

SOUNDTRACK FOR A REVOLUTION



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SOUNDTRACK FOR A REVOLUTION

Directed by Bill Guttentag & Dan Sturman

2009 | USA | 82 min

TEACHER'S GUIDE

This guide has been designed to help teachers and students enrich their experience of *Soundtrack for a Revolution* by providing support in the form of questions and activities.

There are a range of questions that will help teachers frame discussions with their class, activities for before, during and after viewing the film, and some weblinks that provide starting points for further research or discussion.

The Film

Soundtrack for a Revolution tells the story of the American Civil Rights Movement through the powerful music of the freedom songs protesters sang on picket lines, in mass meetings, in paddy wagons and in jail cells as they fought for justice and equality. The film features new performances of the freedom songs by top artists, including John Legend, Joss Stone, Wyclef Jean and The Roots; riveting archival footage; and interviews with civil rights foot soldiers and leaders, including Congressman John Lewis, Harry Belafonte, Julian Bond and Ambassador Andrew Young. The freedom songs evolved from slave chants, from the labour movement, and especially from the Black church. The music enabled Blacks to sing words they could not say, and it was crucial in helping the protesters as they faced down brutal aggression with dignity and non-violence. The infectious energy of the songs swept people up and empowered them to fight for their rights.

Source: <http://www.filmswelike.com/films/soundtrack-for-a-revolution>

The Filmmakers

Bill Guttentag is a double Oscar-winning dramatic and documentary film writer-producer-director. His films have premiered at the Sundance, Cannes, Telluride and Tribeca film festivals. He directed *Nanking* (THINKFilm/Fortissimo), a theatrical documentary which premiered at the 2007 Sundance Film Festival and featured Woody Harrelson and Mariel Hemingway, and was shortlisted for an Oscar. He also directed *Soundtrack for a Revolution* (Wild Bunch) which had its international premiere at the 2009 Cannes Film Festival and was also shortlisted for an Oscar.

Source: <http://billguttentag.com/bio.html>

Dan Sturman began his career working under legendary filmmaker Charles Guggenheim, and since then he has gone on to film rock stars, war criminals, Nobel Prize winners, Olympic gold medalists, presidents and many thousands of ordinary people with interesting stories to tell. Dan's films include *Soundtrack for a Revolution* and *Nanking*, both of which were shortlisted for the Academy Award, and the 9/11 documentary *Twin Towers*, which won an Oscar in 2003. His films have screened at festivals around the world, including Cannes, Sundance, Hong Kong and Tribeca, and received numerous special screenings, including at the White House and the Museum of Modern Art.

Source: <http://dansturman.com/about.html>

Educational package written and compiled by Raneem Azzam
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VIEWING THE FILM WITH STUDENTS

The following three subsections are intended to provide you with a range of Pre-Viewing, Viewing and Post-Viewing activities. They are followed by a set of questions based upon the film's larger thematic domains, some follow-up questions and quotations, sample curricular outcomes and a page of weblinks for further investigation.

Pre-Viewing Activities

As a class, ask students to brainstorm what they know about segregation laws and the Civil Rights Movement in the United States. Ask them to then privately list events, people, terms and ideas with which they are familiar.

As a class, brainstorm with students a timeline of the Civil Rights Movement.

Explain the meanings of any terms, organizations and cases related to the Civil Rights Movement that may be unfamiliar to students, such as: segregation, racial inequity, systemic injustice, civil rights, nonviolence, sit-in, citizens' councils, Spirituals, lunch counters, NAACP, SNCC, Montgomery Bus Boycott, Freedom Summer, Freedom Rides, Brown vs. Board of Education, Voting Rights Act.

Introduce and explain the individuals with whom students should be familiar in order to fully appreciate the film, such as: Martin Luther King Jr., Coretta Scott King, Rosa Parks, Medgar Evers, John Lewis, Harry Belafonte, Thurgood Marshall, John F. Kennedy, Robert Kennedy, Lyndon B. Johnson and George Wallace.

