

SONITA



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SONITA

Directed by Rokhsareh Ghaem Maghami
2015 | Iran, Germany, Switzerland | 90 min

TEACHER'S GUIDE

This guide has been designed to help teachers and students enrich their experience of *Sonita* 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

Eighteen-year-old Sonita is an Afghan refugee in Iran, a passionate music lover in a culture where women are forbidden to sing. When she attempts to launch a career as a rapper, her conservative family intervenes. Desperate for money and shocked by her musical aspirations, they summon her back to Afghanistan to be sold into an arranged marriage. Creative ambition must overcome oppressive tradition in this powerful and inspirational film, the winner of an audience award at the 2016 Sundance Film Festival. When director Rokhsareh Ghaem Maghami takes Sonita on a suspenseful cross-border journey in pursuit of a US scholarship, this charismatic young woman must learn to defy her family's expectations and channel her frustrations into rousing song. *Sonita* is one of the year's most uplifting films, a soaring portrait of an extraordinary young woman discovering the power of her voice. **Will Di Novi**

Source: <http://www.hotdocs.ca>

The Filmmaker

Rokhsareh Ghaem Maghami was born in Tehran, Iran, and went to Tehran Art University, where she studied filmmaking and animation. During her MA, she conducted and published research on animated documentaries. During her career, she has made six documentaries, including *Cyanosis* (2007) and *Going up the Stairs* (2011). She has also won many international awards for her work in filmmaking.

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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

Show students the trailer (<https://www.youtube.com/watch?v=B47MbpPuz7A>) and movie poster (<http://www.imdb.com/title/tt5278928/>) for *Sonita*. Have students work in pairs or small groups to try to identify themes or ideas conveyed by the trailer and movie poster. As a larger group, discuss with students how effective/affective the trailer and poster are as media pieces, and what the title of the movie could represent.

Have students research the evolution of women's rights in Iran and Afghanistan over the 20th century. Discuss students' findings as a class.

Sonita is originally from Afghanistan and moved to Iran when she was a child as a refugee. Before watching the film, have students read the BBC's country profiles on Afghanistan and Iran (<http://www.bbc.com/> Search for "Afghanistan country profile" and "Iran country profile"). This will provide students with context for both countries. They may wish to revisit the country profile tool after the film.

Have students create a KWL chart for the following terms: (a) Taliban, (b) bride price, (c) dowry, (d) immigration and (e) refugee. Students can add to this chart as they watch the film.

Print several of the questions or quotations from the Extensions Activities section of this guide onto individual sheets of paper. Have students work in small groups or with partners to discuss if they agree with the ideas.

Viewing Activities

Have students complete the PBS viewing guide on documentaries (<http://www.pbs.org/pov/docs/Copies%20of%20Viewing%20Guide.pdf>). Students can revisit their completed documents as a Post-Viewing Activity.

Have students jot down three to five ideas for discussion, or questions that the film raises in their minds. 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 keep track of any words or terms they don't understand. After viewing the film, have students look up the definitions.

Have students make notes on Sonita's lyrics throughout the film. What issues are being addressed in her music? Are there any specific lyrics that resonate with your students?

Throughout the film, the filmmaker is very present (for example, we see her and hear her throughout the film), and it is apparent that she has a close relationship with her subject. Have students make notes on the purpose and effectiveness of her presence throughout the documentary, especially in the context of Sonita's challenges.

Post-Viewing Activities

Ask students for their takeaway—in one sentence, describe the film. Have students share their takeaways in pairs or small groups, and then as a class. What are the similarities and differences between the students' takeaways? You may also wish to enter all of the takeaways into a word cloud generator, such as Wordle (<http://www.wordle.net>), to see the frequency of certain words used by students in their takeaways.

Discuss with students their initial reactions to the film, its subjects, Sonita's dreams and the traditions in Iran and Afghanistan. How did your students' feelings evolve over the course of the film?

In the film, Sonita says, "It's my dream to become a rapper like Yas, and to sing what's in my heart, to be heard by people everywhere." In a written entry or class discussion, have your students reflect on their dreams and consider what actions are needed to achieve their dreams.

