

PLURAL+

Youth Video Festival on
Migration, Diversity and Social Inclusion



**Award-Winning Youth Produced Videos
on Migration, Diversity and Social Inclusion**

DISCUSSION GUIDES

*An Initiative of the United Nations Alliance of Civilizations (UNAOC)
and the International Organization for Migration (IOM)*

INTRODUCTION

PLURAL + is a youth video festival focusing on the themes of migration, diversity and social inclusion, organized by the United Nations Alliance of Civilizations (UNAOC) and the International Organization for Migration (IOM) with the support of many international partners. Recognizing youth as powerful agents of social change in a world too often characterized by intolerance and division, PLURAL + invites young people to express their views and creativity in short videos. Since 2009 PLURAL + has received over 900 entries from 120 countries around the world. There are three age categories for submission of videos—ages 8-12, 13-17 and 18-25.

More than a festival, PLURAL + is a distribution platform of socially conscious youth-produced media. Viewers of these award-winning videos are encouraged to share them widely and present them throughout the year in multiple venues and platforms, from web and television broadcasts to special screenings at conferences and festivals. They offer fertile opportunities to share ideas about complex international realities while generating awareness of and inspiration from youth whose lives demand resilience and resourcefulness in the face of struggle.

Through the generosity of the Open Society Foundations, PLURAL + has developed discussion guides to accompany some of the award-winning videos. The discussion guides in this booklet may be used in both formal school settings and informal learning environments to engage viewers in the significant issues the videos raise. For more information on PLURAL+, please visit www.pluralplus.unaoc.org.

Each discussion guide contains:

- A synopsis of the story being told
- A glossary of key terms used in the video
- Information about cultural references
- Media literacy strategies to analyse the visual and verbal content of the video
- Questions for group discussions divided into two sections: one for younger viewers up to 12 years of age and the other for older audiences 13 and beyond
- An activity to extend the learning
- United Nations and related reference materials to help deepen knowledge and suggest more topics to explore about the themes raised in the video.

Each video and discussion guide can be investigated on its own. There is a suggested grouping in the Table of Contents according to broad themes but any video and its discussion guide might be paired with another in a different themed section. The goal is to have facilitators of discussion and viewers find meaningful connections to the PLURAL + materials in their own way. Some of the questions in the Guides for the younger group may be asked in the older group at the discretion of the facilitator. And, while there are several more advanced questions for the older group, some may be adapted for the younger group if deemed appropriate by the leader of the discussion.

Through their creative vision, the makers of the Plural + videos are catalysts for understanding and action. We celebrate the power of

youth media and welcome your participation in these global conversations.

Acknowledgments:

This project was a team effort. The Discussion Guides were developed and written by Dr. Renée Cherow-O’Leary, President of Education for the 21st Century, an educational research and consulting company in New York City, with the support of Jordi Torrent, Project Manager of Media & Information Literacy at the United Nations Alliance of Civilizations (UNAOC) in New York. Translations into Arabic were done by Sami Bawalsa, into Spanish by Agustina Chirio and into French by Viviane Ackerman and Florence Hamburger.

Additional thanks to The Open Society Foundations for their support and to the International Organization for Migration (IOM) and the numerous partner organizations affiliated with PLURAL + (a complete listing can be found at www.pluralplus.unaoc.org)

We are grateful to all for their collaborative spirit and their enthusiasm for transmitting the voices of youth to a worldwide audience.

The opinions expressed in this publication are those of the author and do not necessarily reflect the views of the UNAOC, IOM or their staff.

This work is licensed under a Creative Commons Attribution — Non-commercial — No Derivatives License. To view this license, visit (<http://creativecommons.org/licenses/by-nc-nd/3.0/>)

NOTE ABOUT LANGUAGES.

These Guides are available in four languages:
Arabic, English, French and Spanish.

The links below each title will bring you to the chosen video on the PLURAL+ YouTube channel. Each video has also been subtitled in the four languages.

You can choose to watch the video with no subtitles, although most already have English subtitles or the language used in the video is English.

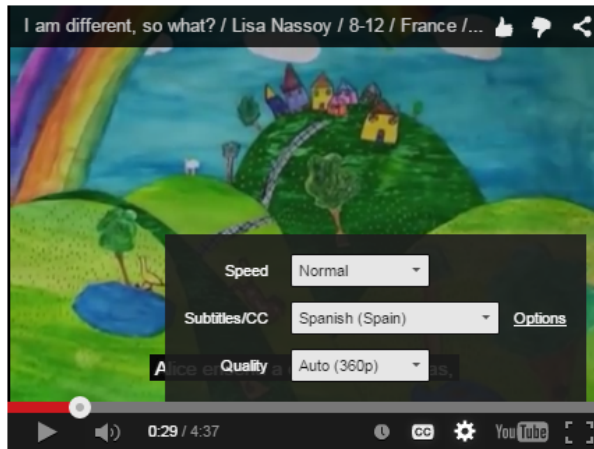


If you want to watch the video subtitled in a particular language,

“click”  A dialogue box will open



“Click” 



And choose the language you would like to use for subtitles.



Now you will be able to watch the video with subtitles in the language you have chosen.

PLURAL+ is able to use this technology thanks
to a partnership with AMARA

*AMARA is a platform to translation used by the United Nations.

TABLE OF CONTENTS

I. Life As A Refugee

Cry of the Refugees (Kenya) - Page 9

Exodus (Mexico) – Page 15

My Life in Patras (Greece/Norway) – Page 22

The Children of My Land and I (Afghanistan) – Page 29

II. Seeking and Finding Home

I Am Looking for My Mother (Moldova) – Page 36

Romani: Step by Step Integration (France) – Page 41

Orchestra for a Dream (Peru) – Page 47

III. The Search for Identity

Indian Chinese? (Indonesia) – Page 53

Correcting the Chalkboard (Canada) – Page 58

Strange Strangers (France) – Page 64

I Am Different, So What? (France) – Page 69

IV. The Experience of Racism

The Egnever (Qatar) – Page 74

Miracle Across My Balcony (Lebanon) - Page 78

Drop It (Greece) – page 83

Perfect (Taiwan) – page 88

Diversity (Austria) – page 92

V. Gender Inequality

Maina: The Little Bride (India) – Page 95

As I Want (Jordan) – Page 100

In/operable (Portugal) – Page 106

Raw Elements-Respectful Connections (Australia) – Page 112

VI. A Vision of the Future: One World

Diversity (Bahrain) – Page 117

All Equal(Lithuania) – Page 122

Joining Together to Collaborate (Spain) – Page 127

Harvesting for A Change (Colombia) – Page 132

We Are Important in the World (Haiti) – Page 138



CRY OF THE REFUGEES

4:53 minutes, by Bizimana Francois, Kenya

<http://youtu.be/uXS4CoEnHtl>

Synopsis: Refugees face hardship on a daily basis. This video creatively illustrates the potential of young refugees to overcome obstacles and become positive agents of social change in their communities by supporting the importance of family, stressing the futility of rivalry and war and passionately advocating for peace.

Glossary:

Refugee—According to the United Nations High Commission for Refugees, a “refugee” is a person who seeks asylum and safety in another part of their own country (internally displaced person) or in another country in the world where they seek help (stateless person). Because of poverty, violence, fear of retaliation, and lack of equal rights, refugees (who can include children, the elderly and families or remnants of families) need shelter and are often in acute situations of danger. Refugees rely on the willingness of others to feed and shelter them. This may not be offered willingly or in a timely fashion and refugees often wander and suffer before they can find a place of peace. Very often, refugees are forced to live in camps or other temporary housing in unsanitary situations with little chance to go to school, work or restore their prior

lives. There are millions of vulnerable people who are refugees throughout the world.

UNHCR—This agency is mentioned in the song sung in *Cry of the Refugees*. The United Nations High Commission for Refugees was established in 1950 by the U.N. Its primary role is to protect refugees and resolve refugee problems worldwide and safeguard the rights and well-being of refugees. It strives to ensure that everyone can exercise the right to seek asylum and find safe refuge in another state, with the option to return home voluntarily, integrate locally or resettle in a third country. Today, the UNHCR has a staff of over 7, 500 people in over 125 countries.

NGO—This is an abbreviation of the words “Non-Governmental Organization” and refers to agencies around the world such as the Red Cross-Red Crescent or Doctors Without Borders or so many others that offer humanitarian aid—food, clothing, shelter, medical care, education, safety, and services to sustain and support refugees whenever possible.

Cultural References:

There are several languages spoken in the video including native African languages, French and English (there are subtitles for each of the languages). References are made to killings, bloody rivalries of gangs, and burning and destroying villages, one of which is shown repeatedly in the film as flooded and abandoned. The women in the film wear African robes and head coverings though the boys wear contemporary clothes. There is also a contrast between green fields and graffiti-laden dwellings. Some animals like camels and birds of prey are shown that are native to Africa. References to murdered parents,

orphans, lack of protection and education emphasize the loss of identity, family and country the refugees face.

Media Literacy:

The musical format of the video is a rap song, a genre that is now world-wide. Most notable in this video is the unusual quick cutting from one shot to the next that reveals many different angles and points of view while the song is being sung by the young men. Contrasting with the lyrics that refer to bleeding, suffering, gangs, conflict, hate, loss of identity and begging for peace, there are rapid shots of children, mothers, fields, and youth shown at various angles and with some synchronized body language. The speed of the shots creates a mood of rapid change and repeated imagery emphasizes the loss of home, the alienation and the yearning of the refugees for the resolution of peace. The makers of the video are also aware that images have power by singing “our message can send you a message,” a reason to use media for social change.

Discussion Guide Questions (12 and Under):

1. What is a refugee?
2. Why do the refugees in the video say that they have to suffer?
What are some of the problems they face?
3. The refugees say they don't have an identity. What is an identity?
Be as specific as you can about what that word could mean.
4. What does it mean to you to belong somewhere and be surrounded by people who know you? What would it be like if you had to go a new place where you were a total stranger? How would you be able to make a new home?

5. The refugees in the video ask a question about why people harm each other. What are some of the reasons you think that people create wars and hurt other people? What were some of the reasons they discussed in the video?
6. Can you describe the country you saw in the video? What were some of the positive things you saw? What were some of the negative things in the place where the video was made?
7. Why do you think there were so many different angles of the camera used to show the boys and the country and the other people—sometimes very fast images, sometimes showing them very high, sometimes low, sometimes in light, sometimes in shadow, for example. How did the pace and imagery of the video make you feel?
8. What animals did you notice in the video? Why were those animals chosen to be in the video? What did you think was going to happen in the last shot of the video where two creatures encounter each other? Why?
9. The video is called *The Cry of the Refugees*. Was there anything in the video that seemed like a cry?
10. What do the refugees mean when they say “peace is the key? What does peace mean to you?

Discussion Guide Questions (13 and Up):

1. What is a refugee?
2. Why do the refugees in the video say they have to suffer? What are some of the problems they have faced that have contributed to their status as refugees? How have they been able to survive?
3. What do the refugees mean when they say “it makes my eyes bleed and makes my heart cry?” How do these metaphors convey their feelings and what they have seen?
4. Why do you think the refugees chose a song and video to represent their situation? Were there particular images or particular language that stood out for you? Why do you think those had an impact on you?
5. They say in the video “You ignore us, forgetting we are still there.” Whom are they talking about? Who forgets? How do you think making a video like this one serves their cause? What do you think they hope to achieve?
6. The refugees speak about not having an identity. What is an identity? Be as specific as you can about what that word could mean? What would it be like if you had to go to a new place where you were a total stranger after traumatic incidents in your life? How would you be able to make a new home?
7. Describe the landscape depicted in the video. What was most positive and what most negative? How did the camera angles in the video affect your perceptions of the “message” it was trying to convey?
8. The refugees said they were “begging for peace.” Why do they have to beg? Who are the ones who could grant their wish? Do you believe peace will be achieved? Why or why not? What does

peace mean to you? Can you think of ways to increase peace in your own community?

9. The refugees say that “we are one people,” that we are all connected as one “tribe” of humanity? What would it take for this vision to get closer to reality? Are there any images from the video that are clues to the achievement of that goal?
10. There is a final scene in the video of a bird of prey coming closer to what seems to be a lamb or peaceful animal lying down. What does this image, the last one in the video, seem to convey? If you were the author of the film, what would you have selected for the last **frame** of the film and why?

Activity:

The video is a cry for peace. Can you think of ways to increase peace in your own community? Write down some of the things in your family, school or city that could be changed for the better if there were more peaceful approaches. Write down your ideas and discuss those that you are comfortable sharing.

United Nations and Related Resources:

Rich sources of information on refugees include:

<http://www.unhcr.org>



EXODUS (Éxodo)

4:39 minutes by Sergio Ruiz Velasco de Alba, Mexico

<http://youtu.be/HR5wkwCgBYk>

Synopsis: Two young Latin American migrants journey northward and memories of the past come to life. Without a word of dialogue, the imagery captures all that is in the minds of the boys as they walk along the railroad track toward an uncertain destination.

Glossary:

Migrant—According to the International Organization for Migration, there is no universally accepted definition for “migrant.” The term was usually understood to cover all cases where the decision to migrate was taken freely by the individual concerned without the intervention of an external compelling factor. A person leaving his or her habitual place of residence to settle outside his or her country of origin in order to improve his or her quality of life is seen as a “migrant.” The term is loosely used to distinguish from “refugees” fleeing persecution, and is also similarly used to refer to persons attempting to enter a country without legal permission. The term “irregular migrant” is preferred to “illegal” because the latter carries a criminal connotation and is seen as denying migrants’ humanity.

Dystopia (spelled “Distopia” in the video)—A society characterized by human misery such as squalor, oppression, overcrowding and disease; the opposite of an ideal society.

Exodus—A going out, a departure or emigration; the name of the second book of the Old Testament telling the story of escape from enslavement

Red Sea—According to the Old Testament story in Exodus, the sea parted to allow the escaping slaves to pass through the water to dry land and safety

Promised Land—A place or situation believed to hold ultimate happiness; the place promised to the escaped slaves and to their descendants in the Book of Exodus of the Old Testament

Cultural References:

The video starts out with shots of dry corn, dead leaves and farmers trying to harvest a crop that is primarily ruined. We also see a watch and the sun moving through the sky, an indication, perhaps, of both the dry weather and heat of the sun and the passage of time. We see the loving, if sad, ties between the two brothers who are now depending on each other because they are leaving their family behind and how the photographs they drop on the tracks, unknowingly or knowingly, indicate all that is going to be lost to them. One of the most important cultural symbols in the film is the Mexican coin that they put on the tracks. The train rolls over it. When we see the other side of the coin when the boys pick it up, it is an American quarter. Migration to the United States from Mexico for better economic conditions is a major

issue in both countries and a focus of continuing policy discussions in both countries. This video shows the human tragedy of leaving all that you love in order to find a way to make a living, a condition of migrants around the world.

Media Literacy:

The video is a somber reflection on migration. Its colors are muted, full of browns, grays, a train track with a mournful train, and flashbacks of short snippets of memory. There are also clues everywhere for further discussion—photos dropped on the track, looks exchanged between the two boys (we can only assume their relationship but are never told what that is), and a symbolic coin shown in the earliest frames of the video and also transformed in the last frame. It is the key symbol of the film but there are others: a picture of an older woman who may be their mother or grandmother, a young child oblivious to their plight whom we see several times, animals from their region, and corn, a staple of their diet. In addition, we see clouds, smoke and dried-up flowers. Most important for a media literacy discussion of the film is that, though there is music in the background, slow and sad guitars, there is not one word of dialogue. Why this is so and how the video works wordlessly to convey its message is part of discussion that can reflect on the implicit and explicit power of images alone.

Discussion Guide Questions (12 and Under):

1. Who are the two boys in the video? What do you think is their relationship?
2. What is the situation that they are in? Why are they walking along the train track?
3. There are several flashes of faces in the film. Who do you think they represent and what is their relationship to the boys?
4. Where do you think the boys are going? Are they going voluntarily (of their own free will) or unwillingly (not wanting to go)? If not willingly, why are they there?
5. There is a coin shown as one of the first images in the film and also in the last image of the film. What have you noticed about that coin? Why is it there do you think?
6. There is no dialogue in this film. Why do you think this is so? Does the music contribute anything to the mood conveyed by the film? What mood does it put you in?
7. Can you imagine a time or a situation when you might have to leave your country or your family to travel far away to a new life? What comes to mind when you think about this possibility?
8. Have you ever seen films or read books about this kind of migration? Please share what you remember of these.
9. Have you ever heard stories from relatives, friends or adults in your community who have had to make such a journey as the boys were beginning in the video *Exodus*? Please share a story.