Ask students to think about the times they have listened to music or have sung to find the motivation to push through difficulties.

As a class, brainstorm with students any music they know of that has influenced social change.

Have students share songs they find inspiring. Ask them to discuss in small groups what these songs mean to them.

Show students the trailer of the film (<http://www.filmswelike.com/films/soundtrack-for-a-revolution>). Ask them to write down a list of the themes or main ideas of the film that stand out to them. Ask them to keep these themes in mind as they watch the film.

Viewing Activities

Have students take notes about any questions they have relating to the political context of the film or questions about the social context of the Civil Rights Movement.

Have students take notes about their emotional responses to the film. Which scenes or moments evoked strong emotional responses and why?

Have students write down quotes that show something about the racism and systemic injustice of the time. To what extent do they believe these issues exist today?

As they watch the film, have students jot down three to five ideas for discussion about the film's themes. As an Extension and/or Post-Viewing Activity, students can enter their questions into an online response or polling system and can vote on the questions or issues they would like to explore in further detail. Encourage students to use multiple levels of Bloom's Taxonomy.

Have students take notes about the types of documentary film techniques used throughout the film (e.g., interviews, archival footage, actuality footage, still photography, music, etc.).

Have students complete an exit note. The exit note should contain one idea that demonstrates what they learned from the film, as well as one question that they still have about the topic.

Post-Viewing Activities

Have students look at their notes from the Pre-Viewing Activity and consider the ways their knowledge and ideas were changed or enhanced by the film.

Have students write a reflection about the relevance of the events portrayed in the film to issues of systemic injustice facing Black Canadians and Americans today.

Discuss with students their initial reactions to the film, the featured individuals and the themes. How did the film contribute to their ideas about the role of music in social movements?

Have students write a reflection about the song featured in the film which they found most inspiring.

Have students research and present about one of the events/campaigns featured in the film. For example: The Montgomery Bus Boycott, Greensboro Sit-Ins, Freedom Rides, The Selma Church Bombing, The Freedom Summer Murders, The March on Washington, The Selma to Montgomery Marches. What happened in these events? Who was involved? What were their outcomes?

Have students put the events that they researched in the activity above onto a timeline.

Have students make a Civil Rights Movement map, plotting the main cities and locations of protests and events named in the film.

Have students research the history of racial segregation in Canada. Have them make connections between what happened in Canada and what happened in the United States.

Have students research and present about one of the songs featured in the film. Who originally composed and sang it? How was it influential in the movement? How does it connect to the events of the Civil Rights Movement?

Have students research and write a newspaper article about a significant musical event of the Civil Rights Movement.

Have students read and analyze song lyrics or a poem that is connected to a social movement. Have them write their own lyrics or poem about a social issue that is important to them.

Have students create a civil rights-themed album cover for one of the artists/groups featured in the film.

Have students create a piece of visual artwork to accompany a song of the Civil Rights Movement.

Have students use the Internet to research a recent social movement in North America or around the world. How are the strategies and tactics similar and different from those of the Civil Rights Movement?

Using a different social movement, have students research and discuss the role of art and music in shaping social change.

Have students choose a famous photograph from the Civil Rights Movement. Have them imagine they were a person who witnessed the moment firsthand and write a story from the perspective of that person/character.

Have students participate in a Socratic discussion on the film. Guidelines for Socratic discussions can be found here: <http://www.authenticeducation.org/documents/WhatSeminar04.pdf>

WEBSITES AND ONLINE RESOURCES

About the Film

<http://www.soundtrackforarevolutionfilm.com>

Facebook: <https://www.facebook.com/SOUNDTRACK-FOR-A-REVOLUTION-207214961263/>

Additional Resources

The Globe and Mail: In the February 18, 2010, article "Vaughan Interview With Director Bill Guttentag of Soundtrack for a Revolution," writer R.M. Vaughan interviews Bill Guttentag.

