriculum correlations made possible by **NELSON**

Alberta	
<p><b>Fine Arts</b></p> <p>Grade 10 Art 10</p> <p>Grade 11 Art 20</p> <p>Grade 12 Art 30</p>	<p>The <i>WE Film for Change</i> lesson package can help meet the goals of the Alberta Fine Arts curriculum to have students develop the ability to investigate visual relationships in their recorded images and in the environment, and develop competence with the components of images: media, techniques, and design elements.</p> <p>The <i>WE Film for Change</i> lesson package can help meet the philosophy of the Alberta Fine Arts curriculum of how art education deals with ways in which people express their feelings in visual forms.</p>
<p><b>English Language Arts</b></p> <p>Grade 9 English Language Arts</p> <p>Grade 10 English Language Arts 10-1, 10-2</p> <p>Grade 11 English Language Arts 20-1, 20-2</p> <p>Grade 12 English Language Arts 30-1, 30-2</p>	<p>The <i>WE Film for Change</i> lesson package can help meet the aim of Alberta English Language Arts to have students understand and appreciate language and to use it confidently and competently for a variety of purposes, with a variety of audiences and in a variety of situations for communication.</p> <p>The <i>WE Film for Change</i> lesson package addresses the Alberta English Language Arts curriculum to highlight viewing and representing skills and broaden the definition of context to purpose, audience, and situation.</p>
<p><b>Social Studies (2015)</b></p> <p>Grade 9 Canada: Opportunities and Challenges</p> <p>Grade 10 Perspectives on Globalization, 10.1</p> <p>Living in a Globalizing World, 10.2</p> <p>Grade 12 Perspectives on Ideology, 30.1</p> <p>Understandings of Ideologies, 30.2</p>	<p>The <i>WE Film for Change</i> lesson package can help meet the rationale of Alberta Social Studies to help students develop the attitudes, skills and knowledge that will enable them to become engaged, active, informed and responsible citizens.</p> <p>The <i>WE Film for Change</i> lesson package specifically helps students develop their sense of self and community, encouraging them to affirm their place as citizens in an inclusive, democratic society.</p>

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Curriculum correlations made possible by **NELSON**

Atlantic Canada		
<b>Arts Education</b>		<p>The <i>WE Film for Change</i> lesson package addresses the Atlantic Canada Arts Education curriculum vision to enable and encourage students to engage in the creative, expressive, and responsive processes of the arts throughout their lives.</p> <p>The <i>WE Film for Change</i> lesson package addresses the Atlantic Canada Arts Education general curriculum outcomes to have students:</p> <ul style="list-style-type: none"> <li>• Explore, challenge, develop, and express ideas, using skills, language, techniques, and processes of the arts.</li> <li>• Create and present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.</li> </ul>
<p>Prince Edward Island Grade 9 Intermediate Visual Arts</p> <p>Grade 10 Visual Arts 401</p> <p>Grade 11 Visual Arts 501</p> <p>Grade 12 Visual Arts 601/621</p> <p>Nova Scotia Grade 9 Visual Arts 9</p> <p>Grade 10 Visual Arts 10</p> <p>Grade 12 Art 12</p> <p>Film and Video Production 12</p>	<p>Newfoundland Grade 9 Visual Art</p> <p>Grade 10 Art Technologies 1201</p> <p>Grade 11 Art and Design 2200</p> <p>Grade 12 Art and Design 3200</p> <p>New Brunswick Grade 9 Visual Arts</p> <p>Grade 10 Visual Arts</p> <p>Grade 11 Visual Arts 110</p> <p>Grade 12 Visual Arts 120</p>	
<b>English Language Arts</b>		<p>The <i>WE Film for Change</i> lesson package addresses the essential graduation learnings of the Atlantic Canada English Language Arts curriculum to present information and instructions clearly, logically, concisely and accurately for a variety of audiences.</p> <p>The <i>WE Film for Change</i> lesson package specifically addresses the essential learnings to locate, evaluate, adapt, create, and share information, using a variety of sources and technologies.</p>
<p>Prince Edward Island Grade 9 English</p> <p>Grade 10 English ENG421A</p> <p>English ENG421B</p> <p>English ENG431A</p> <p>Grade 11 Communications COM801A</p> <p>Grade 12 English ENG631A</p> <p>Nova Scotia Grade 9 English Language Arts</p> <p>Grade 10 English 10</p> <p>Grade 11 English/Communications 11</p> <p>Grade 12 English/Communications 12</p> <p>Newfoundland Grade 9 English Language Arts 9</p>	<p>Grade 10 English 1201</p> <p>English 1202</p> <p>Grade 11 English 2201</p> <p>English 2202</p> <p>Writing 2203</p> <p>Grade 12 English 3201</p> <p>English 3202</p> <p>New Brunswick Grade 9 English Language Arts</p> <p>Grade 10 English 10</p> <p>Grade 11 English Language Arts 113</p> <p>Writing 110</p> <p>Grade 12 English Language Arts 123</p> <p>Media Studies 120</p> <p>Journalism 120</p>	