Have students choose one of the events or stories from the film and write a diary entry from Sonita's perspective.

What are the options for girls who are sold into marriage in Afghanistan? Have students work in pairs to conduct research on this topic.

As a class, brainstorm the following: what kinds of oppression do women in Afghanistan and Iran continue to face?

In pairs or small groups, have students discuss the different types of familial relationships that are presented in the film, and reflect on their own familial relationships.

At one point, Sonita asks Rokhsareh if she will "buy" her, but Rokhsareh tells Sonita, "Sonita, dear. I must record the truth. It's not right for me to interfere like this in your life." However, we learn that she gives \$2,000 to Sonita's mother so that Sonita can stay in Iran for an additional six months instead of returning to Afghanistan. Have students read Bill Nichols' article, "What to Do About Documentary Distortion? Toward a Code of Ethics" (<http://www.documentary.org/> Type the title into the search function of the website) After reading, have students discuss the connections between the article and the relationship between Sonita and Rokhsareh, the filmmaker. Have students consider what would have happened to Sonita if the filmmaker had decided to stay uninvolved.

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>

The film presents Afghanistan in its present day, after decades of war and conflict. Have students explore a photo essay by William Podlich that presents the country and its women in a different light (<http://www.rferl.org/media/photogallery/afghanistan-kabul-historical-photos/24892496.html>). After looking at the photographs, have students write a one-page response.

After Sonita posts her music video online and wins several awards, we learn that while girls in Iran are able to decide whether or not they would like to get married, it is against the law for a girl to sing. Have students conduct additional research on the rights and freedoms of women in Iran and Afghanistan. How do women's rights and freedoms in these countries compare with women's rights and freedoms in other countries?

Sonita's scrapbook appears throughout the film. What is the purpose of the scrapbook, and what does it represent? How do you record your dreams?

The film focuses specifically on young girls who are involved in child marriage, but the issue also affects young boys. In "The Sad Hidden Plight of Child Grooms," Nina Strochlic goes beyond the girls and investigates the cases of young boys who have been forced into child marriages (<http://www.thedailybeast.com/> Type "The Sad Hidden Plight of Child Grooms" into the search function of the website). After reading the article, discuss as a class: Why do we hear less about boys who are involved in child marriages, and why is it important to consider both girls and boys when trying to abolish child marriages?

Show the students their quotations from the Pre-Viewing Activity and see if their opinions were changed, altered or enhanced by the film.

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.

WEBSITES AND ONLINE RESOURCES

About the Film

WMM: <http://www.wmm.com/sonita>

Facebook: <https://www.facebook.com/SonitaDocumentary>

About Sonita

Sonita's Twitter: <https://twitter.com/sonitaalizadeh>

Sonita's Instagram: https://www.instagram.com/sonita_alizadeh

Sonita's Facebook: <https://www.facebook.com/sonitaendchildmarriage>

Sonita's Dream: <http://www.sonita.org>

Additional Resources

CNN: In this interview with Sonita Alizadeh, we learn more about her life in the United States and her plans to eventually return to Afghanistan to fight for women's rights through rap music.

<http://www.cnn.com/> Type "Afghanistan rapper Sonita Alizadeh" into the search function of the website.

Kiana Hayeri: A documentary photographer and TED Fellow, Kiana Hayeri's work focuses on youth born in and raised during conflict within their country. *Born in War* (Afghanistan) is a recent work that depicts a generation that has known only war, and a subculture that no one really knows about.

<http://kianahayeri.com/born-in-war>

National Geographic: This link features photographs and an interview with photographer Stephanie Sinclair, who has been documenting and photographing child brides around the world for more than a decade.

<http://proof.nationalgeographic.com/> Type "Documenting Child Marriage for over a Decade" into the search function of the website.

NPR: In this special series, 15-year-old girls from around the world are looking to take control of their own lives in the face of parents, culture and traditional practices.

<http://www.npr.org/> Type "#15girls" into the search function of the website.