<https://theglobeandmail.com/> Type the title of the article into the search function of the website.

Complex.com: In the February 7, 2013, feature, "The 25 Most Important Civil Rights Moments in Music History," Matthew Trammel, David Drake, Ernest Baker, Insanul Ahmed and Rob Kenner list, describe and post images of key musical events from the Civil Rights Movement.

<http://www.complex.com/> Type the title of the article into the search function of the website.

History.com: "Civil Rights Movement" is an extensive database of information about key events and people of the Civil Rights Movement, which includes photographs, videos and audio clips.

<https://www.history.com/> Type the title of the article into the search function of the website.

Stuff You Missed in History Class: "Civil Rights Movement" is a series of articles from the last 10 years about major events of the Civil Rights Movement.

<http://missedinhistory.com/> Type the title of the article into the search function of the website.

NPR: In the July 9, 2013, feature, "The Mix: Songs Inspired by the Civil Rights Movement," Michelle Norris curates a list of more than 150 songs that were inspired by the events of the Civil Rights Movement.

<https://www.npr.org/> Type the title of the article into the search function of the website.

NPR: In the August 25, 2013, feature, "The Books That Bring the Civil Rights Movement to Life," Karen Grigsby Bates suggests a reading list celebrating the 50th anniversary of the March on Washington.

<https://www.npr.org/> Type the title of the article into the search function of the website.

Politico Magazine: In the December 31, 2014, article, "The Birth of a New Civil Rights Movement," Gene Demby makes the argument that the uprisings against police violence in 2014 were the sparks of a new civil rights movement.

<https://www.politico.com/> Type the title of the article into the search function of the website.

Player.fm: "Of Thee We Sing: Music and the Civil Rights Movement" is a 2015 podcast series telling three stories about the role of music in the Civil Rights Movement.

<http://player.fm/> Type the title of the podcast into the search function of the website.

CBC: "Hugh Burnett: Shaping Civil Rights in Canada" is a podcast from the October 12, 2017, edition of the radio show The Current. Mike Finnerty explores the story of Hugh Burnett, who fought against racial segregation in Canada in the 1950s.

<http://www.cbc.ca/radio/thecurrent/> Type the title of the interview into the search function of the website.

CBC: "Mavis Staples on Crafting a Soundtrack for the Civil Rights Era" is a podcast from the March 9, 2016, edition of the radio show. In the two-part interview, Shad interviews Mavis Staples about her career and the lessons of the Civil Rights Movement for contemporary social movements.

www.cbc.ca/radio/q/ Type the title of the interview into the search function of the website.

PBS: "Ten 'Must Watch' Black History Documentaries" is a list, with overviews and trailers, of important documentaries about Black history.

www.pbs.org/ Type the title of the article into the search function of the website.

National Film Board of Canada: Journey to Justice is Roger McTair's 2000 film about Black Civil Rights in Canada and court cases challenging racism from the 1930s to the 1950s.

www.nfb.ca/ Type the title of the article into the search function of the website.

EXTENSION ACTIVITIES

Questions for Pre-Viewing or Post-Viewing Activities

What are the themes and issues explored in this film?

Which of the themes stands out to you? What did this film make you think/realize about that issue?

What is civil disobedience? How does the film show the importance and risks of this form of political resistance?

What did you learn from this film about nonviolent protest and resistance?

Why do you think the filmmakers featured contemporary artists performing songs of the Civil Rights Movement? What was the effect of this artistic choice?

Discuss the use of archival footage and photography in the film. What did it add to your understanding of the Civil Rights Movement?

Discuss the use of interviews in this film. Which interviews were most interesting or powerful to you?

In the film, Julian Bond explains why Martin Luther King Jr. was chosen to head the Montgomery Bus Boycott. What was the reason he gave? What can we learn about leadership and change from this example?