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Atlantic Canada	
<b>Social Studies</b>	
<p>Prince Edward Island Grade 10 Social Studies SOC451</p> <p>Canadian Studies CAS401 Grade 12 Global Issues GEO621A History HIS621</p> <p>Nova Scotia Grade 12 Sociology 12</p> <p>Global Geography 12 Global History 12</p> <p>Newfoundland Grade 9 Social Studies Grade 10 Canadian History 1201</p>	<p>Grade 11 Newfoundland and Labrador Studies 2205</p> <p>Grade 12 World History 3201</p> <p>New Brunswick Grade 9 Social Studies</p> <p>Grade 11 Modern History 112</p> <p>Grade 12 World Issues 120</p>
	<p>The <i>WE Film for Change</i> lesson package addresses the Atlantic Canada Social Studies curriculum vision to enable and encourage students to examine issues, respond critically and creatively, and make informed decisions as individuals and as citizens of Canada and an increasingly interdependent world.</p> <p>The <i>WE Film for Change</i> lesson package addresses essential learnings of the Atlantic Canada Social Studies curriculum, specifically to:</p> <ul style="list-style-type: none"> <li>• Reflect critically on ethical issues</li> <li>• Determine the principles and actions of just, pluralistic, and democratic societies</li> </ul>

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Curriculum correlations made possible by **NELSON**

British Columbia	
<p><b>Fine Arts</b></p> <p>Grade 9 Arts Education</p> <p>Grade 10 Art Studio 10</p> <p>Grade 11 Directing and Scriptwriting 11</p> <p>Film and Television 11</p> <p>Grade 12 Film and Television 12</p> <p>Directing and Scriptwriting 12</p>	<p>The <i>WE Film for Change</i> lesson package addresses the British Columbia Arts Education curriculum rationale to stimulate students' imaginations, innovation, creativity, and sense of well-being while developing competencies useful to students' education and careers.</p> <p>The <i>WE Film for Change</i> lesson package addresses the British Columbia Arts Education curriculum goal to create and respond to works of art using inquiry, critical thinking, and problem solving skills to deepen their awareness of self, others, and the world.</p>
<p><b>English Language Arts</b></p> <p>Grade 9 English Language Arts 9</p> <p>Grade 10 New Media 10</p> <p>Composition 10</p> <p>Grade 11 New Media 11</p> <p>Composition 11</p> <p>Creative Writing 11</p> <p>Grade 12 English 12</p>	<p>The <i>WE Film for Change</i> lesson package addresses the Atlantic Canada Social Studies curriculum vision to enable and encourage students to examine issues, respond critically and creatively, and make informed decisions as individuals and as citizens of Canada and an increasingly interdependent world.</p> <p>The <i>WE Film for Change</i> lesson package addresses essential learnings of the Atlantic Canada Social Studies curriculum, specifically to:</p> <ul style="list-style-type: none"> <li>• Reflect critically on ethical issues</li> <li>• Determine the principles and actions of just, pluralistic, and democratic societies</li> </ul>
<p><b>Social Studies (2017)</b></p> <p>Grade 10 Social Studies 10</p> <p>Grade 11 Comparative Cultures 11</p> <p>Political Studies 11</p> <p>Grade 12 Social Justice 12</p>	<p>The <i>WE Film for Change</i> lesson package can help address the British Columbia Social Studies curriculum goal, specifically to develop the competencies needed for participation in a democratic society: considering multiple perspectives, respecting different values and points of view, gathering and critically analyzing information, making informed decisions, and effectively communicating their views.</p> <p>The <i>WE Film for Change</i> lesson package also helps to prepare students to participate in society as responsible citizens.</p>