The New York Times: In this article, Kiana Hayeri discusses the inspiration behind her photo series, "Your Veil Is a

Battleground," which focuses on young women in Iran. <http://lens.blogs.nytimes.com/> Type "Your Veil Is a Battleground" into the search function of the website.

The New Yorker: In "Singing Amy Winehouse in Tehran," Robin Wright examines the small changes that are happening in Iran's art world after decades of strict regulations and bans against Western culture.

<http://www.newyorker.com/> Type "Singing Amy Winehouse in Tehran" into the search function of the website.

The Strongheart Group: The Strongheart Group helps young people rise above their challenges and communicate their stories and knowledge to the world. The group's current projects are centred on abolishing child marriage, empowering individuals in marginalized communities, fighting for the rights of refugees and helping people find inclusion through film. The Strongheart Group continues to work with Sonita to fight child marriage.

<http://www.strongheartgroup.org>

Too Young to Wed: This is a non-profit organization that partners with the UN Population Fund, Equality Now, the Population Council, Timret LeHiwot Ethiopia and the Canadian and UK governments to advocate for the end of child marriage. The organization uses a travelling photo exhibit to increase the visibility of the issue, and is working on new initiatives to empower women who have been victims of child marriage and/or trafficking. Stephanie Sinclair is the founder and executive director of the organization.

<http://tooyoungtowed.org>

UNICEF: This 2014 report examines the current situation and the lifelong consequences of child marriage, as well as the progress and prospects surrounding the issue.

http://www.unicef.org/media/files/Child_Marriage_Report_7_17_LR..pdf

Women in the World: In this article and accompanying video interview, Sonita Alizadeh discusses the first time she was almost sold as a child bride, and why she doesn't blame her mother. This website is in association with *The New York Times*. <http://nytlive.nytimes.com/womenintheworld/> Type "Afghan teen rapper Was 10 When her Mother First Considered Selling Her" into the search function of the website.

YouTube: This link takes you to Sonita's "Brides for Sale" music video.

<https://www.youtube.com/watch?v=n65w1DU8cGU>

Resources and Organizations Focused on Girls' Rights

Girl Effect: <http://www.girleffect.org>

Girl Rising: <http://girlrising.com>

Girls Not Brides: <http://www.girlsnotbrides.org>

No Ceilings: <http://noceilings.org>

Various Links for Lesson Plan Ideas, Media Awareness, Critical Literacy and Documentary Films

Center for Media Literacy: A US website which provides resources for making, understanding and criticizing media.
<http://www.medialit.org>

Media Awareness: A Canadian non-profit media education and Internet literacy resource library.
<http://www.media-awareness.ca>

NFB: Valuable education resources for the classroom.
<http://www.nfb.ca>

POV: Media literacy questions for analyzing films.
http://pov-tc.pbs.org/pov/docs/POV_medialiteracy.pdf

EXTENSION ACTIVITIES

Questions for Pre-Viewing or Post-Viewing Activities

What are the different issues and themes that surface in this film?

Discuss with students their reactions to Sonita, and Iranian and Afghan culture. Did their reactions evolve as they watched the film? Why?

Throughout the film, Sonita talks with many of her friends and peers about marriage. What are the perceptions of the females in the film on marriage, and how do these perceptions compare to the men in their lives? How did your students react to the way that marriage was portrayed in the film?

At one point in the film, Sonita turns her friend's story about marriage into a rap. Her friend starts to cry, and says, "That's exactly what I would like to tell my father." How can music be a vehicle for telling stories, speaking for those who have been silenced and seeking social justice? Can you think of any other examples of songs or art that promote important issues or argue against the status quo?

Sonita was turned away by many music producers before she was able to record her song. What were the producers deterred by?

Sonita does not have Iranian or Afghan papers to prove her identity. What complications does Sonita encounter as a result of this?

In the film, Sonita says, "I'm sure that when my song is released that some things will change, at least a bit. I believe in my work." What are the small ways that an individual can cause change to happen? How has Sonita's song contributed to change?