What does the Civil Rights Movement, as portrayed in this film, show you about the role of interracial coalitions, solidarity and allyship in bringing about social change?

What are some of the ways that music has played a role in African-American political expression throughout American history?

What are some of the advantages and disadvantages of non-violent resistance?

What does the film teach us about white supremacy and systemic injustice? Which moments stood out to you?

How does the film show the role of police and government officials in upholding white supremacy throughout the civil rights era?

How have the victories of the Civil Rights Movement built on one another?

How does the film show various kinds of violence endured by the civil rights activists? List as many as you can.

What is your reaction to the scene in which activists were photographed holding their mug shots when they were younger? Why is it powerful?

Martin Luther King Jr. famously said: "The arc of the moral universe is long but it bends towards justice." To what extent do you agree, based on your understanding of social change today?

What was your reaction to the scene in which President Lyndon B. Johnson is shown saying, "We shall overcome" as he passed the Voting Rights Act?

Discuss the filmmakers' choice to end on the image of the inauguration of President Obama. To what extent do you think this is an effective way to end the movie?

QUOTATIONS FROM THE FILM TO EXPLORE

1. *"For us it was a political miracle, it was something we could not have anticipated, but it gave us the faith and the courage to work with him to continue this nonviolent process of social change."*
Ambassador Andrew Young
2. *"I was asked to role play a white policeman ordering some Black people to leave a counter and I said, 'Okay,' and I went to the counter and I said, 'Please sir, it's illegal for you to be here, won't you move?' And everybody in Lawson's workshop collapsed in laughter and said that the southern white police are not going to say 'please' and they're not going to say 'sir and ma'am.'" Rev. Ed King*
3. *"The movement coming out of the Civil Rights Movement was not created by us, it was throughout our entire stream of history. Oral tradition has been the only tradition that has been able to sustain Black life in America, the only tradition through which we have been able to know who we are."*
Harry Belafonte
4. *"I remember all the times when we would be out there in the streets and folks would be trying to tell us 'Those children need to go home, they don't need to be out there marching.' And we would look at them sing, 'This little light of mine, I'm gonna let it shine.' And then we would go on because we weren't afraid of anybody and we were gonna make sure they knew we weren't afraid. And the more they would tell us that we need to be at home, the louder we would get." Lula Joe Williams*
5. *"I hear my friends saying that the movement songs came out of the labour struggle, but 'We Shall Overcome' came out of the Old Black Church when we used to sing 'I'll overcome, I'll overcome.'" Rev. Harold Middlebrook*
6. *"The first time I heard 'We Shall Overcome' was at the organizing meeting of the Student Non-Violent Coordinating Committee in Raleigh North Carolina on Easter weekend 1960... And within weeks, it became the theme song of the Civil Rights Movement." Julian Bond*
7. *"Those songs helped to reinforce that we are gonna win, not in some arrogant way, but we know we're gonna win because we are right and if there is a God somewhere and his words are true then we're gonna win." Rev. Billy Kyles*
8. *"He made no bones about the fact that he would break bones. When you have someone in a leadership position like that, it's contagious. It's like a virus that gets into the bloodstream of the society or the community and it spreads." John Seigenthaler about Eugene Bull Connor, Mayor of Birmingham*
9. *"Let freedom ring from every hill and molehill in Mississippi. From every mountainside, let freedom ring. And when this happens, when we allow freedom to ring, when we let it ring from every village and hamlet, from every state and every city, we will be able to speed up that day when all of God's children, Black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, 'Free at last! Free at last! Thank God almighty, we're free at last!'" Martin Luther King Jr.*
10. *"I was staying with a couple of fellows that I had met who had come up to Birmingham while we were marching there. Jim Clark broke into the house that night with his deputies and they were beating these two young men with tire irons and they raised their hand to hit me with the tire iron and Jim Clark said, 'Don't hit that n***** with the tire iron, that's Martin Luther Coon's n*****.' And they went out and got a rubber hose and started beating me around the stomach and the chest. And when you said to media and anybody else, 'They beat me,' there are no bruises and no scars because the rubber hose left you sore on the inside but it didn't break the skin anywhere." Rev. Harold Middlebrook*
11. *"George Wallace said he had enough jails in Alabama to put everybody in jail. And you got on that bridge and you looked back and just people, people, people. And he couldn't put all those people in jail." Chuck Neblett*