# Appendix 1: Provincial Curriculum Correlations

Curriculum correlations made possible by **NELSON**

Manitoba	
<b>Arts Education</b>	
Grade 9 Visual Arts	Grade 11 Visual Arts
Grade 10 Visual Arts	Grade 12 Visual Arts
<p>The <i>WE Film for Change</i> lesson package addresses the goal of the Manitoba Arts Education curriculum to support, promote and inspire the growth of all students as artistic learners in their “journey towards becoming creative and artistically literate adults and citizens who will enrich and transform their own lives and the lives of future communities.”</p>	
<b>English Language Arts</b>	
Grade 9 Senior 1 English Language Arts	Grade 12 Senior 4 English Language Arts
Grade 10 Senior 2 English Language Arts	Senior 4 English Language Arts: Language and Technical Communication
Grade 11 Senior 3 English Language Arts	
<p>The <i>WE Film for Change</i> lesson package addresses the outcomes of the Manitoba English Language Arts curriculum to emphasize the importance of language in forming interpersonal relationships, understanding social situations, extending experience, reflecting on thought and action, and contributing to a democratic society.</p> <p>The <i>WE Film for Change</i> lesson package addresses some of the general learning outcomes of the Manitoba English Language Arts curriculum where students listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication; and listen, speak, read, write, view, and represent to celebrate and build community.</p>	
<b>Social Studies (2010)</b>	
Grade 9 Social Studies: Canada in the Contemporary World	
Grade 12 Global Issues: Citizenship and Sustainability	
<p>The <i>WE Film for Change</i> lesson package addresses the vision of the Manitoba Social Studies curriculum to encourage students to participate actively as citizens and members of communities and to make informed and ethical choices when faced with the challenges of living in a pluralistic democratic society.</p> <p>The <i>WE Film for Change</i> lesson package addresses specific goals of the Manitoba Social Studies curriculum, including:</p> <ul style="list-style-type: none"> <li>• Develop a commitment to social justice and quality of life for all the world’s peoples</li> <li>• Respect the world’s peoples and cultures through a commitment to human rights, equity, and the dignity of all persons</li> </ul>	

# Appendix 1: Provincial Curriculum Correlations

Curriculum correlations made possible by **NELSON**

Ontario	
<b>The Arts</b>	
<p>Grade 9 Integrated Arts, Grade 9 or 10, Open (ALC10/ALC20) Visual Arts, Open (AVI10)</p> <p>Grade 10 Media Arts, Open (ASM20) Visual Arts, Open (AVI20)</p> <p>Grade 11 Exploring and Creating in the Arts, Grade 11 or 12, Open (AEA30/AEA40) Media Arts, University/College Preparation (ASM3M) Media Arts, Open (ASM30)</p>	<p>Visual Arts, University/College Preparation (AVI3M) Visual Arts, Open (AVI30)</p> <p>Grade 12 Media Arts, University/College Preparation (ASM4M) Media Arts, Workplace Preparation (ASM4E)</p> <p>Visual Arts, University/College Preparation (AVI4M) Visual Arts, Workplace Preparation (AVI4E)</p>
<p>The <i>WE Film for Change</i> lesson package supports the four central ideas of the Ontario Arts curriculum - developing creativity, communicating, understanding culture, and making connections.</p> <p>The <i>WE Film for Change</i> lesson package can help address the importance the Ontario Arts curriculum to help students develop their creativity, learn about their own identity, and develop self-awareness, self-confidence, and a sense of well-being.</p>	
<b>English (2007)</b>	
<p>Grade 9 English, Academic (ENG1D) English, Applied (ENG1P)</p> <p>Grade 10 English, Academic (ENG2D) English, Applied (ENG2P)</p> <p>Grade 11 English, University Preparation (ENG3U) English, College Preparation (ENG3C)</p>	<p>English, Workplace Preparation (ENG3E) Media Studies, Open (EMS30)</p> <p>Grade 12 English, University Preparation (ENG4U) English, College Preparation (ENG4C) English, Workplace Preparation (ENG4E) Business and Technological Communication, Open (EBT4O)</p>
<p>The <i>WE Film for Change</i> lesson package can help address the importance of literacy, and language in the Ontario English curriculum where students become aware of the many purposes for which language is used and the diverse forms it can take to serve particular purposes and audiences.</p> <p>The <i>WE Film for Change</i> lesson package particularly supports the principles of the Ontario English curriculum that students use language to interact and connect with individuals and communities, for personal growth, and for active participation as world citizens.</p>	
<b>Canadian and World Studies (2013) (2015)</b>	
<p>Grade 10 Civics and Citizenship, Open (CHV2O)</p> <p>Grade 11 Politics in Action: Making Change, Open (CPC3O) Regional Geography, University/College Preparation (CGD3M)</p>	<p>Grade 12 World Issues: A Geographic Analysis, University Prep. (CGW4U) World Issues: A Geographic Analysis, College Prep (CGW4C) Canadian and International Politics, University Preparation (CPW4U)</p>
<p>The <i>WE Film for Change</i> lesson package can help address the goals for Canadian and World Studies in the Ontario curriculum, specifically:</p> <ul style="list-style-type: none"> <li>• Develop skills and personal attributes that are needed for discipline-specific inquiry and that can be transferred to other areas in life</li> <li>• Use appropriate technology as a tool to help them gather and analyse information, solve problems, and communicate</li> </ul> <p>The <i>WE Film for Change</i> lesson package particularly supports the development of an understanding of how to influence change within the diverse communities to which they belong, and of how individuals and groups can participate in action that promotes change.</p>	