Discussion Guide Questions (13 and Up):

1. The video begins with a watch swinging back and forth. What does the watch symbolize? How do you think it sets the scene for the video and the events to follow?
2. The second thing we see is the word “dystopia.” Can you define this word? If not, watch the beginning of the video for a minute or two. What is happening in their environment? Does this give you any clues to define “dystopia” (spelled “distopia” in the video).
3. The boys are going somewhere along the railroad track. Who are they? Why are they leaving? Are they going willingly or unwillingly? How do you know?
4. There is a printed phrase that also opens the video. It is dedicated “To the people who walk the Red Sea to the Promised Land.” This refers to the Book of Exodus in the Old Testament Bible in which slaves were able to travel safely out of slavery to a safe place. Do you know any of this story from your prior reading? How do you think this story might relate to the boys in the video which is also titled “Exodus?”
5. This video has no dialogue. No words are exchanged but there is background music. How does the music contribute to the mood of the video? Since there are no words, are there “clues” in the video that tell the story? How would you narrate the story given the images shown?
6. The video uses the media technique of “flashbacks” which refers to a way of representing memory on screen. Identify as many examples of representation of memories as you can in the video.

7. Do you know anyone who has emigrated from another country? What situations prompted those people to leave their homes and move?
 8. The International Organization for Migration has made a distinction between a “refugee” who leaves a country because of outside circumstances such as war or natural disasters versus a “migrant” who leaves the country because of economic reasons or to make a better life for their families. In this video, do you think the boys would be classified as refugees or migrants?
 9. Have you read anything in the newspaper or heard news about migrants in your own country? What issues does migration raise for the country to which the migrants are going?
 10. At the very beginning of the video and in the final image of the video, we see a coin. Look at that coin closely. What does it represent? Why do the boys put it on the track? Does it change or remain the same from the beginning to the end of the film?
-

Activity: What would you tell these boys if they were your friends? Would you encourage them or discourage them from making the journey? What would be your reasons for either reaction? Let the discussion leader divide the discussion group into pros and cons. Let each group develop their arguments and see which group can persuade the other. (This exercise can be used for older participants as well.)

United Nations and Related Resources:

International Organization for Migration <http://www.iom.int>

Partnerships with other research groups on migration can be found at:
<http://www.iom.int/cms/en/sites/iom/home/partnerships-1/research-community.html>

Mexican Immigrants in the United States by JieZong and Jeanne Batalova for the Migration Policy Institute:
<http://www.migrationpolicy.org/article/mexican-immigrants-united-states>



MY LIFE IN PATRAS

5:00 Minutes, by Moa NyamwathiLonning, Greece/Norway

<http://youtu.be/Jin7zs7Rtz0>

Synopsis: The journey of unaccompanied children from Afghanistan to what they hope will be a safe haven in Western Europe is documented in this video in their own words. The Greek port of Patras is a transit point for these children who endure immense hardships as unwelcome immigrants.

Glossary:

Unaccompanied Minor—A child without the presence of a legal guardian. The term is used in immigration law and in airline policies. In immigration law unaccompanied minors, also known as “separate children,” are generally defined as foreign nationals or stateless persons below the age of 18, who arrive on the territory of a state unaccompanied by a responsible adult. Most apply for asylum in the receiving country, if possible.

Asylum—A refuge, a sanctuary, a safe and secure retreat to remain in as a home

Humble—Not proud, modest, courteously respectful

Challenge—Something that by its nature or character serves as a call for special effort

Vulnerable—Capable of being wounded or hurt

Resourceful—Able to deal skilfully and promptly with new situations and difficulties

Perseverance—Steady persistence in the course of action; a purpose in spite of difficulties, obstacles or discouragement

Intercept—To take, seize or halt someone or something on the way from one place to another; cut off from intended destination

Detain—To officially prevent someone from leaving a place; to hold or keep someone in prison or other confinement

Deport—To forcibly send a person considered to be a non-legal resident of a country away, often back to their home country

Suffocation—A dangerous condition that occurs after being deprived of oxygen and no fresh air to breathe

Hypothermia—Subnormal body temperature

Dehydration—Lack of water needed to keep the body healthy

Brutal—Savage, cruel, inhuman, coarse, harsh, unreasoning

Research—Careful study that is done to find and report new knowledge

Lorries—(chiefly British usage) a motor truck.

Cultural References:

The children in this video come from Afghanistan primarily but Patras also receives many unaccompanied children from Iran and Pakistan, according to the research in the video. There is not a clear answer in the video as to why the children leave but some of these areas have been decimated by war. The children have to traverse many borders: Turkey, Greece and Italy in southern Europe before they can travel to northern Europe where the economy has generally been somewhat better than in the south. If we ask what sustains the children and keeps them able to continue on in such a difficult journey, they say “memories of home and faith in a higher power as well as support, when they can get it, from international aid agencies, churches, and being able to tell their stories to people who care about their plight.” Maps in the video show the borders and there are a few photos of the children. More research can be done by facilitators and viewers to learn about Patras and other ports where refugees and migrants gather (See links below under Resources.)

Media Literacy:

The primary source of the video is a research project in Patras that asked the children to document their lives and to contribute photos, drawings, and stories for an exhibition. There are also animations based on their drawings. From a media literacy perspective, there are two voices. The first is the adult narrator who gives a context for the children’s stories and places them in a cultural environment in Greece. Her commentary gives more factual information. Then, there are the children’s stories themselves which are emotional and explain their suffering, fear and loss. A media literacy exercise would be to listen to

the children's stories with eyes closed and then watch them with the children's drawings and photos. What changed? Why were there so few pictures attached to the words of the adult narrator? Depicting the hardships she described would be painful to view, difficult to capture in the moment, and invasive of the children's privacy and possibly, their safety. This could lead to an interesting discussion of how and why writers and editors include or exclude journalistic content.

Discussion Guide Questions (12 and Under):

1. Who is the woman speaking in the video? How did she find out about the children's lives? Why do you think she volunteered to learn about the children?
2. Have you ever written a story, done a drawing, or taken photos to show a situation in your life (happy or sad)? What did you create? Or can you describe something that touched you that was created by someone else? This can be a book you've read, a movie or photograph you've seen, or even a story someone told you
3. From the description of the hardships these children face, how do you think they find the strength, courage and resourcefulness to survive? Was there anything you saw or heard in the video that helps you figure out how they go through these terrible situations and still keep their hopes up?
4. What are the characteristics of the city of Patras and others like it that attract these children? Why do they want to go to Western or Northern Europe and not stay in Greece?
5. Why do you think the children are unaccompanied? Try to imagine what their lives were like before they left for Patras. What do you think it was like for them? What do you think it was like for their parents.

6. Make a drawing about how the Patras video made you feel or of something in the video that seemed important to you. Share your drawings with the group and explain what you drew and why.

Discussion Guide Questions (13 and Up):

1. The narrator speaking in the video volunteered at an NGO that helped the unaccompanied children of Patras. Have you ever volunteered to help people in need? How did it make you feel? Why does she say she is “humbled” by their strength, resilience, perseverance?
2. Have you ever written a story, made a drawing or taken photos to document a situation either personal or public? If you are willing to share, what did you create? Or can you describe a work of art created by someone else that touched you about the plight of others. This can be a book you’ve read, a film art work you’ve seen, or a story that someone else told you. Share with the discussion group.
3. The children in the video describe their feelings in several ways: “Constant tears; leaving what I love but not forgetting it; telling my story and problems to you because I am suffering; believing that Allah is my friend so I am not afraid.” Select one of these responses and describe how this approach helps the child keep going in the face of their great difficulties.
4. The narrator said that Patras does not have a “reception center” or any “protection mechanisms” for the children. This means they are on their own. If you were an official of the city of Patras, what

would you do about these children who suddenly arrive in your city. Why ?

5. The children are described by the narrator as constantly facing danger and possible death. Their treatment is “brutal,” and they may be detained or deported. They are essentially homeless and rely on charity from churches and NGOs when possible. Why do these children risk their lives?
6. Why do you think the parent or an adult is not accompanying the child? What do you think their lives were like before coming to Patras? What do you think their lives will be like if they make it from Patras to Western or Northern Europe?
7. This video helps people become aware of the plight of unaccompanied minors. If you were to create a media message about this group, what would you create to build awareness of this situation and for whom? You may wish to look at the website of the narrator that she created to give more information before you decide on your message. (Check this with your discussion leader.) Do you think the problem can be stopped or remedied? How?

Activities:

- (a) With the discussion leader and your group, take a look at a world map. Trace the routes the children might take, noting the mountains, rivers, and roads they would have to travel to get to Patras (these are briefly described in the video). Imagine how you would get to Patras from your hometown. Trace the route to

Patras on the map that would be best and safest for you from where you are. Share with your group or plan together.

(b)The narrator said that Patras does not have a “reception center” or any “protection mechanisms.” This means the children are on their own. If you were an official of the city of Patras, what would you do about these children who suddenly arrive in your city? Form teams of two or three people and develop a plan to help the children. Then each team share it with the rest of the group.

United Nations and Related Resources:

This document describes the International Organization on Migration’s approach to unaccompanied minors.

<http://avrr.belgium.iom.int/en/other-projects/unaccompanied-minors.html>



THE CHILDREN OF MY LAND AND I

5:43 minutes, by students of Marefat School, Afghanistan

<http://youtu.be/sEgCdmDD5Yc>

Synopsis:

A group of actively engaged middle school girls explore the impact of war on Afghan youth. With many students displaced by conflict or obligated to work to help support their struggling families, the girls present the lives of the young people who cannot go to school and discuss how to build a peaceful country for this next generation.

Glossary:

Helmand—A province in southern Afghanistan where a series of military operations were conducted disrupting daily life and leading to in-country migration to escape danger.

Kabul—A city in the north-eastern part of Afghanistan which is the capital and the largest city in the country. The city has also suffered

the ravages of war but there have been major efforts to rebuild it. . Kabul is an economic center and a center for universities.

Refugee Camp—Refugee camps are places for children and families who need basic services after war or upheaval and to help children who work on the streets to make sufficient funds to help their families. Some refugee camps offer classes for students and aim to educate them so they will be able to enter the established national school system once their situation is stabilized.

Cultural References:

The girls who narrate the film go to a middle school. This is unusual given the statistics they cite that 70% of girls and 50% of boys in the country do not have the privilege of going to school. The girls dress in the required modest attire of girls and women in their country. Most of the refugees mentioned in the film are internal to Afghanistan coming from Helmand to Kabul because of war in their region and are not from outside the country. The boys we see are these refugees who not only go to school when they can but must learn a trade after school so they can work to help support their families who may live far away or in a refugee camp. The girls are able to form groups to discuss issues of the day freely including the good and the bad situations. The news of war in their country is shown on television programs that the narrator says she watches regularly. She and the other girls praise the diligence and cheerful attitudes of the boys “who should be depressed.” The girls see the refugees as their “family” saying “our feelings are the same for our siblings as for our migrant brothers and sisters.” The girls admire the “strength and self-sufficiency” of the migrant children. One of the

messages in the film is that the children are unified in creating “a country with a bright future where nothing could harm the children.”

Media Literacy:

There is a silent opening to the video credits . The story begins on the streets of city where children play with stones and sticks. Most of the shots are long shots in the beginning of the film that give you a sense of the cultural context and groups of children-- at the school, in the classroom, in the refugee camp, or as shopkeepers in the marketplace.(in the courtyard of the girls’ school, for example, we see hundreds of girls all wearing a uniform). The close-up shots come as we learn about individual children and about the specific girls in the school who are part of the discussion group. We get to “know” those children in a more intimate way and see the hardships of their lives. Another interesting aspect of the video is that we see one a television program about the war. Though this is momentary, we learn that children are making assumptions based on what they watch and learning from media about their country (just as we are making assumptions by watching this video.) There are many quick visual transitions from one subject to another in the video and the action seems to be captured as it occurs naturally and not in a staged setting. There is an intimate, almost home-made quality to the video. It does not use music or dramatic lighting to create emotion but instead shows us small details of each person’s story.

Discussion Guide Questions (12 and under)”

1. The video starts out with children playing with sticks and stones. Why is that the first thing we see? How does it set the scene for the rest of the story being told in the video?
2. The video then shifts to a school. What do we see the girls studying? Why do you think they say they are very enthusiastic about school?
3. The girls speak often about the boys who have difficulty studying. What are some of the reasons they cannot study the way the girls in the video do?
4. What do you think life is like in the refugee camp from what you see in the video? Why do you think it is called a “camp?”
5. The girls speak of the refugee boys as having “strength” and “self-sufficiency.” How do the boys demonstrate this? What do those words mean to you?
6. The girls speak about creating a country where the future is bright for the children. What do you think would be necessary to make that happen in their country? In your country?
7. The girl in the film who tells the story says that she watches the news every day to learn more about the war and other issues. Have you ever watched the news? If so, how did it make you feel? If not, why not? Is there any other way you get information about what is happening in your area and in the world?
8. The girls in the film started a discussion group about their country and the children’s situations. If you started a group, what subjects would you discuss and why?

Discussion Guide Questions (13 and Up):

1. The title of the video is “The Children of My Land and I.” Why do you think the narrator differentiated herself from “the children of the land?”
2. The girls in the video go to school “enthusiastically.” Why do you think they are so energized about school? What impressions did you have of their school from the video?
3. What does it mean in a country that 70% of its girls and 50% of its boys are not in school? How do you think that country will develop in the future if that remains the case for many years?
4. Describe life in the refugee camp that is shown in the video. Though there are only small scenes from the camp, what stood out for you?
5. The girls speak of the refugee boys as exhibiting “strength” and “self-sufficiency.” What do those words mean to you? What is the source of this in the boys we see in the video? Can you describe ways where you and your friends exhibit strength and self-sufficiency in your daily lives?
6. The girls speak about creating a country where the future is bright for the children and where nothing could harm them. They say this is what the refugee boys want as well. What do you think is needed to make that happen there? In your community? How can you find out about different organizations and initiatives that help children and families?
7. The girl who narrates the film says that she watches the news every day to learn more about the war and other issues. Do you watch the news? If so, how does it make you feel? If you don’t

watch, why not? Is there another way you get information about what is happening in your town—and in the world?

8. The girls in the film started a discussion group. If you started a group, what would you discuss? What would be the obstacles to starting a group? What outcomes would you aim for as a result of your discussions?
-

Activity:

If you had to leave home due to a war or a disaster and could only take one thing with you, what would it be? Think of this individually. Why would you choose that? Then break into groups of 3 or 4 and talk with others in your group about your choice. Was what you chose sentimental (emotional such as a photograph), practical (such as blankets), financially valuable (as jewellery, example), intellectual (as a book) or spiritual (something connected to your faith). The discussion leader can do a survey in the class as to how many took each kind of object. Ask each group to persuade other groups as to why their type of object thing might be more necessary than another?

United Nations and Related Resources:

Both of the following sites document The United Nations Girls Education Initiative

www.ungei.org

http://www.unicef.org/education/index_44871.html

The following site describes the city where the Afghan immigrants have come to find safety.

<http://www.newworldencyclopedia.org/entry/Kabul>

Helmand is where the boys in the video have come from.

<http://www.newworldencyclopedia.org/entry/Helmand>



I AM LOOKING FOR MY MOTHER

2:46 minutes, by Ioana Vatamanu-Margineanu, Moldova

<http://youtu.be/uMWVYkJn7L8>

Synopsis: The life of a young girl is changed when her mother answers an advertisement to work in a job in Italy. The daughter copes with loneliness, sadness and the pain of loss.

Glossary:

Euro—The Euro is the currency used by institutions of the European Union. It is the second most widely used and traded after the United States dollar. Moldova is not presently a member of the European Union.

Cultural References:

Moldova is a landlocked country in Eastern Europe located between Romania to its west and Ukraine to its north, east and south. It declared itself an independent state in 1991 as part of the dissolution of the former Soviet Union. According to studies (cited below), Moldova is the poorest country in Europe.

Media Literacy:

Except for some key words that establish the relationship between the mother and daughter at the very opening of the video, there is no dialogue. The colors in the video are muted and autumnal. The poignant music of the violin conveys the emotions felt by the young girl. The scene is set in the same location both in the earlier scene with the girl and her mother and the later scene. The autumn leaves may be seen as symbolic of the changing nature of the relationship as well as an indicator of the passing of time. At the end of the video in the credits, the ages of the actors are given including the name and age of the 16 year old composer of the music. In this short video, a discussion might center on a comparison between the scene when the daughter was younger and the one where she is older. From a media point of view, it might be asked why did she use a handwritten sign and not another form of communication?