12. *"Oh, I remember Martin Luther King saying, the last time he was at Vanderbilt University, for those of you who are white and because of family considerations or business considerations or political considerations would like to help us but can't, let me tell you, we will liberate you. And he gave his life, not just to get equity for Black people, but to free the minds of white people who were punishing him."*
John Seigenthaler
13. *"Here were ordinary people doing extraordinary things. They took a system of segregation that had been hundreds of years in place and wiped it out. Wiped it out by using peaceful, non-violent means. They changed the character of the United States. We are not perfect, but we are a very different place now than we were before this movement came along."* Julian Bond
14. *"We need to keep fighting and we need to keep singing and putting in our spirit we shall overcome."*
Linda Lowery
15. *"You can kill the dreamer, but you absolutely cannot kill the dream."* Rev. Samuel Billy Kyles

CULMINATING ACTIVITY: CIVIL RIGHTS VIDEO

For this assignment you will research about and create a video between three and five minutes about an event from the Civil Rights Movement.

You may choose an event that is touched upon in the film or one that is not featured in the film. Examples of topics include: The Montgomery Bus Boycott, The Little Rock 9, the Mississippi Riots, Greensboro Sit-Ins, Freedom Rides, The Selma Church Bombing, The Freedom Summer Murders, The March on Washington, The Selma to Montgomery Marches, Vietnam War opposition, the Poor People's Campaign, etc.

Your video must include textual information about historical context, key events and dates; photographic images; and music from the Civil Rights Movement.

It must also include narration to analyze and explain the importance of the events to the overall movement, and the history of social change and emancipation movements more broadly.

Make sure to include a bibliography/works-cited list of all sources used.

ACTIVITY RUBRIC: CIVIL RIGHTS VIDEO

Knowledge and Understanding

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5	
Demonstrates clear understanding of events and issues	Limited success in use of terms and concepts	Some success in use of terms and concepts	Moderate success in use of terms and concepts	High degree of success in use of terms and concepts	/5

Thinking and Inquiry

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5	
Demonstrates ability to research, synthesize and organize resources	Demonstrates a limited ability to research, synthesize and organize resources; evaluates credibility of sources with limited effectiveness	Demonstrates a moderate ability to research, synthesize and organize resources; evaluates credibility of sources with some effectiveness	Demonstrates a considerable ability to research, synthesize and organize resources; evaluates credibility of sources with considerable effectiveness	Demonstrates an outstanding ability to research, synthesize and organize resources; evaluates credibility of sources with a great deal of effectiveness	/5

Application

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5	
Applies ideas and facts to analyze significance of events	Applies ideas and facts with limited effectiveness to analyze significance of events	Applies ideas and facts with some effectiveness to analyze significance of events	Applies ideas and facts with considerable effectiveness to analyze significance of events	Applies ideas and facts with a high degree of effectiveness to analyze significance of events	/5
Applies audio and visual details effectively	Applies audio and visual details with limited effectiveness	Applies audio and visual details with some effectiveness	Applies audio and visual details with considerable effectiveness	Applies audio and visual details with a great deal of effectiveness	/5

Communication

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5	
Communication of ideas	Ideas expressed with lack of clarity; organization lacks structure; spelling and grammatical errors throughout video	Ideas expressed with some clarity; organization has some structure; several spelling and grammatical errors in video	Ideas expressed with considerable clarity; organization is well structured; a few significant spelling and grammatical errors in video	Ideas expressed with a high degree of clarity; organization is very well structured; few or no significant spelling and grammatical errors in video	/5