Sonita receives constructive feedback about her rapping from people throughout the film. How does she react to this feedback?

Sonita tells the filmmaker to film specific things. Why would she do this? How does this shape the film?

Sonita mentions that she wants a barcode on her forehead in her music video. What does the barcode symbolize?

What kind of pressures and challenges does Sonita face? How do these pressures affect her and her dreams to be a

rapper? How do you think these pressures would affect you?

While some of Sonita's immediate family members try their best to support her dreams, they also struggle with the pressures and norms of traditional Afghan culture. At one point in the film, Sonita says, "I really want to become a singer. But not even my mother supports me in my dream to sing, so what do you think I can expect from a total stranger?" How important is familial support during the teenage years? How does your family support your interests, and what other support do you have access to?

What influence do adults outside of Sonita's family have on Sonita, and how do they support her dreams? Are there people other than your parents who help you and encourage you?

What are your dreams? What are you passionate about?

What human rights and freedoms should people be expected to have? How do the rights and freedoms of the girls in Iran and Afghanistan differ from the rights and freedoms in your own country?

What are women's expected roles in Iran and Afghanistan? How does Sonita resist these expectations?

What can be done at the local, national and international levels to prevent child marriages?

What responsibilities do filmmakers have to their subjects? Should filmmakers interfere in the lives of their subjects?

QUOTATIONS FROM THE FILM TO EXPLORE

1. *"Who I am, what I am, in which month I was born, where I was born, where do I come from? That's vital information. It is very important for us to know those things. It helps us plan for our future."* Sonita's teacher
2. *"How can he say that the prices have gone up? We don't have price tags like sheep!"* Sonita
3. *"I hear my dad saying, 'It's a deal, we're selling our daughter to pay for our meal.' On his face, the biggest smile I've seen in a long while. When I try to argue, he says, 'No more school for you, that's not your world.' I'm shocked, and I say, 'What do you mean? Can't you see that I'm just a teen!' But he just leaves me standing there, alone with a truth that's too hard to bear. I don't want to drown in my tears. I want to go back to my old school and the books to find my own way!"* Sonita
4. *"When my mother got engaged to my father, she was so young that she called him 'Uncle.'"* Sonita
5. *"They think finding a husband is like finding a good job. For them, the best job for a woman is getting married."* Sonita
6. *"It's our way. The tradition will remain... They forced me to get married. I was much younger than Sonita is now. Happy or not, it's the tradition."* Sonita's mother
7. *"Even an 80-year-old man can marry a 16-year-old girl."* Sonita's mother
8. *"In Afghanistan, people think it's indecent for a girl to sing or make music. If our relatives find out, it'll be a really bad scandal. Girls in Afghanistan don't sing. It's seen as indecent. You must learn to cook and get married."* Sonita's mother
9. *"I have to get married so that my brother can get himself a wife? But that's stupid."* Sonita
10. *"I wonder what they would do if they didn't have Sonita?"* Sonita's teacher
11. *"Ms. Ghaem Maghami, you as a filmmaker should not interfere. You should back up and look at the bigger issues involved."* (47:25)
12. *"What can I do to prove my personhood?"* Sonita
13. *"Eleven years ago, I emigrated to Iran and now I'm back. Nothing has changed. The war is still on, it's even worse. I didn't think I would still have to hear gunshots at night."* Sonita
14. *"Mom, there are no Taliban here!"* Sonita

CULMINATING ACTIVITY: POSTER CAMPAIGN TO COMBAT CHILD MARRIAGE

Sonita Alizadeh is a musician and an activist who continues to campaign against child marriage. Before beginning the task, visit Sonita's Twitter feed (<https://twitter.com/sonitaalizadeh>). Spend time visiting external links and make notes on any statistics or information that stand out or impact you.

Task:

Your task is to create a poster that can be used to educate people about child marriage.

Before you begin your poster, use the news function in a search engine to research the term "child marriage." Make notes on recent events and statistics that you find, and make sure to keep a list of these links.