Discussion Guide Questions (12 and Under):

1. In the opening scene, what is the relationship between the girl and her mother?
2. Why do you think the mother responded to the ad by the bus stop to work in Italy?
3. Do you have any idea from this video who now takes care of the daughter? What are your thoughts about this?
4. How do you think the daughter and mother communicate? Do you think they are in touch?
5. How did the video convey the passing of time?

6. Do you think it is right or wrong to leave a child in order to earn money that can be sent to support that child? What are the positive reasons and what are the negatives in your view?
7. Why did the girl put a sign up at the bus stop “I Am Looking for My Mother?” Do you think she knew where her mother was physically? What other feelings might the sign refer to?
8. Pay close attention to the music in the video. Since there is almost no dialogue, how does the music “speak” to create the mood in the video?
9. The video is “dedicated to children whose parents are away from their childhood.” What do you think the message of the video is to these children? Is there a message for the parents as well?

Discussion Guide Questions (13 and Up):

1. The mother and daughter clearly have a warm relationship as the first scene in the video shows. What do you think prompted the mother to answer an ad and leave her child?
2. Why do you think the mother did not bring her child to Italy with her?
3. Do you believe that the mother and daughter communicate? Or not? What makes you take that point of view?
4. What do you think the symbolism of autumn leaves might mean as a motif in this video? If you were the maker of a video on this theme, what symbols might you use to depict the conflicts depicted in the video? Set the scene and describe the environment you would have chosen.

5. Except for the first few lines, the video has no dialogue. Why do you think the creator of the video chose this format as opposed to a conversation or even a confrontation?
 6. There are many poor countries in the world from which poor people migrate for economic benefits. Do you think the tradeoff of greater income is worth the sometimes very long separation of families? How would you make that choice?
 7. Given that the daughter was “looking for her mother,” and put up a sign at the bus stop, do you think she would get a response? From whom? Was she trying to locate her physically or do you think the sign meant something else? What else could this phrase possibly mean?
 8. The problems of poverty are not only personal but often pervade the whole system of a given country. How do you think the cycle of poverty might be broken? Obviously each country has its reasons and its resources but in general what do you think can assist a country to move from poverty? For example, do you think that it is a coincidence that the daughter is shown at a school?
-

Activities:

- (a) If you were the daughter, what would you say to the mother? If you were the mother, what would you write back to you daughter? In the discussion group, break into pairs and discuss with each of you taking a role as mother or daughter. Try to imagine the feelings of the parents as well as the feelings of the child. After you take one part, you may shift roles and take the other part.

- (b) There are many poor countries in the world where parents must leave to work to help support their families. Can you think of any other choices that the family could make besides having the parent leave? What are those possible choices? What could be the consequences of those choices?
-

United Nations and Related Resources:

“Moldovan children struggle to cope with their parents’ economic migration”

http://www.unicef.org/infobycountry/moldova_39589.html

<http://abetterlifemoldova.com/ABLchildrenandyouthperspectives.htm>

“Migration and Filipino Children Left-Behind: A Literature Review” by Melanie M. Reyes for the United Nations Children’s Fund

This report looks at children left behind in many parts of the world for economic reasons.

http://www.unicef.org/philippines/Synthesis_studyJuly12008.pdf



ROMANI—STEP BY STEP INTEGRATION

4:57 minutes, by Sophie Planque, France

http://youtu.be/7vA_peMhcsM

Synopsis: The integration challenges faced by Roma in France are investigated in this video through interviews with young Roma. Education, learning language, and building wider community connections are part of the strategies being implemented.

Glossary:

Roma or Romani—The name for a people of Hindu origin who came to Southern Europe a thousand years ago and have migrated in recent years to Western Europe and other countries. They are also known as “gypsies.” That name came from the misperception that they were Egyptian.

Squat—A “squat” is a unauthorized living space where people live in often unsafe and illegal conditions. Squatting consists of occupying an unoccupied area of land or a building—usually residential—that the squatter does not own, rent, or otherwise have lawful permission to use.

Integration—An act of combining separate elements into a larger whole; to blend or to fuse.

Cultural References:

The Roma people originated in Northern India and began migrating to southern Europe in the area of the Balkans centuries ago. Today there are about 12 million Roma worldwide and many come to Western Europe in countries such as France. They have often remained itinerant, living below the poverty line, often unemployed, uneducated and discriminated against because of their cultural practices. In some cases, because of acts perceived as criminal, they have been deported back to their home countries. Societal integration of the Roma, Europe's largest minority, has been a priority of the United Nations and many in-country governmental agencies.

Media Literacy:

The video is episodic and we meet a wide range of people—Roma parents and children, a truant officer, a teacher, and a government official all concerned with Romani integration into mainstream French housing and schools. The young female narrator explains who each person is and briefly describes their situation. She also seems to be the interviewer in each interview. Since the persons interviewed primarily face the camera and speak into it, what is more relevant from a media literacy point of view is how each person reveals their personality and gives lively and authentic responses to the interviewer. For each key person, there is also the sound of a camera clicking and a title given them along with their name based on what they say about themselves. The tone of the video can be discussed from both the French and Roma points of view by looking at the tone of voice of the

interviewer, the Roma personalities, and the expectations for the Roma in French society.

Discussion Guide Questions (12 and Under):

1. Who are the Roma/Romani based on what you've seen in the video?
2. Why are the French making efforts to help them become more a part of French society?
3. There are many people discussed in the film from the French side who are helping to integrate the Roma. Can you name the kind of work each of them does ?
4. When we first meet Mitko, in the beginning of the video, he is not at school. What is his reason? How can families make a difference?
5. How do you think the father, Leonard, is helping his children?
6. Can you compare how the two girls who are now going to school—Veneta and Borislava-- feel about school? How can Veneta become more involved? What are some of the skills that you think Borislava has? What is the teacher in the video doing to help the children in her class?
7. Why is there such an emphasis in the video on learning French? How important is language learning in making people feel part of a society?
8. What is a "squat?" Why must people have residence permits and more official housing to be part of the society?

9. How can young people in these societies make a difference? Do you believe that they will be able to achieve diversity and mutual respect? Why or why not?

Discussion Guide Questions (13 and Up):

1. Who are the Roma/"Gypsies" and why have they been persecuted for years?
2. What is a "squat" and why is a big priority to get the Roma residence permits?
3. There is an emphasis on children in this video and their assimilation into school. Compare the attitudes of the two girls interviewed-- Veneta and Borislava. If you were the teacher, what approach would you use to help them achieve their goals? What does the teacher in the video, Isabelle, try to do to assist the children?
4. What is the role of parents in the video? Why was Mitka not in school at the opening of the video? How is Leonard planning to make a difference with his children?
5. The French language is mentioned several times in the film. Why is learning the language of the country you reside in a critical factor in integration?
6. Zornitsa, a young woman who is homeless and going to have a baby, is also interviewed. She does not have a residence permit nor does she speak French. Is there any solution to her situation that you could see from the film? What would you tell her to do?

7. There is a brief mention in the film of “manners.” What are manners? How can they make a difference? Think more carefully about the ways people interact with each other in the society you are from. Do manners matter?

8. Is there a trade-off for the Roma by becoming integrated? If you were a member of the Roma culture, would you want to be integrated into the mainstream society? What are the pros and the cons?

9. In the very last part of the video, the narrator speaks of the need for young people to carry forward in a world of diversity, aid and mutual respect. Can you think of ways young people can build a world where there is a strong commitment to these goals?

Activity:

At the end of the video, there is a woman in the government who says there are three partners that will make a difference in integrating the Roma—the government, educational institutions and business firms. Explain why each of these sectors has a role to play. Divide the discussion group into three parts—government workers, educators, and business executives. Can each group come up with a plan that would make the Roma successful and welcome in their new country? What would the Roma have to do in return?

United Nations and Related Resources:

“The Roma: A thousand years of discrimination continues in Europe, advocates say” by David Simpson, October 25, 2013

<http://www.cnn.com/2013/10/21/world/europe/roma-discrimination/index.html>

Joint position paper on United Nations support for Roma inclusion, February 28, 2014

<http://www.euro.who.int/en/about-us/partners/news/news/2014/02/joint-position-paper-on-united-nations-support-for-roma-inclusion>



ORCHESTRA FOR A DREAM

4:58 minutes, by Alonso Vasquez, Peru

<http://youtu.be/Y0n7rl2zf3k>

Synopsis: A young man whose family punishes him for his artistic dreams finds a sanctuary with an orchestra that welcomes troubled youth and provides them with an inclusive space where they can thrive personally and creatively.

Glossary:

El Sillar—“Sillar” is a whitish volcanic stone from which many colonial buildings in the city of Arequipa, Peru are made. El Sillar is also the name of the youth orchestra in Arequipa featured in the video.

Homosexual—Sexually attracted to members of one’s own sex

Self-Esteem—Feelings of self-worth; believing in yourself and in your value to others

Youth Orchestra—Latin America has pioneered the development of youth orchestras and choirs as “an agent of social development” to

foster community for young people in impoverished and dangerous circumstances and encourage creative expression.

Cultural References:

Latin America has many “street children,” a term coined by UNICEF. Though estimates are rough, reports say 40 million children are on the streets with varying or no relationship with their families.

The youth orchestra movement has been extraordinarily successful in Latin America with the most famous being El Sistema in Venezuela. Under the global framework of UNESCO, there is a network of these musical organizations called the “World Movement of Youth and Children Orchestras and Choirs.”

Though the name of city where the El Sillar youth orchestra of Peru is housed is not mentioned in the video, there are visual cues in the first scene where we see a high, symmetrically snow-capped mountain. This is El Misti, a volcano that last erupted in 1985 located near the city of Arequipa.

Media Literacy:

The color palette of the video is dark. What is most intense is the insertion of the piano keys prior to the running of the credits in the opening of the video and interspersing the piano with traveling along an industrial road, past El Mistimountain, to get to the house in the woods that is the home of El Sillar orchestra. The video also has the main narrator tell why he left home, the problems he encountered and what music means to him. This is juxtaposed to the ensemble that plays, first badly and then very well with practice. Another member of the orchestra speaks. Both narrators are in close-up.

Scenes from the orchestra, artefacts from the hall where the players work, and the welcoming home at the end of the video indicate a new environment for the narrator. “I Am What I Am” is his new credo. The main media literacy element is how music illuminates the story and complements the words of the narrator.

Discussion Guide Questions (12 and Under)

1. The young man who narrates the video starts by saying music makes him happy. Is there any art, sport, or activity that always makes you happy? What is it? Can you describe what about this activity gives you joy?
2. What is the difference between playing music alone and playing in an orchestra? What skills do you need to make music with others?
3. Why did the boy leave home? What were some of his difficulties?
4. What is “self-esteem?” How can it be destroyed and how can it be nurtured? Name some things that contribute to your self-esteem.
5. Do you have any dreams of what you want to do more than anything else in life? How do you think you will go about accomplishing these dreams?
6. Can a group of strangers become a “family?” How? What does this mean when they describe it the video as a strong part of being in the orchestra?

7. Why do you think the orchestra is called El Sillar (the name for a “white building stone?” How does this word relate to the goals of the orchestra>
8. The narrator was sent to military school by his father. How do you think the work of an orchestra/school is different than a military school? How might it be the same?
9. Some children in the world live on the streets or have a bad family relationship. The orchestra tries to reach “every child living in the streets, each youth buried down or lost.” Do you know of any groups that are trying to reach children in trouble? How can you find out about these groups?
10. What does diversity mean? How do you think being a diverse group of players in the orchestra affects the music they make? How does it affect their friendships and the community they are building together?

Discussion Guides (13 and Up)

1. The young man who narrates the video describes music as “the core of everything.” “I live music,” he says. Is there any art, sport or activity that you feel is at the core of your being? One way to begin this quest is to answer the question of “What makes you truly happy?”
2. The narrator describes a period of low “self-esteem” starting when he was very young. What reinforces your self-esteem? What can a person do to restore self-esteem and not fall prey to negative behaviours?
3. The boy in the video resorted to alcohol when he could not find a way out of his difficulties. He does not detail how he transformed his alcoholic behaviour. Can you imagine a series of steps he

might have taken to free himself from this dependency? Share your ideas with a partner in your group and then take turns and let each person describe how they think this might have happened.

4. How does having dreams for your future affect your self-esteem?
5. Have you ever had a mentor like the conductor of the orchestra in the video? How can one man be of such support to so many? What does it take to be a positive guide for children? Do you know anyone who is a mentor to you? Do you want to find someone? How can you go about that?
6. What is the difference between playing music alone and playing in an orchestra? What skills do you need to make music with others successfully? What relationship do musicians have with the audience?
7. How do you think the group of strangers in the orchestra became a “family?” Do you think their diversity is a help or a hindrance in building the solidarity of the group?
8. Why do you think the orchestra is named El Sillar? How does that name relate to the mission of the orchestra?
9. There are many street children in Latin America as there are in other countries as well. How can an orchestra “reach out to youth living in the streets, buried down or lost?” Do you know of other initiatives to reach young people who are isolated or troubled? Name them. If not, how can you find out?
10. Is there any image in this video that stands out for you? What is it and why did it affect you?

Activity:

In response to the video's expression of joy in the arts, each member of the discussion group can choose to do an individual art project on the subject of their "dream" in whatever medium is most natural to that person—music, art, photos, film/video—even cooking!—that makes the person happy in the way that the video narrator describes his joy in music. There will need to be time to work on the art. The amount of time is up to the discussion leader and the group. (This could take several sessions.) At an agreed upon time, the group will share their work and have an arts festival that will be shared with whatever community the group wishes.

United Nations and Related Resources:

Information about the welfare of children in different countries.

<http://www.unicef.org/publications>

Report on "street children" in Latin America. Though the statistics are outdated, the causes and impact of street life are well documented.

<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1113205>

Information about youth orchestras in the Americas.

<http://yoa.org/ABOUT.aspx>

http://en.wikipedia.org/wiki/El_Sistema



INDIAN CHINESE?

4:59 minutes, by Gabrielle Dhillon, Indonesia

<http://youtu.be/RxSOiX3Xmj0>

Synopsis: A young woman investigates the complex mix of opportunities and challenges connected to her cross-cultural heritage and wonders how she will make choices in the future.

Glossary:

Elope—To run off secretly to be married usually without knowledge or consent of one's parents

Shrine—A building or other shelter, often of a grand character, enclosing the remains or relics of a saint or other holy person as an object of religious veneration and pilgrimage.

Incense—An aromatic substance producing a sweet odor when burned used in religious ceremonies to enhance a mood.

Cultural References:

In the video, we see Gaby, the daughter who narrates her story, interacting with her parents and grandparents. She calls them by different names related to their cultural heritage. She calls her maternal grandmother who has Chinese background, “Oma,” a way to address significantly older people with respect. This term is Dutch-influenced (the Dutch controlled Indonesia since the 17th century until modern times) and is used quite commonly in big cities. Her Indian grandparents, she calls “Bapuji” or grandfather and “Manji,” grandmother, in Hindi. She calls her parents in the informal way “Mom” and “Dad.”

We see Gaby dressed in her Indian robes at the festival of Deepavali, the Indian New Year. Deepavali is a festival celebrated by Hindus worldwide and is known as the festival of lights. It usually falls in late October/November. They light oil lamps in their homes to thank the gods for the happiness, knowledge, peace and wealth they have received. Hindus consider Deepavali as one of their most important holidays.

In her discussion with her “Oma,” her mother’s mother, she is urged to be free and choose whomever she likes as a mate. Her Oma says: “Now is not the time of SittiNurbaya” to indicate that Gaby is not bound by tradition nor should she be forced to marry against her will.

SittiNurbaya is an Indonesian novel by MarahRusli published in 1922. It tells the story of a two teenage lovers, Samsulbahri and SittiNurbaya, who want to be together but are separated when Samsulbahri is forced to leave his community. Without him, Nurbaya unhappily offers herself to marry the abusive and rich Datuk Meringgih as a way for her father

to escape debt. She is later killed by Meringgih. The story ends with Samsulbahri, then a member of the Dutch colonial army, killing Meringgih during an uprising and then dying from his wounds. The book touches on the themes of colonialism, forced marriage and modernity and has been compared to Shakespeare's *Romeo and Juliet*. It continues to be taught in Indonesian high schools.