Comments:

Total ____ /25 = ____ /100

EXAMPLES OF CURRICULUM EXPECTATIONS

COURSE	OVERALL EXPECTATIONS
Grade 9–12 Integrated Arts	<ul style="list-style-type: none"> • apply current technologies to present integrated art works/productions. • select and apply a combination of key elements and principles from more than one arts discipline when creating and presenting integrated art works/productions. • demonstrate an understanding of common symbols and themes in past and present art works from a variety of cultures.
Grade 10 & 11 Media Arts	<ul style="list-style-type: none"> • design and produce original media art works on a specific theme. • use appropriate technologies, tools and techniques to create and present media art works for a variety of audiences. • communicate personal messages by creating and presenting media art works using a variety of approaches and techniques. • present media art works, individually and/or collaboratively, using a variety of methods that are appropriate for their work. • identify and describe some elements from contributing arts that are used in media arts. • demonstrate an understanding of and apply conventions associated with the presenting and experiencing of media art works, and challenge these conventions in creative ways to extend the audience’s experiencing of art works.
Grade 9–12 Music	<ul style="list-style-type: none"> • conduct research to gather reliable information relating to specific music, musicians and the musical opinions of others, and describe the impact this information has had on their own opinions or assessments. • demonstrate an understanding of the origins and development of some musical forms. • gather information from a range of reliable sources on music history, composers and musicians, technical and/or aesthetic criticism and audience responses, and analyze, critique and reflect on the information with increasing insight to enhance their critical judgement and ongoing interpretation of music. • analyze the impact of significant individuals or groups from a variety of cultures or communities on various genres of traditional, commercial and/or art music.
Grade 9–12 English	<ul style="list-style-type: none"> • generate, gather and organize ideas and information to speak for an intended purpose and audience. • demonstrate an understanding of a variety of media texts. • describe the topic, purpose and audience for media texts they plan to create. • select a media form to suit the topic, purpose and audience for a media text they plan to create, and explain why it is an appropriate choice. • identify some media forms and explain how the conventions and techniques associated with them are used to create meaning. • produce media texts for several different purposes and audiences, using appropriate forms, conventions and techniques.
Grade 10 & 11 Media Studies	<ul style="list-style-type: none"> • demonstrate an understanding of a variety of media texts. • deconstruct a variety of types of media texts, identifying the codes, conventions and techniques used and evaluating how they create meaning.
Grade 10 Civics	<ul style="list-style-type: none"> • analyze ways in which various beliefs, values and perspectives are represented in their communities and assess whether all perspectives are represented or are valued equally. • use the concepts of political thinking when analyzing and evaluating evidence, data and information and formulating conclusions and/or judgments about issues, events and/or developments of civic importance. • describe some civic issues of local, national and/or global significance. • communicate their own position on some issues of civic importance at the local, national and/or global level.