# Appendix 1: Provincial Curriculum Correlations

Curriculum correlations made possible by **NELSON**

Saskatchewan	
<b>Arts Education</b>	
Grade 9 Arts Education Grade 10 Arts Education Visual Art 10	Grade11 Arts Education Visual Art 20 Grade12 Arts Education Visual Art 30
<p>The <i>WE Film for Change</i> lesson package can help meet the aim of the Saskatchewan Arts Education curriculum to enable students to understand and value arts expressions throughout life.</p> <p>The <i>WE Film for Change</i> lesson package can help meet the goal of the Saskatchewan Arts Education curriculum where students will inquire, create, and communicate through dance, drama, music, and visual art.</p>	
<b>English Language Arts</b>	
Grade 9 English Language Arts Grade 10 English Language Arts 10 Grade 11 English Language Arts 20	Creative Writing 20 Communication Studies 20 Media Studies 20 Journalism Studies 20 Grade 12 English Language Arts 30
<p>The <i>WE Film for Change</i> lesson package addresses the aim of the Saskatchewan English Language Arts curriculum to help students understand and appreciate language, and to use it confidently and competently in a variety of situations for learning, communication, work, life, and personal satisfaction.</p> <p>The <i>WE Film for Change</i> lesson package addresses the common essential learning of the Saskatchewan English Language Arts curriculum by developing social responsibility. Students explore their social responsibility and work toward common goals to improve the lives of others and the natural and constructed world.</p>	
<b>Social Sciences</b>	
Grade 9 Social Studies 9 Grade 10 Social Studies 10	Grade 11 Social Studies 20, World Issues Grade 12 Social Studies 30, Canadian Studies
<p>The <i>WE Film for Change</i> lesson package addresses the aim of the Saskatchewan Social Sciences curriculum, for students who have a sense of themselves as active participants and citizens in an inclusive, culturally diverse, interdependent world.</p> <p>The <i>WE Film for Change</i> lesson package addresses the goal of the Saskatchewan Social Sciences curriculum, to examine various worldviews about the use and distribution of resources and wealth in relation to the needs of individuals, communities, nations, and the natural environment, and contribute to sustainable development.</p>	

# Appendix 2: Classroom Observation Forms

Classroom Observation Form 1

Lesson/Activity:


# Appendix 2 : Classroom Observation Forms

Classroom Observation Form 2

Lesson/Activity:

Learning Outcomes Student Names			

# Appendix 2: Classroom Observation Forms

Classroom Observation Form 3

Lesson/Activity:

Observations	Questions/Concerns	Next Steps

# Blackline Master 1: My Story, by Kim Phuc

Excerpt from *ME to WE: Finding Meaning in a Material World*, by Craig Kielburger and Marc Kielburger

I still can't look at the picture, not even today. It hurts too much.

That image of myself as a little girl in Vietnam, running with my arms hanging wide, naked, my skin on fire, my mouth open in terror and crying for help, the smoke all around me—it still is too powerful. I feel so horrible inside, like it's happening all over again. I can smell the burning, I can feel the heat, and deep in my soul, it hurts!