Media Literacy:

It is interesting to consider the point of view of this video. Gaby tells us the story of her dilemma while sitting in her car during the entire story wearing the clothes of a typical teen. But her explanation of her family and its background is punctuated by scenes of interaction with her parents and grandparents. We also see her at festivals wearing robes and taking part in religious rituals. And we see close-ups, particularly of her mother and her mother's gestures, that indicate a point of view held by her mother as well. Her father expresses his point of view verbally and by body language but her mother's is more subtle and can be addressed because the viewer has to "read into" the scenes presented.

Discussion Guide Questions (12 and Under)

1. How did Gaby's parents meet?
2. Why did they marry without approval of their own parents?
3. Do you think Gaby's parents permit her to have the same freedom that they took for themselves when they were young? Why or why not?
4. What are the differences in the advice given about finding a partner in life between Gaby's Oma (her mother's mother) and her Bapuji and Manji (her father's parents)?

5. What do you think Gaby will do when she gets to be older? Why do you think so?
6. What would you do if you were in Gaby's position? Why?

Discussion Guide Questions (13 and Up)

1. What is Gaby's essential dilemma?
2. Explain the points of view of Gaby's grandparents on both sides of the family about the kind of person she should seek to marry.
3. How do you think Gaby's mother feels about each of the grandparents' positions? What specific indicators in the video help you to identify her feelings?
4. Describe Gaby's father's point of view? Do you think there is a bias as to whose viewpoint dominates in the household? What are some specific ways you see this happening?
5. How do you think Gaby should go about resolving her issues, especially if she disagrees with her parents?
6. If you disagree with your parents, what are some strategies you have to "make peace" in your home?
7. Do you think gender plays a role in this video? Imagine if the same thing happened only Gaby was a boy. Would that change anything in your opinion?
8. SittiNurbaya is mentioned as a story of doomed cross-cultural love. Are there any stories you have read in school or on your own or movies or television programs you have seen that have the themes of cross-cultural conflicts or parents disapproving of young people's choices of relationships? Discuss which ones stand out for you and why.

9. Gaby says” my family isn’t just multi-racial but is also multi-cultural.” Can you explain the difference?-
-

Activity:

Conduct a survey in your class or group. How many families are multi-cultural or multi-racial? Do the issues Gaby faces affect students in the group? How? Another way to look at these issues is to read the wedding announcements in local publications and make a chart to see who is marrying whom from a cultural point of view in your locality.

United Nations and Related Resources:

What is the Hindu holiday of Deepavali?

<http://www.essortment.com/deepavali-47117.html>

Indonesian Names

http://en.wikipedia.org/wiki/Indonesian_names

The Literary Story of Sitti Nurbaya

http://en.wikipedia.org/wiki/Sitti_Nurbaya



CORRECTING THE CHALKBOARD

4:47 minutes, by Oshim Ottawa & Wapikoni Mobile, Canada

<http://youtu.be/VgJSo0ihbpU>

Synopsis: On a school chalkboard, First Nations youth from Manawan, Quebec, erase discriminatory labels and rewrite their own narratives of their identities.

Glossary:

First Nations—This is the name for the array of groups of aboriginal people in Canada that comprise over 630 recognized First Nations governments spread across Canada. Their total population is nearly 700,000 people. Within Canada, the term “First Nations” has come into general use replacing the term “Indians” which had come to have negative connotations. The distinct tribal ethnicities also identify by their specific tribal designations. The North American indigenous peoples have cultures spanning thousands of years. Their relatively non-combative history and economic development have allowed First Nations peoples to have an influence on the Canadian national culture.

Savage—Fierce, ferocious, uncivilized, rude or wild

Contraband—A product that is illegal or prohibited from being traded

Teepee—A cone-shaped tent of animal skins used certain North American Indians

Welfare—Financial or other assistance from a city, state or local government to an individual or family in need or unable to work.

Tribe—Any aggregate of people united by ties of descent from a common ancestor, community of customs and traditions, adherence to the same leaders, or other binding commonalities.

Stereotype—A simplified and standardized conception or image that characterizes groups of people without regards to individual differences. It often relies on a negative connotation about the group and can be the basis of false or incomplete information.

Cultural References:

The Atikamekw are the indigenous inhabitants of the upper St. Meurice River valley of Quebec about 190 miles north of Montreal, Canada. They have a tradition of agriculture as well as fishing, hunting and gathering. Their language is still in everyday use, making it among the indigenous languages least threatened with extinction. Their name literally means “Whitefish.” Their land has largely been appropriated by logging companies and their ancient way of life is almost extinct.

In September, 2014, the Grand Chief of the Atikamekw people declared sovereignty over their territory. The Chief said the declaration of sovereignty means that any company looking to develop any of the natural resources on their territory needs to go through their tribal nation first. This came after the Supreme Court of Canada granted

another tribe in British Columbia the rights to their aboriginal land. In 2007, the United Nations published a Declaration on the Rights of Indigenous People and especially addressed the rights of adolescents ages 13-18. In it, they said “The United Nations and its Member States together with Indigenous Peoples reconciled with past painful histories and decided to march into the future on the path of human rights.” (see below for URL of the report) The video, *Connecting the Chalkboard*, is an illustration of how adolescents are beginning to change the old negative dialogue into a positive one.

Media Literacy:

The video takes place in one location only—in front of a blackboard. At first, only negative stories are told and negative words written down. Faces are solemn and unsmiling as the teens recount stories of prejudice they have endured. Then, though the lighting is still the same, they erase the board and begin to speak in positive terms about their heritage and show their individuality. What makes the difference in tone of the video? Each speaker begins to smile and that becomes a message in itself without words. The idea that negativity can be erased and a new beginning made is also part of the message of the video. The video technique of close-ups of the faces creates an intimacy with each speaker. It is very difficult to hate someone once you get to know them face-to-face.

Discussion Guide Questions (12 and Under):

1. The young people in the video remember painful times from their childhood. How do you deal with people who are mean or unable to understand that they are causing hurt to others?
2. Why do you think people are afraid of others that seem different from themselves? Was there anything in the video that you think makes it easier to understand differences?
3. Do you speak another language or do you know people who speak another language? What are the advantages of speaking the other language? Are there any disadvantages? Do you think speaking another language around people who don't speak it is helpful or harmful?
4. What do you think the speakers in the video mean when they say "We're human just like them!" What does being human mean in your view?
5. Why are the teens in the video proud of themselves?

Discussion Guide Questions (13 and Up)

1. In the video, the young people recall painful memories of prejudice. Do you feel the young Atikamekw felt empowered to speak up or answer back to their tormentors? Why or why not?
2. What strategies do you have that help you cope with people who are bullying, aggressive, mean or cruel?
3. Why do you think people are afraid of others who are "different?" Have you ever experienced that fear or been the victim of that fear? How did it make you feel?
4. What role does a native language play in building community? Are there disadvantages to speaking a foreign language in front of

others who do not speak it? What do they mean in the video when they say: "They think we're weird because of my mother tongue?"

5. What is a "stereotype" and how have stereotypes contributed to misunderstandings about the Atikamekw?
6. Why do you think each person in the video changed the negatives into positives by describing their future ambitions or their personal traits? Did you notice any changes as well in their physical presence in the video?
7. The American and Canadian "First Nation" tribes used to be called "Indians" in "tribes." Why do you think the name has changed and what does the term "First Nation" imply?
8. In your view, what does it mean to be "human just like them" as one young person says? How does recognizing our common humanity change the nature of prejudice ?
9. What does pride in your race, ethnicity or national identity mean on a practical level? What does it mean for the kind of behaviour you exhibit and the way you live your life?

Activity:

Print out the *Know Your Rights! U.N. Report on the Rights of Indigenous Peoples for Indigenous Adolescents*. There are 37 Articles or statements of rights. Have each member of the discussion group select a right that interests them and explain why to other members of the group.

United Nations and Related Resources:

Explanation of the term “First Nations”

http://en.wikipedia.org/wiki/First_Nations

Description of the Atikamekw Culture

<http://en.wikipedia.org/wiki/Atikamekw>

“Ancestral rights decision inspires Atikamekw declaration of sovereignty”

<https://ca.news.yahoo.com/ancestral-rights-decision-inspires-atikamekw>

U.N. Declaration on the Rights of Indigenous Peoples, March 2008

http://en.wikipedia.org/wiki/Declaration_on_the-Rights-of-Indigenous-Peoples

Know Your Rights! The United Nations Declaration on the Rights of Indigenous Peoples for Indigenous Adolescents

http://www.unicef.org/publications/index_68863.html



STRANGE STRANGERS

5:00 minutes, by Lou Rameau-Sender, France

<https://www.youtube.com/watch?v=anbK3lqKzwI>

Synopsis: A group of children reflect on the meaning of “difference” and why some groups, especially migrants, seem to be “strangers.” They tell personal stories of how racial, linguistic and cultural differences can create fears. They resolve to get to know new people better instead of being judgmental.

Glossary:

Prejudice—An unfavorable opinion or feeling formed beforehand or without knowledge, thought or reason.

Customs—Patterns or habitual practices that are done collectively in a group and usually transmitted from one generation to another.

Invasive—Intrusive, entering forcefully often with hostile intent and effect including injury and/or destruction.

Reprimand—To express anger and displeasure in a formal way, especially by someone in authority

Culture—The beliefs and behaviors characteristic of a particular social, ethnic or age group.

Cultural References:

The concerns of the children in the video reflect international patterns of migration which, according to the International Organization for Migration (IOM), has increased so that today 3% of the world population is considered to be migrants. Migration and economic development are closely linked. France was one of the founding members of the IOM after World War II assisting in the resettlement of over a million displaced persons. But according to IOM reports, there is “a growing challenge of managing migration flows” and a need to promote understanding of migration issues, promote economic and social development through migration and ensure respect for human dignity and the wellbeing of migrants.” This is true all over the world not only in France. Still, the children in the video capture the fears about “the other” expressed by youth and adults and give a perspective on small matters and large that affect attitudes toward migration.

Media Literacy:

This video has multiple media elements at once—animation, photography, abstract letters that transform into shapes and faces, maps, varied voices of children and adults, and text on screen. The video starts out with relatively somber music (compared, for example, to *I Am Different, So What* which was also made in France

about differences. See below.) This video poses questions with text on screen and then answers them within a segment, switches to a new set of questions and a new segment about the new issues. There are many voices and points of view. We also see a brief series of photographs with a man carrying a suitcase and a close-up of his eyes to give a sense of the migrant's point of view. At certain junctures in the video, we hear the female teacher's voice giving the children her point of view about the treatment of strangers. The media literacy question that might be most challenging is how do the different formats—animation of letters, drawings that are animated, photographs, children's voices, adult voices, use of color and black and white elements, maps for faces, and the choice of music at the beginning and end of the video—affect our perceptions of the message? Is it confusing or do the varied media choices reinforce the message of respect for diversity in all its complexity?

Discussion Guide Questions (12 and Under)

1. What were some of the reasons the children were afraid of strangers and thought them “strange?” Discuss some of their reasons and what your answers might be to the students' concerns.
2. What is prejudice? Why are people sometimes prejudiced?
3. Does your family come from places other than the country you are living in? How was it for them to move to a new country?
4. What can you learn from others different from you?
5. In the video, there is the phrase “we are all humans.” What does that phrase mean to you?
6. Which media technique did you like the best in the video—moving letters, animated faces, photography, children's voices

and adult voices, questions on screen, others? Explain which media technique was the one you most enjoyed and why

Discussion Guide Questions (13 and Up):

1. At the start of the video is a question: “Why are we afraid of the person we don’t know?” The children give some answers. What are your answers to that question? You may give some examples and how you handled your fears.
2. Is anyone in your family a migrant? Have they experienced prejudice? How did they cope with those difficulties? If not your own family, do you know some other family that has had to cope as a migrant?
3. In this video adults are also asked about their attitudes toward migrants. What are the reasons they give? How do those answers differ from those of the children?
4. What do migrants add to a country’s culture? What skills do they bring? There is a French word, “savoir faire.” It means knowing how to do something. What can migrants teach us?
5. Which portion of the media presentations—letters on screen, moving letters becoming faces, animations, photographs, voices, music—did you find most interesting as a technique for capturing interest and getting the points across? Why?
6. Do you think the words “migrant” and “stranger” are interchangeable? Why or why not?
7. Near the end of the video, the teacher’s voice says “We need to get to know each other.” Then she adds “To discover oneself and to discover the other.” How do you learn about yourself by learning about a stranger?

8. Why do you think the students are depicted with maps on their faces? Which maps would be on your face?

Activity:

Read the local newspaper in your area or go online for local news. Find a story that raises issues about immigration and share and discuss the concerns in your area with your discussion group. If each person brings a story/article or excerpt from a book or website, there will be a range of ideas to discuss about the complex issues undergirding the migration dilemma—socially, economically, psychologically—from the points of view of the migrants and the people of the country receiving the migrants..

United Nations and Related Resources:

International Organization for Migration

<http://www.iom.int/cms/en/sites/iom/home.html>

“Does Immigration Mean France is Over?” by Justin E.H. Smith, *The New York Times*, January 5, 2014

http://opinionator.blogs.nytimes.com/2014/01/05/does-immigration-mean-france-is-over?_php=t



I AM DIFFERENT, SO WHAT?

4:32 Minutes, by Lisa Nassoy, France

http://youtu.be/s_hmk86luKs

Synopsis:

A grumpy rabbit photographer taking a class photograph refuses to include one group in the picture because he says they are “ugly.” The teacher and students refuse to accept this unfair behavior, the rabbit apologizes for creating divisions instead of harmony and all celebrate differences among people around the world as natural and beautiful.

Glossary:

Revenge—To exact punishment for a wrong in a resentful or vindictive spirit

Continent—One of the main landmasses of the globe—7 in number—Europe, Asia, Africa, North American, South America, Australia, Antarctica

“In Common”—shared equally

Cultural References:

The young students in the video reflect the diversity of present-day France and speak of “fairness” and community spirit as part of the social fabric of their classroom. Though this is not cited directly, these values echo the motto of France: “Liberté, Egalité, Fraternité” which translates into “Freedom, Equality and Brotherhood” for all people. The teacher in the video insists on this behaviour and the animations and story elucidate the range of races, ethnicities, and family histories in the classroom. It also shows the consequences of exclusion based on superficial characteristics. Another reference source for the establishment of human rights is the Universal Declaration of Human Rights of the United Nations (see below for citations) which refers not only to France but to all peoples of the world. The U.N. has an appointed High Commissioner of Human Rights whose mission it is “to work for the protection of all human rights for all people, empower people to realize their rights, and to assist those responsible for upholding such rights in ensuring that they are implemented.”

Media Literacy:

The video uses lively, colourful animation and music to create an atmosphere of happiness in the classroom. It depicts each member of the classroom specifically even though it is using the metaphor of square, round and rectangular heads to illustrate diversity. The way the many cultural elements are exhibited is part of the treasure trove of information packed into this little video. There is also a flashback to the unhappy childhood of the rabbit photographer and an interesting change in the tone when the teacher speaks to the

photographer protesting his refusal to take the picture. In the dance at the end of the video, animated faces are replaced by photographs of actual students in the class that made the video. These depictions transform the video from any classroom to the very particular group that wrote and produced the video.

Discussion Guide Questions (12 and Under):

1. Since real people do not have square or rectangular heads, why do you think that is the description of some of the students in the class?
2. Why did the photographer refuse to photograph some of the people in the class unless they stood in the back and were hidden?
3. If you were a student in that class, what would you have done when you heard what the photographer wanted to do?
4. What was the attitude of the teacher? Do you think she had an influence on the rabbit? How did she affect him?
5. What was the rabbit photographer's personal story? Why do you think he changed his mind?
6. Look carefully at the animated depictions of the students. Can you name all the different characteristics of the students in the classroom from their pictures and their stories?
7. How did you feel when some of the animations of the students turned into real photographs? Which do you prefer and why?
8. Have you ever thought of the idea that there are two billion inhabitants on the earth from every region and no two people are the same? How does that make you feel?

9. After watching this video, do you have any ideas about how we can go about accepting each other's differences and live in harmony with people very different from ourselves?