Grade 11 Introduction to Anthropology, Psychology and Sociology	<ul style="list-style-type: none"> • explore topics related to anthropology, psychology and sociology, and formulate questions appropriate to each discipline to guide their research. • explain, from a sociological perspective, how diverse factors influence and shape individual and group behaviour. • explain, from a sociological perspective, the relationship between prejudice and individual and systemic discrimination and describe their impacts on individuals and society. • explain the ways in which social structures affect individual and group behaviour. • explain how structural changes take place in social institutions in response to diverse influences.
Grade 11 & 12 Equity Studies	<ul style="list-style-type: none"> • describe the impact of historically important social movements. • explore topics related to equity and social justice, and formulate questions to guide their research. • explain how power and privilege operate in various Canadian social, economic and political contexts. • demonstrate an understanding of a range of perspectives on and approaches to equity and social justice issues, and of factors that affect inequity and social injustice. • analyze, in historical and contemporary contexts, the dynamics of power relations and privilege as well as various factors that contribute to power or marginalization. • analyze historical and contemporary equity and social justice issues and the impact of economic and environmental factors on these issues. • explain how the combination of circumstances and personal qualities and skills resulted in specific individuals' becoming effective agents of change.
Grade 11 Gender Studies	<ul style="list-style-type: none"> • explore a variety of topics related to gender studies. • create appropriate research plans to investigate a selected topic. • assess various aspects of information gathered from primary and secondary sources. • synthesize findings and formulate conclusions. • correctly use terms relating to sex and gender equity/studies. • analyze ways in which gender intersects with other aspects of identity. • analyze the ways in which power and privilege are unequally distributed between and among males and females in homes, schools, workplaces and community settings. • describe the relevant social context of and issues of concern to contemporary and historical women's movements.
Grade 12 Challenge and Change in Society	<ul style="list-style-type: none"> • explore a variety of topics related to the analysis of social change. • describe the effects of unfair exploitation on individuals and groups. • demonstrate an understanding of various types of discrimination and their impact on individuals and groups. • explain the relationships between poverty, affluence and social change. • describe various psychological, social, material or cultural conditions that are used to explain social change. • explain how various economic, environmental, political or sociocultural factors can lead to social change, and how other factors can create resistance to change. • explain various means of creating social change. • demonstrate an understanding of various types of discrimination. • explain how various socio-economic conditions and structures operate to increase, entrench or alleviate poverty.

Grade 11 American History	<ul style="list-style-type: none"> • communicate ideas, arguments and conclusions using various formats and styles, as appropriate for the audience and purpose. • use accepted forms of documentation. • explain how various developments contributed to the birth of some social reform movements in the United States during this period, and assess the impact of these movements. • describe the issues that motivated various social reform movements in the United States during this period, and assess the contribution of some of these movements, and individuals associated with them, to American society. • describe issues of concern to African Americans during this period. • analyze developments related to citizenship rights for various groups in the United States during this period. • describe various developments in the arts and popular culture during this period, and analyze how they contributed to heritage and identity in the United States. • describe key social trends and developments in the United States during this period, and analyze their main causes and consequences. • explain the context for the development of various reform movements in the United States during this period. • analyze how various groups have contributed to the development of identity, citizenship and/or heritage in the United States during this period. • analyze how the roles and identities of American women have changed during this period. • analyze the impact that American arts and popular culture have had during this period, both in the United States and internationally.
Grade 11 Politics in Action	<ul style="list-style-type: none"> • use the political inquiry process and the concepts of political thinking when investigating issues of political importance in various communities and ways to address them. • analyze how various factors can contribute to, and present a barrier to, their own and others' political engagement. • explain the political importance of some current issues and analyze various perspectives associated with these issues. • analyze some issues of political importance in terms of their causes, their impact and ways in which they have been addressed. • analyze the objectives and strategies, and assess the influence, of individuals and groups in addressing issues of political importance. • demonstrate an understanding of factors that facilitate and present challenges to democratic political change.
Grade 12 Politics	<ul style="list-style-type: none"> • use the political inquiry process and the concepts of political thinking when investigating issues, events and developments of national and international political importance. • demonstrate an understanding of various political ideologies, theories and concepts, and analyze their relevance to Canadian and international politics. • analyze how social, economic and geographic factors influence contemporary politics in and relations between various countries around the world. • explain violations of human rights in Canada and abroad, as well as the role of Canadian and international laws, institutions and processes in the protection of human rights. • analyze the role of civic awareness and responsibility among citizens and non-governmental stakeholders in the national and international community.
Grade 12 Economics	<ul style="list-style-type: none"> • explain how various social movements and social justice organizations address global economic inequality, and assess their effectiveness.

The Overall Expectations listed above are from the *Ontario Curriculum*. Complete course descriptions, including all Overall and Specific Expectations, can be found at: <http://www.edu.gov.on.ca/eng/teachers/curriculum.html>