So I don't look. I keep the picture filed away, hidden from view.

But I don't feel hatred for that picture anymore. Instead, I feel grateful. To me, that picture is a gift.

It took a very, very long time for me to feel that way.

For many years, I was just the Girl in the Picture—and I hated it.

I had been photographed when I was nine years old and my village was hit by napalm. We were running on the highway, away from the explosions. The sky was red, as if heaven were on fire. I could not keep up with my brothers; they ran too fast. As I ran, I turned to see an airplane flying low to the ground. I had never seen one so close before. I watched it drop four bombs into the swirling smoke. I kept running.

Suddenly, a force struck me from behind. I fell forward onto the ground. I did not know what I was doing when I pulled at the neck of my shirt. I just felt so hot. My burning clothes fell away from me. I looked at my left arm. It was covered with flames and brownish-black goo. I tried to wipe it off and yelled in pain as my hand began to burn too.

I knew I should catch up with my brothers, but I felt so tired and so thirsty, like I was burning on the inside. "Oh, Ma," I kept crying. "Nong qua! Nong qua!" Too hot! Too hot!

That's when the journalist took my picture.

I hardly remember what happened next. The journalists poured their canteens of water over my skin; it was falling off in pink and black chunks. The photographer got a poncho to cover me, then helped me into a van and drove me to the hospital in Saigon. The van swerved around refugees, and with every bump I screamed in agony. The napalm had incinerated my ponytail and left my neck, my back, and my left arm a raw, mushy, oozing mess. It had killed my two cousins. I wished it had killed me too.

It wasn't until much later that I learned that the picture, taken by AP photographer Nick Ut, had been printed on the front pages of newspapers around the world and won him the Pulitzer Prize. It made Nick famous. It made me famous too, though I wished with all my heart it had not.

For the next fourteen months I remained in an American hospital in Saigon, enduring many surgeries and painful procedures paid for by a private foundation. I had to relearn how to stand, walk, and feed and dress myself. Finally, recovered, I was sent back to my village to try to rebuild my life.

But my life would never be the same.

I could not take the hot sun on my unstable new skin or the blowing dust in my damaged lungs. I suffered bad headaches and sudden, intense pain. My family was forced to live in a hot, airless house in the city as war raged on around us. We had little money, not even for the ice I depended on for pain relief.

# Blackline Master 1: My Story, by Kim Phuc

As the years went by, I remember as a teenager feeling so very ugly! I would look in the mirror at the scars that covered my body and ask, "Why me?" I was able to hide my disfigurement by growing my hair long, wearing long sleeves, and resting my left arm on my hip so you couldn't tell it was shorter.

It was my shameful secret. Once when I was seventeen, sitting at my desk waiting for the teacher to arrive, I heard some girls talking about a boy who had scars on his hands. "He is so handsome," one girl said. "Ooooh! Yuck!" the others chimed in. "Have you seen his scars? So ugly!"

The only thing that kept me going was my dream of becoming a doctor. I'd been so impressed with how the doctors had helped me I wanted to help people too. I studied hard and was accepted into medical school. I was thrilled—but it was short-lived. A few months later, foreign journalists found me. They wanted to interview me ten years after the war.

At first, I was flattered—me? Famous? But then the Vietnamese communist government took over, demanding that I act as their anticapitalist poster girl, their symbol of the war. They told me what to say and do, watching my every move. They made me abandon medical school and be available to pose for the cameras. Outside, I was smiling; inside, I felt so sad, like I was a victim all over again. I could have no friends; it was too dangerous. They warned my parents that if something happened to me, they would go to prison.

In between media interviews, I went to the library, reading every book I could find on religion. I'd hoped that within those pages I would find some answers, some meaning for my life. There, I found my answer. God, I decided, had saved me for a purpose. Through my new faith, I would find that purpose.

The Vietnamese government finally relented and allowed me to continue my education, this time in Cuba. It was there that I met my husband—and decided that I would finally escape the clutches of the communist government.

I told no one, just bided my time. And one day, I saw my chance.