Discussion Guide Questions (13 and Up)

1. What does the metaphor of square, round and rectangular heads stand for? Can you imagine separating people because of eye color or hair color? Why do you think we separate people often by height, by weight, by skin color, by the language they speak? What are the reasons for these distinctions do you think? Take them one at a time to discuss.
2. How do you think early childhood experiences affect people even after they grow up? The rabbit had an unhappy childhood. What made him change his mind?
3. What values were important to the teacher and her students? Why did they refuse to accept the rabbit's decision to move the square heads to the back?
4. Have you ever taken a stand against injustice and unfairness? For example, did you ever defend someone from being discriminated against or even bullied? Were you afraid or were you able to tell others this was wrong?
5. How can you get support for treating people fairly? Did the students feel stronger because their teacher helped them and spoke out against the rabbit's idea?
6. What video elements—music, pace, quality of the voices, animation, photography, or something else—do you think reinforced the message of equality and fairness the most? Explain why you think so.

7. How does it make you feel that there are seven billion people in the world and not one is alike (not even identical twins!)? With all of these differences, do you believe people can accept and be kind to each other or do you think differences are too hard to bridge?

Activity:

Imagine that you are looking at the world from space and you see the earth spinning around knowing that our earth is the home to all people in the world. Everyone lives on this relatively small planet in the solar system. What message would you create for the people of the earth if you realized that our relationships with each other will make the difference to our future? Write your Message to Earth and read it aloud to your discussion group. Each person can read theirs. If you would like to go further, see how your Message to Earth compares to the United Nations Declaration of Human Rights.

United Nations and Related Resources:

The Universal Declaration of Human Rights from the United Nations

<http://www.un.org/en/documents/udhr>

Office of the United Nations High Commissioner for Human Rights

<http://www.ohchr.org>



THE EGNEVER

5:00 minutes, by Dina Omar, Qatar

<http://youtu.be/mZbQ556MX3c>

Synopsis:

Two college students decide to retaliate against an offensive online video and spend months making their own video to avenge the message. When the date comes to release their “revenge” video, they ponder the consequences of their action and make a decision.

Glossary:

Islamic Prophet Muhammad—The prophet is believed by Muslims to be the channel for the final unfolding of God’s revelation to mankind. He began to teach in Mecca in 610 A.D. but persecution forced him to flee with his followers to Medina in 622. After several battles, he conquered Mecca in 630 and established the principles of Islam embodied in the holy book of the Koran.

Vengeance—The desire for revenge or for the infliction of injury, harm, humiliation on a person by another who has been harmed by that person

“An eye for an eye”—The principle that a person who has injured another person is penalized to a similar degree so that the punishment corresponds in kind and degree to the injury

Gandhi—Known as “Mahatma Gandhi,” (1869-1948). Gandhi was an Indian spiritual leader and social reformer who organized acts of civil disobedience, passive resistance, and hunger strikes as a means of achieving reform. His methods of protest were consistently non-violent.

Cultural References:

In September of 2012, a propaganda video made against Muslims was distributed through the Internet and went “viral.” The video was an example of hate and led to violent protests at embassies in several parts of the world that left four people dead. The dissemination of this video by a known perpetrator of false and offensive racist views created dialogues, such as that in *The Egnever*, about how to respond to such attacks coming through media sources.

Media Literacy:

The opening music of the video has an ominous quality to it and the setting, up a darkened staircase and a slamming of doors, sets a tone of anger. When the roommates talk, one is active and aggressive, the other passive and troubled. The roommate having misgivings is wearing a T-shirt that says “I can resist everything but temptation.” It might be interesting for the discussion group to discuss if that shirt has any connection to the action in the video. The second half of the video consists of a dream the aggressive boy has in which a fight

begins in the school cafeteria. How the fight is depicted and the role of the females and males could be discussed as well as how they are standing in a face-off just before the active roommate wakes up. His citing a quote from Gandhi about the futility of violence is an important clue to his transformation. The music at the end of the video has a bell-like quality, a kind of wake-up call similar to his computer's alerts. He reverses his position just like the reversal of the letters in the word "revenge" to become "egnever" and then "revenge never."

Discussion Guide Questions (12 and Under)

1. What was the issue the men disagreed about at the start of the video?
2. What is the meaning of the word "egnever?" Why were the letters reversed?
3. Why do you think the second roommate was hesitant about posting the video they had made?
4. Why do you think the dream changed the first roommate's mind?
5. Have you ever wanted to use angry response in person or online? If you were able to stop, what enabled you to stop? If you could not stop and responded angrily, how did you feel afterwards?

Discussion Guide Questions (13 and Up)

1. Why did the roommates spend four months making a video? What do you think they hoped to accomplish?
2. What do you think the hesitant roommate was worried about if they posted the video?
3. The first roommate wanted "vengeance." Why do you think he changed his mind?

4. What were your feelings about the dream sequence? Would you have changed your mind based on the events of the dream? Why or why not?
 5. What is the meaning of “egnever” and how did they use the word to make other words that were significant?
 6. The video ends with a quote from Mahatma Gandhi. Do you think the “eye-for-an-eye” system of justice is fair? Can you envision problems with this approach? Why does Gandhi say it will leave everyone blind?
-

Activity:

Think of something in your school or community that you feel is unfair or needs to be changed. If you were to plan a peaceful protest to remedy the situation, how would you go about planning it? What do you think would be most effective and yet not harmful to others? You can plan individually or in a small group and then present your ideas to the larger group.

United Nations and Related Resources

“Combating hate speech is everyone’s responsibility”

<http://www.nortrade.com/sectors/news/-combating-hate-speech-everyones-responsibility>

Eye for an Eye

http://en.wikipedia.org/wiki/Eye_for_an_eye

Gandhi

http://en.wikipedia.org/wiki/mahatma_gandhi



MIRACLE ACROSS MY BALCONY

4:56 Minutes, by Rami Masri, Lebanon

<http://youtu.be/MOztnfVDTyU>

Synopsis:

A boy from a Lebanese Christian family and a young Muslim Syrian refugee begin an unexpected and controversial friendship aided by a young photojournalist whose art bridges differences.

Glossary:

Miracle—A wonder or a marvel, a surpassing example, often unexpected

Photojournalism—News photography that accompanies text or tells a story in pictures

Inspiration—An animating action or influence that motivates a response

Diversity—Characterized by differences, variety and multifaceted perspectives

Cultural References:

In 2008, Lebanon and Syria agreed to establish full diplomatic relations for the first time since both countries gained independence from France in 1943. In 2013, Syria's ongoing civil war spilled over into Lebanon. A national unity government was formed in Lebanon to unify differing political factions in the country which is a third Sunni Muslim, a third Shia Muslim and a third Christian. By April, 2014, more than one million Syrian refugees had entered Lebanon, a country of 4 million.

Media Literacy:

The video has two levels of media to consider. The first is the story of the boys and the family tensions related to their playing together. The second level is the point of view of the photographer on her balcony documenting the boys as a research project on the refugees and as an example of cross-cultural friendship—what she terms a “miracle.” A primary media literacy question to consider is what the role of art, photography, and documentation are in creating personal and social change. Another element is that the photographer is on the balcony and we only see the boys from above and do not hear them speak. From whose point of view is the story told and how does that lack of conversation affect the story? Why does the photographer not speak to the mother but only hand her pictures? What is her hope in the power of this art? The photographer also uses the metaphor of a “show” and “characters” as if this is partially a theatrical performance for her benefit. Is their experience a type of theatre for the observer? These layers of media questions can lead to rich discussions.

Discussion Guide Questions (12 and Under)

1. What is the basis of the boys' friendship? Why do you think sports might bring them together?
2. Why do you think the photographer is so deeply interested in taking the photographs of the boys? What do you think is in the photographs she takes since we never actually see them?
3. Why does the photographer give the pictures she took to Elias' mother? What impact do these photos have on her?
4. Which aspect of the boys' relationship do you think was most problematic to the mother—religious differences, differences in wealth, differences in ethnicity and where they came from, refugee versus residential status? Discuss how each one might have played a role.
5. Do you think the photographer cared about these qualities in the relationship too? How was her view different than the mother's and why did she confront her to change her mind?
6. Do you think the boys knew they were being photographed? How would you feel if someone photographed you without your knowledge even if for a good cause?
7. Do you think the age of the boys played a role in their friendship? If they were older, could their friendship have flourished? Why or why not?

Discussion Guide Questions (13 and Up)

1. What is the role of “sport” in this video? We don’t see the boys speaking but we do see them playing together. What are the ways that sports can bring people together?
2. What did Elias’ mother mean when she said that his friend was “not of our kind?” Give examples of the ways the boys differed. In which ways were they the same?
3. How were the different faith traditions depicted in the video?
4. What was the reason the photographer became so involved in the boys’ story?
5. What is the difference between simple photography and “photojournalism?” Do you believe that art can affect social change?
6. What do you think the phrase “a picture is worth a thousand words” means? How might that be true in this video?
7. The narrator says “Mohammed and Elias proved the power of diversity.” What is the power of diversity in your view?
8. What do you think that the video maker wanted you to take away as a “lesson learned” from this story? Why does she call the video “Miracle Across My Balcony” and say at the ending that she was “narrating an inspiration?”

Activity:

What do you think will happen next with the boys? Do you think their families will become friends? Do you think the boys will remain connected? Do you think the photographer will publish her photos? Write a paragraph predicting the future of the

relationship and explain why you think your predictions will come true. Be specific. Then share your ideas in a small group of two or three others from your discussion group.

United Nations and Related Resources:

Syria Regional Refugee Response-Regional Overview

<http://data.unhcr.org/syrianrefugees/regional.php>

Photojournalism

<http://en.wikipedia.org/wiki/Photojournalism>



DROP IT

4:58 minutes by Eirini-Renee Gkatsi, Greece

<http://youtu.be/8Fuvowy5I-I>

Synopsis:

Through a split screen technique that shows parallel events happening to diverse people, the video addresses the issue of common human experiences among those with seeming differences.

Glossary:

The video is primarily non-verbal with very few words. The messages are in the images and in body language.

Cultural References:

As with the PLURAL+ video, *My Life in Patras* (which can be used in conjunction with this video), Greece is a crossroads for immigrants from many parts of the Middle East, Africa and even Asia as refugee and immigrant groups seek asylum or passage to Northern Europe where there is hope there will be jobs and a more stable life. Greece suffered greatly from the financial crisis starting in 2009 and had to implement austerity measures that created political unrest. The

Drop It video illustrates some of the racism and anti-immigrant violence that has manifested during the tensions of the past few years. It also posits a new way of looking at these tensions and recognizing the humanity of all people.

Media Literacy:

The video begins and ends with a black man and a white woman singing, dancing and snapping their fingers to a jazz beat. Their comfort level and enjoyment of the music and the creation of harmonies is symbolic (or may be discussed as such) of creating greater harmony from two disparate groups. The entire video uses a split screen to show that whether immigrant or native, people bleed when they accidentally cut their finger, that they are hurt and fearful if attacked, that they may feel alone or unwanted compared to another who is welcomed. The split screen also can act like a barrier that cannot be crossed when one woman keeps bumping into it while another goes right through. The video begins with a couple watching television about another racist violent attack. There are shifting scenes, some more clear in meaning than others. Viewers can examine the images side by side to come up with hypotheses about the message of each panel. In the final scene, after hearing angry voices saying “Go back to your country!” (some of the only words in the entire video except for children singing a song of peace), we see the white woman and black man side by side giving blood in a hospital. They start to sing the same tune as in the beginning of the video, seemingly indicating that, in the end, we are all human. The video ends with a packet of red blood between the two and there is no longer a split screen indicating barriers have been broken for the sake of friendship and unity.

Discussion Guide Questions (12 and Under)

1. The video begins and ends with a song. What do you notice about the singers and what you think they might be trying to say since the song has no words?
2. There is a split screen for most of segments that show parallel experiences on both sides of the split. Describe one or two experiences that seem the same on both sides of the barrier and one or two that are very different. Look carefully at both sides to see the comparisons and contrasts.
3. Why are people afraid and angry (and even violent) against immigrants?
4. Why is there so much emphasis, do you think, on blood in the video—cutting yourself when shaving, pricking your finger on a thorn, injuring your fingers through cutting vegetables and then giving blood in a hospital at the end of the video? What color is the blood and how would that fit into the message the video is trying to convey. Find a partner and each of you share what you think the message of the video is. Then the team can express their views to a larger audience.

Discussion Guide Question (13 and Up)

1. The video communicates primarily through music and body language. What is the purpose of the wordless song at the beginning and end of the video? Choose one excerpt from the video that includes interesting gestures or facial expressions and decode what you think they are saying. Share your idea with a partner and let your partner share with you about a piece of the video he/she chose.

2. What do you think is the symbolic meaning of the segment where one woman cannot get through the split screen that seems like an impenetrable barrier and another can?
3. What is the message about diversity that this video is communicating?
4. Why are people afraid and angry (and even violent) against immigrants?
5. The couple on the couch in the opening scene watch the TV sadly after hearing about another incident of racist violence. Besides sadness, do you think there is any other way to combat this violence expressed in this video?
6. Do you think the video depicted the loneliness migrants feel? How was that represented?
7. Select segments that show parallel experiences on both sides of the split screen and one or two that are very different on each side of the screen. Discuss the similarities and differences.
8. Why is there so much emphasis on blood in the video—cutting yourself when shaving, pricking your finger on a thorn, injuring your fingers while cooking and cutting vegetables and then giving blood at a hospital at the end of the video. What color is the blood from both persons and how would that fit into the message the video is trying to convey? Find a partner and share what you think the message of the video is. Then the team can express their views to a larger audience.

Activity:

Break the discussion group into teams of three people. Have each team develop an anti-hate message in a different medium. One group can write lyrics to a song (could be a tune they already know). Another group can make a poster. Another might create a speech as if they were in the government. Or imagine a TV ad they would make against hate (describe what would be on the screen). Another can write a message from the police to combat violence. Finally, one team can be the immigrants themselves protesting their treatment. Ideally, each team should create something original. Then they can report their messages to each other. This media campaign could be the basis of a discussion about how people's behavior might be changed by concentrated messages.

United Nations and Related Resources:

In Greece, Migrants Are Desperate to Flee Again

<http://www.pappaspost.com/new-york-times-greece-migrants-desperate-flee/>

Human Rights Watch Report—Hate on the Streets: Xenophobic Violence in Greece

<http://www.aedh.eu/Human-Rights-Watch-Report-on.html>

UN Refugee Agency Commends Greece on Asylum Reforms, Urges More Be Done

<http://www.unhcr.org/54cb5f8b6.html>



PERFECT

2:17 minutes by Adelheid Sudiby, Taiwan

<http://youtu.be/qD7yFTBHqhQ>

Synopsis:

Each person has some flaw or carries some feeling of insecurity but there is no need to wear a mask. Each person is urged to see themselves as “perfect” because our imperfections are part of our common humanity.

Glossary:

Geek—A digital technology expert or enthusiast (can be a term of pride as well as self-reference but often used disparagingly by others); a person perceived to be overly intellectual or with excessive enthusiasm or expertise about a specialized subject or activity.

Bulimic—A person with an eating disorder that involves habitual bingeing (eating excessively) and purging (self-induced vomiting) to avoid weight gain.

Cultural References:

Masks can be used for practical or ritual purposes. In Asia, and especially in Taiwan, it is estimated that one in five people wear masks for protection against disease, for blocking the sun, and for keeping away pollution and dust while riding scooters. Apart from these uses of masks, many cultures use masks in rituals to express emotions, take on the characteristics of a powerful animal, or become a character in a story among other potential purposes. Masks are also used as theatrical props. In this video, everyone has the same mask that covers their entire face so everyone looks alike and each person's unique identity is hidden. The symbolic removal of the masks allow for the real personalities of each person to be revealed.

Media Literacy:

In this brief but powerful video, the opening scenes involve silent people wearing identical masks standing still. This opening is shot in black and white creating a sense of mystery, light and shadow. The masks may create emotional responses in the viewer. What emotion is the mask conveying? When the young people remove their masks in unison, the video turns from black and white into color. There is a lively change of expression from somber to joyful and more movement and laughter. There is the same female voiceover for both segments and her voice is calm and meant to give courage. A final media literacy element is the quotes that are shown on the screen from three very varied writers. A.A. Milne (1882-1956) is the British author of the

children’s classic, “Winnie the Pooh.” Henry David Thoreau was a 19th century American author and naturalist (1817-1862) who wrote “On Walden Pond.” Brigitte Nicole is a contemporary blogger who writes inspirational quotes (dates cannot be verified). These three are separated by centuries and by culture from the video authors. Still, their words resonate in Taiwan. How and why media affect cultures far from their origin in time and space could also be an interesting media literacy discussion.

Discussion Guide Questions (12 and Under)

1. Why did the young people in the video wear masks?
2. What emotions do you think they felt while wearing the masks? How do you know?
3. What did you notice in the mood of the video when the masks were removed?
4. What were some of the reasons people felt they needed to hide behind the mask? Describe what they said on their signs.
5. What does it mean to be “perfect?” What did the video mean in its definition of “perfect?” Compare the two ideas.

Discussion Guide Questions (13 and Up):

1. The young people in the video were wearing physical masks. What do the masks symbolize? Have you ever felt you were wearing a mask—even if you had no physical mask on? Describe when you had that feeling if you are comfortable discussing the situation.
2. Why do you think the video creators used black and white and color in their video to represent moods? Describe what you notice about the choices of techniques to make the video.

3. What are some of the ways that people who feel they have something to hide can gain confidence?
 4. There are three quotes at the end of the video from Milne, Thoreau, and Nicole. Choose one that means the most to you and explain why.
 5. What does it mean to “embrace our weakness” and “embrace our imperfections” as the video says?
 6. What is the definition of “perfect” in your view? How does the video define perfect? Compare the two ideas.
-

Activity:

Taking a range of art supplies, pictures from magazines or photographs or other decorations and make a mask that captures your best self. Make a mask that illustrates all the good things you want to express about yourself, one that will help you “go confidently in the direction of your dreams and live the life you have imagined,” as Thoreau is quoted as saying at the end of the video.

United Nations and Related Resources

The Role of Masks in Cultures

<http://en.wikipedia.org/wiki/mask>

A.A. Milne

http://en.wikipedia.org/wiki/A_A_Milne

https://www.goodreads.com/author/quotes/81466.A_A_Milne

Henry David Thoreau

<http://transcendentalism-legacy.tamu.edu/authors/thoreau/>

Brigitte Nicole

http://www.goodreads.com/author/quotes/6441182_Brigitte_Nicole



DIVERSITY

1:55 minutes by Bernhard Wenger & Rupert Hoeller, Austria

<http://youtu.be/1CsjWY1QMJ4>

Synopsis:

After eating a meal with foods from around the world in a home with clothes, flowers and music from other countries, a young man does not see the connection between diversity in his daily life and his intolerance for people of other races and cultures.

Glossary:

Ajvar—A type of relish from the Balkans made principally from bell peppers with garlic. It may also contain eggplant and chili peppers.

Cultural References:

The entire video shows how in a very globalized world our everyday lives are filled with goods from many countries. There are no words in the video, just signs above each item pointing to the fact that the tulips are from Holland, the music from Greece, and the coffee from Ethiopia,

among other items. The young man in the video never leaves his apartment but it is filled with diversity including his meal of Chinese takeout food.

Media Literacy:

The video is very brief and the choice to make it silent with signs to point to the diverse elements is one that can be discussed. The background music is neutral rather than setting a mood. The encounter of the young man with his Nigerian neighbor and the message against racism that she gives is again written in text on screen. Her voice articulates the only spoken words in the video. The impact of print text versus vocal expression can be discussed.

Discussion Guide Questions (12 and Under)

1. Do you think that the boy in the video deliberately selected items from other countries or do you think that we now shop and take for granted the availability of goods from around the world?
2. Why do you think the boy does not apologize for bumping into his neighbour?
3. Do you think that tolerance for diversity in people can be learned? If so, how do you think this tolerance can best be taught?

Discussion Guide Questions (13 and Up)

1. Can you answer the question posed by the Nigerian woman in the video: We tolerate diversity in so many parts of our lives, so why not with human beings?
2. In our contemporary world, we have access to products from everywhere including very exotic places. Why do you think this is so? How do you think this changes our lives as opposed to living

with more local foods and local culture? What is gained? What is lost?

3. What remedies for racism, if any, have you seen in your school, community or nation?
-

Activity:

- (a) Go through your household and select ten items that are from countries other than your own. Besides food, what else can you find from around the world? Be creative in your search. Then make a list and share with others in your group what you have found. Which countries are the most prevalent in your group?
- (b) What do you think is the importance of international trade for the countries from which our foods come? Imagine you live in a country that exports its food products or other goods. How does this affect you? What is your own country famous for exporting? What does your country import? You can do some research if you need to learn more about trade where you live.

United Nations and Related Resources:

International Organization for Migration: What Migrants Bring

<http://migrantscontribute.com>

The World Trade Organization

<http://wto.org>

The United Nations Conference on Trade and Development

<http://unctad.org/en/Pages/AboutUs.aspx>

<http://unctad.org/en/Pages/About%20UNCTAD/Relationship-with-other-agencies.aspx>



MAINA: THE LITTLE BRIDE

3:17 minutes, by Shruti Rai

& the Sadhu Vaswani International School for Girls, India

<http://youtu.be/6kmCxxRpx9M>

Synopsis:

Twelve year-old Maina is forced to become a child bride and assume responsibilities far beyond her years including becoming a mother. The children making the video explore how hard she must work, the justice of the decision by her family that she should marry, and what it means to lose the freedom of childhood.

Glossary:

Puberty—The age at which a person is first capable of sexual reproduction of offspring, generally presumed to be 14 years old in the male and 12 in the female.

“Punya”—A Sanskrit word which means “auspicious” or “fortunate” It is a result of right thought, word and action that is expected will lead to a more favourable future.

Dowry—Money, goods or an estate that a wife brings to her husband at marriage.

Wrath—Strong, fierce anger

Cultural References:

Child marriage affects both boys and girls though the overwhelming majority of those affected are girls, most of whom are in poor socioeconomic situations. Apart from poverty, child marriages are driven by bride price, dowry, cultural traditions, laws that permit these marriages, religious and social pressures, regional customs, fear of remaining unmarried, illiteracy and perceived inability of women to work for money. In many cases only one of the partners is a child, usually the female. Today, child marriages are still fairly widespread in some developing countries. According to UNICEF's "State of the World's Children 2009 Report, 40% of the world's child marriages occur in India. It is a significant social issues. The consequences of child marriage include threats to the health and life of girls. Complications from childbirth are the main cause of death among adolescent girls below age 19 in developing countries. Child marriage often ends a girl's education, thus resulting in fewer opportunities to earn an income and financially provide for herself and her children. Married teenage girls suffer great risk of social isolation, domestic violence and sexual violence and often face discrimination in the houses of their husbands and in-laws. Recent statistics say that 15 million girls worldwide become child brides each year. In 2012, the United Nations Population Fund produced a report entitled "Marrying Too Young: End Child Marriage." The report urges enacting and enforcing national laws to

raise the age of marriage, using data to identify and target geographic areas with girls at risk, expanding prevention programs, and mitigating the harmful impact of child marriage on girls.

Media Literacy:

The story of Maina is told in a very charming way, with the lively background music and chanting an accompaniment to the constant work that Maina must do. It is almost festive. Does the tone complement the action? How does the repetitive language support the story? Toward the end of the animation of Maina's situation, we see all the children who made the video raising the issue for the viewers to discuss. They face the camera and ask "What do you think?" They also show their process of making the video by going behind the scenes and revealing how they animated the video and composed the music. Why did they choose to break the frame of the story? The children are making an activist statement against child marriage in the video. Asking viewers their points of view and why they have come to this point of view based on the video is important. Though the video has an agenda, the goal is also for viewers to come to their own conclusions. The only person we do not hear from is Maina herself. What do the viewers think she would say? Do the viewers think Maina is a real person or is this a story?

Discussion Guide Questions (Ages 12 and Under)

1. Why does Maina's father want her to get married?
2. Why do you think the children call her "our little Maina?"

3. How do you feel about the issue of getting married in childhood?
Is this happening in your own country?
4. How do you think child marriage can be prevented?
5. Why do you think the girls cannot protest if they do not want to marry?
6. How should childhood be spent in your view? What does it mean to be a child?

Discussion Guide Questions (13 and Up):

1. Who had the most power in the video to make the decision that Maina should marry? What were the persuasive reasons?
2. What does it mean that the marriage brings you “punya equivalent to donating seven holy cows?” Explain how religious and cultural traditions can affect judgment.
3. Why is Maina’s brother allowed to go to school but she is not?
4. In the video, the children pose the question to the viewer: “What do you think?” Based on what you have seen in the video, what is your point of view on this issue? Why?
5. Why is Maina called “our little Maina” or “the little bride?” Does this terminology affect the way we feel about her?
6. What are the consequences of child marriage on the child brides when they get older?
7. The children who made the video show themselves at the end of the video. Why do you think they chose to reveal their actual faces and not continue the animation of the story? Does showing the process of making the video add another dimension to the story?

Activity:

In September, 2011, a resolution adopted by the United Nations General Assembly (A/RES/66/170) designated October 11th as the *International Day of the Girl Child*. On October 11, 2012, the first *International Day of the Girl Child* was held, the theme of which was ending child marriage. In 2013 the first United Nations Human Rights Council resolution against child, early and forced marriages was adopted. It recognizes child marriage as a human rights violation and pledges to eliminate the practice as part of the U.N.'s Post-2015 global development goals. In 2014, the UN's Commission on the Status of Women issues a document in which they agreed, among other things to eliminate child marriage.

Given all these initiatives, plan an event for next October 11th in your area. What would you and/or a team want to show to your community? How would you celebrate the International Day of the Girl Child making sure that boys and girls were included in the celebration? How would you make it informative and fun?

United Nations and Related Resources:

Statistics, Global Information and Causes of Child Marriage

http://en.wikipedia.org/wiki/child_marriage

United Nations Populations Fund Publication, Photo Exhibit and Call to Action on Child Marriage

<http://www.unfpa.org/end-child-marriage>

Campaign to End Female Genital Mutilation Tied to Child Marriage

<http://tooyoungtowed.org>



AS I WANT

2:02 minutes, by Alaa Al Sa'di, Jordan

<http://youtu.be/Gn3xHbx76Eg>

Synopsis:

This video explores the role that clothing plays culturally in defining a woman's rights and her status. The narrator speaks about what it would mean for any woman to dress "as she wants" without constraints.

Glossary:

Authority—The right to control, command, determine or express social power

Obscene—Offensive to morality and decency

Tradition—The handing down of long-established statements, beliefs, customs, and information from generation to generation

Standards—Rules or principles used as a basis for judgment

Conservative—Disposed to preserve existing conditions, institutions, or customs or restore traditional ones and limit change.

Modesty—Simplicity, moderation and freedom from vanity for the purpose of decency in behaviour, speech and dress.

Cultural References:

In the country of Jordan, there is a wide range of women's dress, though, by and large, according to travel guides explaining the dress code of the country, the main cultural concern is modesty. This means covering the body and not wearing sexualized clothing which is seen as disrespectful. On the larger religious level, there is for practitioners of the Muslim religion, an Islamic dress code which requires that a Muslim woman beyond the age of puberty in the presence of males outside of their immediate family, cover their head, face and/or body to conform to the standards of modesty, privacy and morality. Wearing a veil called 'hijab' that covers the head and chest or more completely covers other parts of the body concerns "gaze, gait, garments and genitalia." The term "hijab" in Arabic literally means a screen or a curtain or a partition. "Hijab" may be used to refer the seclusion of women from men in the public sphere but it can also have a metaphysical meaning as "the veil which separates the world from God." Muslim men are also expected to dress modestly. There are many explanations in religious Islamic texts that explain these rules in great detail.

The video depicts a young woman who is expected culturally by her family and community to dress in a modest fashion, lower her gaze and adhere to the precepts of traditional dress for Islamic women. She reveals her resistance to being dictated to by male expectations yet she also at the end of the video wants women to have the freedom to wear modest clothing in more Westernized countries if they wish.

Media Literacy:

The video begins with a close-up image of a woman who has just applied lipstick, is wearing nail polish, and who leaves her house after a good night's sleep with her hair uncovered and in a contemporary pony tail style. She is narrating her own experiences and hers is the only voice we hear. There is no music in the video except in the opening and closing credits. As she walks, she undergoes a transformation under the leering eyes of the men in the neighbourhood who look at her as she proceeds to walk down the streets. Close observation shows her becoming more and more covered up although we don't see her putting on any additional clothes. By the time the video is almost over, she is totally covered including half of her face with only her eyes showing. Paradoxically, she is passing clothing for sale in the marketplace that is sleeveless, cut low, and seems very untraditional compared to what she is being asked to do to please male standards. This contrast of visual and audio messages is an interesting media literacy contrast. There are also other symbolic images including many birds with a neutral colour plumage close together in a cage and mannequins' heads covered in headscarves. Questions of point of view are raised: For whom is the narrator dressing and why? What can you tell about the society from the display of the clothing in the marketplace? How do the camera shots affect the story--from long shots of the narrator walking in public to a close-up again at the end of the video when she removes her head covering, shaking her hair free and defying traditional norms? There is also a statement at the end of the video that could be confusing: Is the narrator defending a woman's right to dress conservatively even though in the video she is rebelling? Whose values is the narrator defending?

Discussion Guide Questions (12 and Under):

1. What/who determines what you wear every day?
2. In the video, how was the narrator's choice of clothing determined?
3. Why was it essential that she dress in the way she describes?
4. What is her attitude toward dressing in this fashion?
5. Do you think other young women in the narrator's community had other choices for what they could wear? Using evidence from the video, say why you think so or why not.
6. What does the woman's act of removing her head scarf at the end of the video mean?
7. Who does she blame? Who/what do you think she supports both in her country and outside it related to dress codes?
8. Have you ever had a dress code that you had to obey? How did it make you feel?

Discussion Guide Questions (13 and Up):

1. What dress code do you follow and why?
2. What are the main reasons the narrator must dress in a way that she describes? Why does she say "they feel the need to control my personal choices and express it in the ugliest and dirtiest way possible?" Is there evidence in the video for this statement? Be specific about what you mean.
3. Why does she become the villain instead of the victim? What does she mean when she says "they all turn decent and I become the obscene one?"

4. Have you ever dressed in a way that offended the standards of your social group or the norms of your parents, teachers or others? Why did you choose to dress like that?
 5. Should a person be able to choose their own “fashion” even if it offends others? Why?
 6. Is there a difference between fashion and the religious codes that the narrator describes? Can you differentiate between the two and their purposes in social life?
 7. Why do you think there is a statement at the end of this video that says emphatically “the freedom of Arab women’s wear doesn’t promote going against any religion but only personal freedom.” Do you agree?
 8. Why do you think she said that this freedom includes “the freedom of women to wear conservative dress in non-Arab countries?”
 9. Look at the title again, “As I Want.” Think about whether she wishes the dress code was looser or tighter? Or is that irrelevant? What is her major message?
-

Activity:

Whether you are male or female, go through your closet noting the items in your wardrobe that you wear the most or like a lot. Write down what the item is and explain why these items are your favourites and what they mean to you. What values do they represent? Are these values personal or significant for the larger culture in which you live? After you do this assessment, break down

into groups of three and share your insights. How do your feelings match the feelings of the young woman in the video?

United Nations and Related Resources:

UN Women, the United Nations Entity for Gender Equality and Empowerment of Women

<http://www.unwomen.org/en/about-us/about-un-women>

www.youtube.com/unwomen

Islamic Dress Code for Women

<http://en.wikipedia.org/wiki/Hijab>



IN/OPERABLE

3:01 minutes, by Carolina Val-do-Rio, Portugal

<http://youtu.be/tMT0ag4EkuU>

Synopsis:

The meaning of gender identity is explored through feelings, memories and expectations in order to come to a personal definition of self.

Glossary:

Convention—An agreement, compact, or contract which is agreed upon by general consent as accepted usage or procedure

Differential Evidence—Evidence tends to prove or disprove something as a ground for belief and is presented as proof of the facts at issue: Differential evidence look at the amount of difference between things that are meant to be comparable

“Willy”—Slang for “penis”

Transmute—To change from one nature, substance, form or condition to another; to transform

Inoperable—A medical term indicating not recommending a surgical operation because the pathological condition is not amenable to cure by surgery or because of undue risk.

Cultural References:

The World Health Organization (WHO) is a specialized agency of the United Nations that is responsible for developing and disseminating the International Classification of Diseases (ICD), the standard set of definitions of diseases and health conditions used throughout most of the world. The edition presently in use is ICD-101 which was completed in 1990. When a new edition is prepared, it must be ratified by representative of 194 WHO Member States before it may be implemented globally. An added level of complexity is that children presenting as transgender raise questions about what constitutes appropriate responses and treatment.