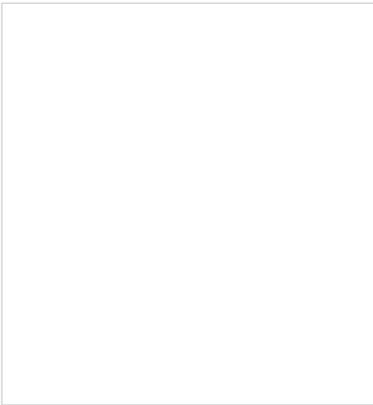
It was 1992. My husband and I were returning from our honeymoon in Moscow, and the plane needed to refuel in Canada. I looked out the plane window at the wide open spaces of Gander, Newfoundland. We knew nothing of this country except that it was cold—and free. That was enough for me. I had never felt so scared in my life—or so strong. With pounding hearts, we left our bags on the plane and never turned back.

I came here to get away from Vietnam, from the war, and from my life as the Girl in the Picture. I wanted to make my life quiet. It did not work out that way, but that's okay. I have found something else—something better. I have found my purpose. I travel and speak out to tell people that war is bad, that tolerance and forgiveness are good, that our real enemy is anger and bitterness.

And I have found that people listen. I believe that's because I speak from my heart. They see me as an innocent little girl who suffered so much, who is supposed to be angry, who is supposed to be dead. Although I did not become a doctor, I did find another way to heal. In 1997, I established the Kim Foundation, a nonprofit group that provides funds for medical assistance to children who are victims of war and terrorism. In 1997, I was appointed a Goodwill Ambassador for Peace for UNESCO.

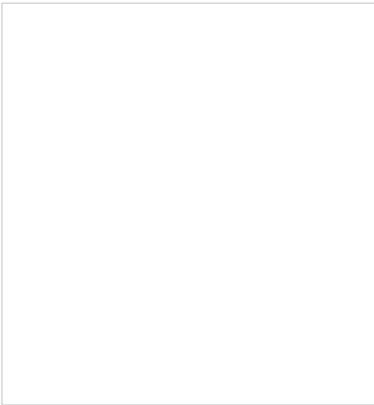
I could have stayed frozen in time, forever the Girl in the Picture, forever the victim. But I no longer run away, and I am no longer a victim. It was the photograph that saved my life, but it was my reaching out to others that finally convinced me it was a life worth saving.

# Blackline Master 2: Storyboards



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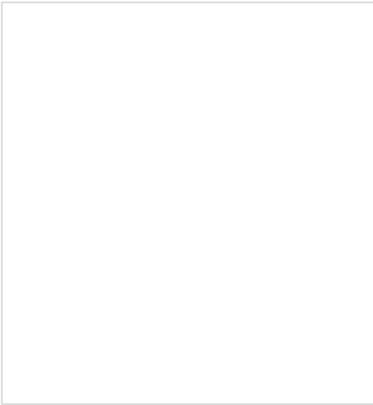
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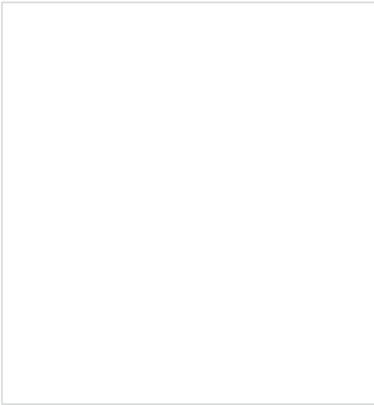
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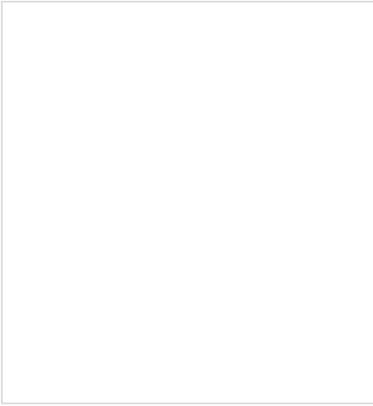
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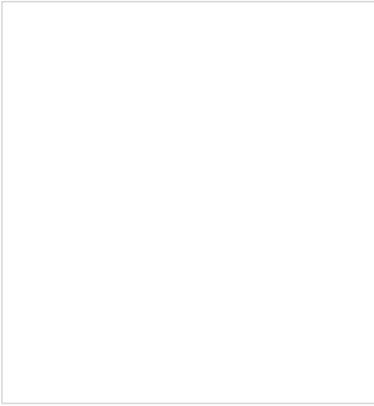
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