According to recent reports, most cases of childhood gender dysphoria do not persist into adulthood while a minority of individuals do go on to seek gender transition in adolescence and adulthood. The WHO reports go on to cite experts who consider “gender variance” to be rooted in a binary (either-or) and hierarchical understanding of gender. They state three elements of consideration: First there is no clear consensus among researchers and health care providers with regard to the need for or global applicability of such a diagnosis. Second, gender variance in childhood does not require any medical interventions such as hormone therapy or surgical procedures. Children need information and support in exploring their gender identity and expression and dealing with socio-cultural environments that are frequently hostile to

gender variance. Third, attaching a medical diagnosis to gender diversity in childhood contradicts the World Health Organization's commitment to respect for varied types of sexual expression..

(For much more detail about the WHO research, please see the reference section below.) The video does not concentrate on public responses to gender issues (very different from the public outcry of *As I Want*) but focuses on how an individual, whom we cannot totally identify or see, grapples with their internal sensibilities and decisions around these issues.

Media Literacy:

The video has a darkened color palette and may be read as a series of clues to the person speaking—a foot, some eyelashes close up, and a series of memories from childhood and early expectations. We see the main character perusing a folder of photographs from childhood and it is interesting to explore how childhood photographs might be reinterpreted as an adult. There are three key ideas that can be addressed—what it means to be seen as a biological entity, what it means to be a human being, and how living as a social being affects the prior two issues. There is also a subtle play of voices. Mostly the video is narrated by the “I,” the person who speaks of the gender complexities and a different voice at the end of the video for the last two lines. Whose voice might that be?

Discussion Guide Questions: (12 and Under)

1. How did you learn what is appropriate behaviour for a boy and for a girl?
2. Does the society you live in make very strong distinctions between male and female behaviour or is there an effort toward giving boys and girls personal choices?
3. The narrator says “ I don’t feel like a man or a woman, I feel I am a person.” What does that mean to you? How would your own behaviour change if you fully believed that?
4. If you would be able to change one aspect of the gender behaviours you have learned about being a boy or being a girl, what would that be? (For example, is there anything you would change about how boys are supposed to act or how girls are taught to act?)

Discussion Guide Questions (13 and Up)

1. Have you ever questioned the norms of behaviour for boys and girls as they are expected to act in your community? What would you change if you could?
2. How does the narrator feel in the video? How has the narrator come to terms with their identity as a female? As a male?
3. What does the narrator mean by saying “I’ve realized you can transmute the body but identity is inoperable.”
4. How do you think family expectations affect how children behave as boys or girls?
5. What would it mean to “live on my own terms” regarding gender behaviour?

6. Are you able to put yourself in the “shoes” of the narrator of the video and see from his/her point of view? What do you think it takes to be able to truly understand another’s experience?

Activity:

The narrator of the video says that “I live under the convention that physically males and females are supposed to follow certain patterns that go way beyond the differential evidence that tears us apart as we are born.” Another way of saying this is that there is really very little that divides boys and girls and that it is culturally and not biologically determined.

How will you be able to find out if gender is more about biological predisposition or about culture? Older students may read research studies about human development while younger students may observe and document what behaviours they see around them that may be described as “male” or “female.” Another way might be to look at a society different from your own that may have different ways of behaving or look at a historical period such as the rise of the feminist movement in America in the 1970’s to see how women and men looked to change behaviour.

After this period of observation and research, come together as a group to discuss your findings.

United Nations and Related Resources:

2011 Letter to the U.N. on “Gender Identity” Legislation

<http://sexnotgender.com/gender-identity-legislation-and-the-erosion-of-sex-based-legal-protection>

Studies and Reports on Transgender Children

<http://sexnotgender.com/studies-and-reports-transgender-children/>

Gender Identity Disorder in Children

http://en.wikipedia.org/wiki/Gender_identity_disorder_in_children

Gender Identity Disorder: A Misunderstood Diagnosis—Doctoral dissertation of Kristofer J. Cook (2004) Theses, Dissertations, Capstones, Paper 53

<http://mds.marshall.edu/etd/53>



RAW ELEMENTS-RESPECTFUL CONNECTIONS

3:34 minutes, by Edward Bracey, Australia

<http://youtu.be/UGk2MKmTAKQ>

Synopsis:

The video is entirely in song-- a music video urging men to recognize the importance of gender equality, avoid violence toward women and stop creating conditions where women live in fear. The video also urges women to break their silence and speak out against the hurt and abuse they often receive.

Glossary:

Levitate—To rise or float in the air

Condone—To give silent approval to an action or behaviour.

Cultural References:

Violence against women is often in the news. So are inequities in the workplace and discrimination against women in education. This music video takes the position that men need to champion the cause of elevating the status of women and protecting them from harm. The

active role of men is seen as a critical component in working together to bring women their full rights in society. The video also urges women not to be silent. Together, women and men can combat the injustices that are rampant.

In Australia, the source of the video, a recent study by the Workplace Gender Equality Agency, found that women made up just a quarter of those employed in key management positions in Australian companies. The Institute for Development Studies (IDS) in the UK, a research organization and think tank, finds that working with boys and men promote gender equity influences policies to support the empowerment of women and girls. This is especially true in addressing gender-based violence in countries all over the world. IDS, working with the United Nations Population Fund, mobilized men to challenge sexual and gender-based violence in institutional settings. IDS has found that evidence suggests that men who have completed secondary education and higher tend to hold more gender-equitable attitudes. The education sector can play a critical role in promoting girls' and boys' involvement in movements that provide psycho-social support for gender equality. UNICEF, the United Nations Children's Education Fund, has studied girls' education and its role in gender equality. UNICEF recognizes that girls' access to education alone cannot address the structural barriers which require transformative approaches and strategies that tackle power relations between men and women in schools and in the society at large. Looking to 2015 and beyond, UNICEF has created a holistic approach called Operational Guidance on Promoting Gender Equality Through UNICEF-Supported Basic Education. This is a comprehensive, holistic approach that stresses the interdependence of families, schools, communities and governments.

Media Literacy:

The video has a series of young men and women singing the lyrics which urge empowerment of women and men's participation in treating women with dignity and respect. By and large, the video shows a variety of faces representing many cultures. The key media literacy question is: why are all the voices, including those emanating from females, masculine? There seems to be a lot of lip synching going on from everyone to the dominant male voices. Does this change the message in any way? What would have happened if each spoke in his or her own voice?

Discussion Guides (12 and Under)

1. Do you think boys and girls have equal opportunities? If yes, give examples. If not, describe where there are not opportunities.
2. How can boys and girls work together to make sure they have equal opportunities?
3. What do you think would help girls speak out and "break the silence?"
4. Do you agree that "in this world sympathy is lacking?" Why or why not?
5. If you want to "respectfully connect," how would you begin?

Discussion Guides (13 and Up)

1. Do the lyrics of the song in the video reflect the relationships that you see around you? People who “treat you like dirt” or “people who treat you/others with respect?” Or both?
2. Have you ever used your voice to speak out against injustice or shown your “independent power?” How? Describe an incident that you feel comfortable sharing.
3. The authors of the song lyrics say: “Don’t shed a tear/Cause the change is coming.” What change do you think they are referring to? Do you agree with their statement?
4. What is the best way that you can imagine to begin to “respectfully connect?” Do you think this connection is possible or too idealistic? Why or why not?

Activity:

(a)The song gives statistics—a quarter of people see violence at home, a third of men think it’s OK to condone this violence, a third of women will become a victim. (These may be the statistics in Australia.) Break into teams of three and do some searching about the statistics in your country and/or your city or region of violence against women and girls. You may also find news articles that describe these situations in more detail. Can you find any statistics or information about how men and boys are working together to help and support girls and women? Report to the other teams.

- (b) Working with one other partner, become a songwriting team and write lyrics to a song about either a negative situation that girls face, a positive situation that benefits girls and women, or a way that boys and men are working to create new relationships. Some ideas may come out of your research in Exercise (a). If you play an instrument, accompany yourself and share with other teams. You can give out lyrics so everyone can learn each others' songs.
-

United Nations and Related Resources:

Men, Boys and Gender Equality

<http://menandboys.ids.ac.uk/men-boys-and-gender-equality/themes/education>

Influencing Policies to Support the Empowerment of Women and Girls

<https://www.ids.ac.uk/idsresearch/influencing-policies-to-support-the-empowerment-of-women-and-girls>

UNICEF-

Girls' Education and Gender Equality

http://www.unicef.org/education/bege_70640.html



DIVERSITY

2:37 minutes, by Sarah Al-Ansari, Kingdom of Bahrain

<http://youtu.be/bxBMqYmXW3M>

Synopsis:

Three young boys from different religious backgrounds come together to play. Although they pray and dress differently, they are able to enjoy each other and become friends.

Glossary:

This video has no words. The only sounds are background music of guitars and the sounds of calls to prayer of different faiths.

Cultural References:

The boys in the video are each dressed in culturally appropriate garments that reflect their faith traditions. There is one Muslim, one Christian and one Hindu. We also see their places of worship as we go inside with them when they each hear the call to prayer. We are not told what specific prayers are being said but do see their willing and reverent attitudes as they respond. There are no other adults around

that seem to be related to them but these are children accustomed to the practices of their faiths.

The video ends with a phrase: One Nation, One World. Because this video was made in Bahrain, it seemed appropriate to explore the nature of interfaith relationships in Bahrain. In 2012, the Bahrain Interfaith Center was created with the mission of cultivating harmony among religious groups and sects in Bahrain. Their vision is expressed on their website (see below for information). It says: “We believe that achieving internal and external peace is an agreed upon goal in the majority of all religions and faiths. Thus, it is the role of religious leaders to promote understanding among people of all faiths...” Though the video was not made under the auspices of the Bahrain Interfaith Center, its message is compatible with its values. On a global scale, the United Nations Office of the High Commissioner for Human Rights has a dedicated “Special Rapporteur on Freedom of Religion or Belief” whose mandate is “to identify existing and emerging obstacles to the enjoyment of the right to freedom of religion or belief and present recommendations on ways and means to overcome such obstacles.” (See below for a link to reports from this office.)

Media Literacy:

The beauty of this video is in its simplicity and parallel structure. Each child is called to prayer by a chant or sound that identifies the time as a sacred moment. Each child responds. Each child plays with a different object, appropriate for their ages (each is about the same age)—a ball, a truck, a scooter. The three children play together, despite their differences. At the end of the video, there is a text message on

screen—One Nation, One World. A media literacy question could be why there are no words and why, sometimes, words are absolutely not necessary. Comparison of the images representing the three boys can be an effective way to see their similarities and their differences.

Discussion Guide Questions: (12 and Under)

1. How old do you think the boys are?
2. Were the boys' toys reflective of toys that children of that age play with in your community? Are some toys enjoyed around the world, do you think? What makes them universal?
3. Why did each boy dress differently? How does clothing reflect individual faiths? Do you wear something that reflects your faith background? What is it?
4. In your community, what sounds are made to call people to prayer? Or is it each individual who chooses to go to their place of prayer without being "called?"
5. Have you ever had friends from many different faiths? Were you able to become and stay friends? If yes, why? If not, why not?

Discussion Guide Questions (13 and Up)

1. The boys in the video are young and very conscientious about their duties to their faith traditions and very innocent in their play. Do you think the qualities of friendship that they display could take place if they were older? Why or why not?
2. Are there opportunities in your community to meet people of other faiths? Where and how do people meet and how do they get along?

3. What are some of the ways to build connections to people whose beliefs are different and create the “one nation/one world” approach shown in this video?
4. Since this is a basically “word-less” video, what in the imagery or sound track captured your attention? What was it that drew you to that representation?
5. There are no girls in this video. If there were, do you think that impressions or ideas might be different? Are there gender differences that you can research about the roles of girls and women in diverse faiths? If you are interested, check with your discussion leader about the possibility of further study of this topic.

Activity:

In these Discussion Guides, there are two videos with the title “Diversity.” The video we have currently been discussing was made in Bahrain about faith and friendship. The other video called “Diversity” was made in Austria (<http://youtu.be/1CsjWY1QMj4>) and raises questions about why we do not respect diversity enough in our human relationships though we live with objects from around the world.

Compare and contrast the videos. If you were going to make an original video about diversity, what would you include and what would you exclude? Write down your idea for your video and share with others in your group.

United Nations and Related Resources:

Special Rapporteur on Freedom of Religion or Belief

<http://ohchr.org/EN/Issues/FreedomReligion/Pages/FreedomReligionIndex.aspx>

Bahrain Interfaith Center

<http://bahraininterfaith.org/wp/>

Understanding Other Religious Beliefs

<http://www.tolerance.org>

Role of Women in Religion

http://en.wikipedia.org/wiki/role_of_women_in_religion



ALL EQUAL by Marija Inesa Luneckaite

4:12 minutes, Lithuania

<http://youtu.be/Xb794ujf0bQ>

Synopsis:

A young migrant to Lithuania from South Africa expresses his loneliness and his feeling that people in his new country are “different” to a young woman he meets. She opens his eyes to the ways all people are alike and she and her friends welcome him to their community.

Glossary:

Same—Identical, unchanged in character or condition

Equal—Alike in quantity, degree, value or of the same rank, ability or merit.

Cultural References:

The young man in the film has moved from South Africa to Lithuania. Demographically, the countries are very different. South Africa

encompasses about 52 million people of diverse origins, cultures, languages and religions according to the United Nations Secretariat's *World Population Prospects*. According to the most recent census in 2011, 79% of South Africans are Black, 8.92% are Coloured, 8.86% are White, 2.49% are Indian or Asian. Thus, the number of whites in South Africa is over 4.5 million people. The boy in the video was certainly not a "freak" as he says he is called by others. Lithuania has the most homogenous population in the Baltic States according to the Department of Statistics of the Government of the Republic of Lithuania. 83.45% identified themselves as ethnic Lithuanians, the rest are Poles, Russians and Belarusians. Only 2.27% were members of other ethnic groups in the 2005 census. This homogeneity might have been one of the reasons for his feeling that Lithuania seemed "different."

The reaching out to another who comes from elsewhere in a society so homogeneous is an important gesture. There are many studies of the impact of friendship on newly immigrant children and adolescents' emotional and behavioural adjustment that show that offers of friendship relieve many of the stressors that affect immigrants coping with dislocation and difficult, often traumatic, reasons for moving from one place to another.

Media Literacy:

The bright and sunny seascape with which the video opens is a physically beautiful setting and the first words in the video are "It's beautiful." At first, a young man is alone and a young woman comes to sit beside him to admire the view. We see them from the front as they gaze out at the sea and talk but also from the back as the camera

captures the glinting sun on the water. There is no change in the physical setting but there is a change in attitude as Sandra begins a conversation to show Sebastian how, no matter where you are in the world, the earth, sun, and sky are “pretty much the same” and so are “people who talk, communication and understand each other.” She also makes the spontaneous decision to bring him to meet her friends without telling him where he is going. This is the only change of scene at the end of the video in the café where they all meet. The final visual in the video is of many hands shaking his in an offer of welcome. His bright smile inside the café is parallel to the brightness of the sun outside.

There is also text on screen after the final scene: We need the SAME. All different, ALL EQUAL. This extra emphasis of the message in print is another media element that can be discussed.

Discussion Guide Questions (Under 12):

1. The video shows someone who is new to a community and lonely. Have you ever felt lonely in a new place? How did you find a way to meet new people and feel welcome?
2. What are the ways Sandra convinces Sebastian that people can find ways to understand each other?
3. Do you believe that we all need the same things everywhere in the world? Explain what you think that means.

Discussion Guide Questions (13 and Up):

1. In the video the young woman, Sandra, asks Sebastian if it was “worth leaving.” What would make it worth leaving one country for another?

2. Why did the young people think that all Africans must be Black? How could they have been more understanding and less prejudiced?
 3. Sandra tries to show Sebastian that people are the same all over the world. Do you believe this? Why or why not?
 4. She says “You understand me/We talk, communicate and understand each other. Some people might not understand you but they simply don’t know the world. They don’t understand that we are all living in the same world.” What do you think it means to “know the world?”
-

Activity:

Form a group of five participants. To find out what you have in common, you can create a series of questions. People in your group can stand up if they fit into a category. For example, how many have a sister, a brother, how many have brown hair, blue eyes, how many like cereal for breakfast, how many listen to classical music once a day, how many are studying calculus, etc. The discussion leader can help make up the questions with the group.

Then, with the same group, find out what is different about you. How many are basketball players, how many are violinists, how many have an after-school job, how many come from another country, etc. The goal of the activity is to recognize the message from the video: people are all the same in many ways and also have differences which create individuality. Nevertheless, we are all equal as human beings trying to live and learn about others in our world.

United Nations and Related Resources:

Demographics of South Africa

http://en.wikipedia.org/wiki/Demographics_of_South_Africa

Culture of Lithuania

http://en.wikipedia.org/wiki/Culture_of_Lithuania

Migration, Distress and Cultural Identity by Dinesh Bhugra

<http://bmb.oxfordjournals.org/content/69/1/129.full>

Mental Health of Immigrants and Refugees by Andres J. Pumariega, MD

<http://dartcenter.org/content/keynote-immigrants-refugees-and-mental-health#,VNgE>

.



JOINING TOGETHER TO COLLABORATE

4:24 minutes, by Proyecto Pachamama, Spain

<http://vimeo.com/93296887>

Synopsis:

Children from Argentina, Bolivia, Colombia, Germany, Guatemala, Mexico, Morocco, and Spain explore how the United Nations Millennium Development Goals can be implemented if countries work together and how children can make a difference.

Glossary:

The Millennium Development Goals—There are eight international development goals that were established following the Millennium Summit of the United Nations in 2000. These goals are meant to be achieved by the year 2015. They are: (1) To eradicate extreme poverty and hunger (2) To achieve universal primary education (3) To promote gender equality and empower women (4) To reduce child mortality (5) To improve maternal health (6) To combat HIV/AIDS, malaria and other diseases (7) To ensure environmental sustainability (6) To develop a global partnership for development.

Feasible—Capable of being done, effected or accomplished; probable, likely.

Cultural References:

This video is explicitly geared to the Eighth Millennium Development Goal: developing a global partnership or, as the video maker, describes it, “Joining Together to Collaborate.” The primary message from young people in a range of countries –European, Latin American and even North African—is that “All of us live on the same planet/And whatever happens to one will happen to all of us.” Though the Eighth goal is emphasized, the video goes quickly through all the Millennium Goals saying that no matter where we live, we are all “brothers” and must achieve health, education, environmental cleansing, fair trade and justice. We also need internet access since communication is essential for groups to communicate and collaborate.

Since the Development Goals were first proposed 15 years ago, there is now a new look at what has been achieved up to 2015 and what will happen in the Post 2015 follow-up. The phrase that is used by the United Nations for 1015 is “Time for Global Action For People and Planet.” The Secretary General’s Synthesis Report, which presents the vision for the post-2015 sustainable development agenda, is now available in all six U.N. languages. The Report, The Road to Dignity by 2030 charts a road map to end poverty and transform lives while protecting the planet. (The reference to the Report is below.)

Media Literacy:

Children’s voices and drawings are the main emphasis of the video. Visual elements are those that are reflective of children’s drawings such as the use of the rainbow, the sun with a happy or sad face and hearts for love and goodness. These are universal symbols that children recognize and that are the same throughout the world since the video created a reflection on all of the Millennium goals through the eyes of children from many different countries. The second constant element throughout are photographs of the children from the various geographic places and their voices. If we look carefully, we can see the different languages (such as the word “schule” for “school” in German) though the actual language of the video narration is in Spanish. The music in the video in the opening and closing credits has a very joyful and loving quality to it with the use of what sounds like a “celeste,” a keyboard instrument that creates a light, engaging bell-like sound. Finally, there is the touching, human quality of the children’s voices asking for a world that manifests all of the Millennium goals. And in the final shots of the video we see and hear ALL of the children from around the world saying “Join us!” which is the aim of the Eighth Millennium goal—creating partnerships. All of these elements can be looked at closely and discussed frame by frame. There is a lot to see and interpret in each drawing.

Discussion Guide Questions (12 and Under):

1. The children in the video say that life conditions are very different for people around the planet. Many are poor and

- struggling. How do they suggest people can be helped? Name as many ways as you can from the video.
2. What do you think it means to say “all of us live on the same planet and whatever happens to one will happen to all of us?: Do you believe we are all connected? Why or why not?
 3. Have you or your community helped to take care of the environment where you live? What have you done and/or what do you think still needs to be done?
 4. Why is Internet access important? Do you have Internet access? How could you use this to help the world as they suggest in the video?

Discussion Guide Questions (13 and Up):

1. The children raise the issue of the differences between rich and poor countries. What are some of the key issues that need to be addressed between the rich and poor nations that are mentioned in the video? Do you agree with their perspective on greed and its role in the world?
2. Why do they say that it takes generosity to make the Millennium Goals achievable? Who has to be generous and why?
3. What are the ways that Internet connections can help achieve the Goals?
4. Do you agree that since “we all live on the same planet, whatever happens to one will happen to all of us?” Give some examples of how this is true. Can you think of times when this statement might not be true? Explain.
5. How would you begin to collaborate with the children who made the video or with people closer to your home area? Which groups

might you create partnerships with and what would you and your group have to commit to in order to make the Goals a reality?

Activity:

Divide the discussion group into eight smaller groups. Assign each small group a Millennium Goal and give that group a description of the Goal and some of the ways that the United Nations has suggested approaching the achievement of the Goals. Let each small group read the Fact Sheet information (see the reference sources below—each Fact Sheet can be printed out). Then have each small group discuss the ideas and their reactions to them. After these groups have time to discuss adequately, bring the whole group together and have each individual Goal Group discuss what they learned with the larger group. This may take more than one session if gone into in depth. The amount of time is left to the discretion of the discussion leader.

United Nations and Related Resources:

United Nations Millennium Development Goals

<http://www.un.org/millenniumgoals/>

Millennium Development Goals

http://en.wikipedia.org/wiki/Millennium_Development_Goals

United Nations World Youth Report

<http://unworldyouthreport.org>



HARVESTING A CHANGE

4:59 minutes, by J. Sebastian Cano, Jorge E. Lopez, FA. Felipe Valencia and Pablo Vidales, Colombia

<http://youtu.be/wtUIqmh9NMI>

Synopsis:

The young people of Trujillo, Colombia, a beautiful place ravaged for years by corruption, crime and drugs, work with dedication to reconstruct the social fabric of their community.

Glossary:

Hospitality—Friendly reception and generous treatment of guests and strangers

Tranquillity—Calmness, serenity, peacefulness

Crimes Against Humanity—As defined by the Rome Statute of the International Criminal Court, crimes against humanity are “... offenses that constitute a serious attack on human dignity or grave humiliation or degradation of human beings.” These can also include the practice of atrocities tolerated or condoned by a government or de facto authority.

Witch Hunt—An intensive effort to discover and expose disloyalty, subversion or other presumed “crimes” usually based on slight, doubtful or irrelevant evidence

Recruitment—Enlistment or draft into armed forces, process of supplying the army with new members.

Micro-Trafficking—To deal in a specific commodity or service often of an illegal nature or to trade in human beings for the purpose of exploitation.

Apathy—Lack of interest; absence or suppression of emotion

Stigma—A mark of disgrace, a stain or reproach on one’s reputation

Strategies—Plans or methods or series of manoeuvres to obtain a specific goal or result.

Cultural References:

Colombia is a country situated in the northwest of South America. It is a constitutional republic. Colombia is ethnically diverse. The populace are descendants of the original native inhabitants, Spanish colonists, Africans originally brought to the country as slaves and 20th century immigrants from Europe and the Middle East. The imposing landscape of the country has resulted in the development of strong regional identities. Colombia is considered one of the most bio-diverse countries in the world.

Since the 1960’s, the country has suffered from low-intensity armed conflict. The conflict escalated in the 1990s and some of the worst

conflict occurs in remote rural areas or marginalized sectors of very difficult access as in the town of Trujillo in the video. Since 2002, the violence decreased significantly. The guerrillas (rebel soldiers) lost control of the territory they once dominated. Colombia also achieved a great decrease in cocaine production. The country is the third largest oil producer in South America though the recent economic downturn of oil prices has affected the economy.

Young Colombians, as seen in the video, have become a driving force of change in Colombia. Many take part in community work that promotes education and human rights for peace and development in their country. Colombia presently is seen by international groups to have made progress in human rights. The United Nations Volunteer program in Columbia is one of the groups encouraging, recognizing and supporting volunteer initiatives. Many youth, as the Manguala group mentioned in the video, are contributing selflessly to build their country.

Media Literacy:

The video opens with a darkly lit set of drawings shown in a circular movement seemingly drawn by young people because of the nature of what they show. The drawings form a narrative of what happened to Trujillo. There are six categories of illustrative material:(1) drawings of the town of Trujillo, (2) drawings of guns, crimes, fires illustrating that there was nothing people could do. (3) Then there is sad violin music behind drawings of the town losing its sense of belonging. Following this, (4) there is the introduction of young people's voices that start to explain the initiatives and processes they have instituted to benefit the community. Suddenly the entire ambiance of the video changes. (5)

There are color photos of all of these initiatives—summer camps, art workshops, theatre programs, playgrounds. These are still photos. (6) Finally, there are interviews with some of the youth (all young men) where they are active and expressive who say that there is a great cultural awakening of the youth and they are proud to be part of the revitalized town.

Discussion Guide Questions (12 and Under):

1. If you lived in a country where there was “nothing people could say or do” to make a bad situation better, what do you think would be your way of handling the situation?
2. What are some of the ways the young people have begun to rebuild their town? Name as many as you can and explain why you think these kinds of activities have helped Trujillo.
3. They say that “consciousness has awakened in the young people and they are fighting against everything that had been wrong.” What would awaken your consciousness and your willingness to work for change in your society?
4. Do you think young people could do it alone or would they need some help? From whom?

Discussion Guide Questions (13 and Up)

1. Why do you think there was a “witch hunt” in Colombia? What might the rebels have wanted?
2. Have you ever had a situation where you were afraid to confront the government or authorities when you saw injustice? What did you do?

3. Do you think that neglect and apathy are natural outgrowths of feeling powerless? Explain how you see these emotions.
 4. What do you think awakened the consciousness of the youth of Trujillo?
 5. What are some of the ways that they are beginning to fight back? Be specific about the changes they have made.
 6. Why do you think the use of film (perhaps also including this video) has had an impact? Do you respond to information in a film or video format? Why?
-

Activity:

The narrator of the video says that the young people of Trujillo are creating strategies to foster environments where the “cultural strengthening” of youth reigns. The youth seem very optimistic. Can you think of some way that the youth of your community can be mobilized to improve the situation where you live? What would you have to do to get this organization accomplished? Break into groups with different interests: education, sports, arts, environment, government (and any other that your group decides). What strategies would you design to “fix” and rebuild that sector of your society? Then come back and share with others in the larger group.

United Nations and Related Resources:

United Nations, Youth Volunteerism and Economic and Social Development

<http://undesadspd.org/youth.aspx>

United Nations Volunteers: Recognizing youth volunteerism

<http://www/im/prg/em/globalissues/volunteerism>

Colombia

<http://en.wikipedia.org/wiki/Colombia>



WE ARE IMPORTANT IN THE WORLD

5:00 minutes, by Lotin Peterson, Haiti

<https://www.youtube.com/watch?v=PKhfsMzi2I4>

Synopsis:

The earth is made up of 7 continents, 196 countries, and over 7 billion people. The video asks and answers the question: Are unique individuals important in the world?

Glossary:

Mission—An important task that is assigned or self-imposed for some purpose

Duty—Something that one is expected or required to do by moral or legal obligation

Misery—Great mental and emotional distress or suffering caused by poverty, unmet needs or wretched conditions or circumstances

Bill Gates—Born October 28, 1955, William Henry Gates III, known as Bill Gates, founded Microsoft, the world’s largest software company and has become one of the richest men in the world. He also established a foundation that funds initiatives in health, education and other charitable endeavours around the world.

Benjamin Franklin—An American statesman, diplomat, author, scientist and inventor who lived from 1706-1790. Franklin’s practical wisdom and political skill enabled him to be known as one of the “fathers” of America. He is pictured on the American \$20 bill.

Battalion—A body of army troops prepared for battle in military order and attire.

Cultural References:

On January 12th in 2010, a devastating earthquake hit Haiti. More than 200,000 people were killed, 1.5 million were displaced and over 300,000 buildings were destroyed. According to the United Nations Development Program (UNDP), Haiti has seen socio-economic gains, boosted the enrolment rate in primary education and achieved equal participation of boys and girls. The number of underweight children under five years old has been halved, the prevalence of HIV/AIDS has stabilized and nearly 70 percent of households now have access to improved sources of water. Yet Haiti faces significant challenges. Sixty percent of Haitians live on less than \$2.50 a day, the political system remains fragile and the environment is still very vulnerable.

According to an educational consulting group that has studied Haitian youth, of the 1.6 million Haitian youth ages 15-24, only 13% are content with their lives. More than half of the 20 year olds have not completed

secondary education and nearly half of the youth who could be in the labor market are unemployed. Yet, many groups are working to bring hope and constructive opportunities to the youth of Haiti. Both the Interagency Network for Education in Emergencies that engages youth-led and youth-serving organizations in disaster relief efforts and the UN Economic and Social Council on Haiti (see below for information) has published reports on youth voluntarism such as the Global Initiative for the Youth of Haiti and humanitarian and sustainability efforts spearheaded by and for youth.

Still, the video poses a critical question: what makes people who have suffered so much still see themselves as important in the world and not defeated or distraught. Psychologists study the nature of resilience and how people can overcome succumbing to disaster. One such study (also listed below) says that human beings can be proactive and engaged or, alternatively, passive and alienated, largely as a function of the social conditions in which they develop and function. They postulate three innate psychological needs—competence, autonomy, and relatedness that will enhance self-motivation and well-being. These, among other traits, help to answer the video's question of feeling important, useful and valuable in the world.

Media Literacy:

The opening of the video goes from a view of the earth from space and then hones in on a particular place, Haiti. The video also starts out with a song and is punctuated by song throughout. If the discussion group listens carefully the lyrics which are played in the background of the video, the three songs have a common theme of people helping each

other and standing by each other in difficult times. There are also many different visuals—people busy in the world, then individuals who are asked if they think they are important and why, and a philosophical emphasis where the picture of Benjamin Franklin is shown as are film clips of an army preparing for war. There is also print on screen to emphasize the words of the Benjamin Franklin quote that loss of the nail of a horseshoe can lead to the loss of a war. The video ends with a series of shots of people who create havoc in the world—beating and attacking others. The message that you are very important, no matter who you are, in the “big machine” that is the earth can be discussed as well since the video ends as it began with a view from Haiti back to seeing the whole earth from space. This choice of images reinforces the message that every single person on earth is important and has a purpose to fulfil.

Discussion Guide Questions (12 and Under)

1. What does being important in the world mean to you personally?
2. How do you judge who is important in your school, your community, even in your family? Explain why you make those judgments.
3. What does the story of the horseshoe and the nail mean to you? Do you believe that even the smallest and seemingly least important among us can make a difference?
4. If you were sad and felt unimportant like one of the men who spoke in the video, what would you do?

Discussion Guide Questions (13 and Up)

1. The video starts out with statistics about the number of continents and countries and the world's population in the billions. Given the vastness of these numbers, what do you think makes each person unique?
2. People in the video were divided about whether they were important or not. In your view, are you important? Why or why not?
3. A young woman says that she has "never found someone who made her feel important." Who makes you feel important? Who do you make feel important? That is, is there a way that importance is based on give-and-take in your view? Explain.
4. The video says that people should ask not only "What can the world do for me?" but "What can I contribute to the world?" What would you like to contribute to the world? To achieve this goal, what would you have to do?
5. Why do you think the narrator calls the world "a big machine?"
6. There are some final scenes in the video where we see the world "not working properly." We see violence, cruelty, and unfair treatment of others. Why do you think the narrator showed these scenes?
7. What do you think it would mean to "fulfil your role?" Do you believe that we all have a purpose in the world? Explain why you believe this or why not.
8. How can what is in your heart compare with having wealth? Why does the author of the video opt for heart?

Activity:

- (a) Research the lives of Bill Gates, a person living in our time, and Benjamin Franklin who lived over 200 years ago. What characteristics do they have in common that make them examples of being important in the world?
- (b) Create a blog about people in your community that are “ordinary,” not famous, but who add something important to the world. Each person in the group can interview a community member about what they do and how their efforts make the community a better place. These interviews can be shared verbally with members of the discussion group and posted for a larger audience.

United Nations and Related Resources:

Demographics of Haiti

http://en.wikipedia.org/wiki/Demographics_of_Haiti

The Situation of the Youth in Haiti

www.bweduconsult.org/haiti

Youth Haiti Center for Sustainable Development

<http://youthaiti.org>

The UN in Haiti: By the Numbers

www.unfoundation.org

Cultural Influences in Young People's Self Esteem:
Fulfillment of Values and Priorities.

www.sciencedaily.com/releases/2014/02/140224081027.htm