After your initial research, you can begin your poster. Your poster should include:

- An original slogan
- Original visuals (photo or drawing)
- Three statistics that raise awareness about child marriage
- A works-cited page for any information that is not your own

Posters can be displayed around your school, or you can consider posting them online.

After you have finished your poster, your class will brainstorm other ways that students can combat child marriage at the local, national and international levels.

ACTIVITY RUBRIC: POSTER CAMPAIGN TO COMBAT CHILD MARRIAGE

Knowledge and Understanding

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Understanding of child marriage	Student demonstrates a limited understanding of the issue	Student demonstrates some understanding of the issue	Student demonstrates a good understanding of the issue	Student demonstrates an extensive understanding of the issue	/5

Thinking and Inquiry

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Poster information and citations	Information is irrelevant or inaccurate, and has not been properly cited	Information is relevant but insufficient or inaccurate; citations are incomplete	Information is relevant and accurate; citations are complete with minor errors	Information is relevant, accurate and complex; citations are complete and have no errors	/5

Application

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Understanding of poster design and layout	Layout is distracting and disorganized	Layout is somewhat effective, but needs more details and creativity	Layout is effective and organized	Layout is extremely effective and enhances the overall message	/5

Communication

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Text and visuals; audience	There is little or no interplay between the text and visuals; student shows a limited understanding of the intended audience	The text and visuals are somewhat effective; student has somewhat of an understanding of the intended audience	The text and visuals are effective and complementary; student shows a moderate understanding of the intended audience	The text and visuals are extremely effective and complementary; student shows an extensive understanding of the intended audience	/5

Comments:

Total: _____/20=_____/100

EXAMPLES OF CURRICULUM EXPECTATIONS

COURSE	OVERALL EXPECTATIONS
Grade 7 & 8 Languages	<ul style="list-style-type: none"> • generate, gather and organize ideas and information to write for an intended purpose and audience. • draft and revise their writing, using a variety of informational, literary and graphic forms and stylistic elements appropriate for the purpose and audience. • use editing, proofreading and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression and present their work effectively. • identify some media forms and explain how the conventions and techniques associated with them are used to create meaning.
Grade 9-12 English	<ul style="list-style-type: none"> • generate, gather and organize ideas and information to write for an intended purpose and audience. • demonstrate an understanding of a variety of media texts. • identify some media forms and explain how the conventions and techniques associated with them are used to create meaning.
Grade 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 explaining how they create meaning.
Grade 11 Media Arts	<ul style="list-style-type: none"> • analyze, through examination and reflection, their initial response to media art works, using various strategies and modes of communication. • identify and explain the messages in and meanings of media texts. • describe the characteristics of particular media genres and forms, and explain how they help to convey meaning and influence the audience.
Grade 9 & 10 Integrated Arts	<ul style="list-style-type: none"> • communicate an understanding of the ability of the arts to inform and instruct and to contribute to social change.
Grade 11 & 12 Exploring and Creating in the Arts	<ul style="list-style-type: none"> • analyze, on the basis of research, the impact of a range of factors on the development of artists from various arts disciplines.
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. • identify and describe ways in which commercial music reflects the society in which it was created and how it has affected communities or cultures. • demonstrate an understanding of how traditional, commercial and art music reflect the society in which they were created and how they have affected communities or cultures.
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. • 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. • identify and analyze a political issue, with the goal of developing a personal plan of action to address this issue.

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.
Grade 11 Family Studies	<ul style="list-style-type: none"> • demonstrate an understanding of the role parents play in affecting how children form relationships within and outside the family. • identify and describe environments provided by families, care-givers and others that offer positive conditions for child development.
Grade 12 Family Studies	<ul style="list-style-type: none"> • analyze theories and research on the subject of individual development, and summarize their findings. • analyze theories and research on the subject of parent-child relationships and their role in individual and family development, and summarize their findings. • demonstrate an understanding of the critical role that a family plays in the socialization of its members. • analyze the many relationships that are a part of human development.
Grade 11 Gender Studies	<ul style="list-style-type: none"> • demonstrate an understanding of how attitudes, behaviours, roles, and norms relating to gender are socially constructed, and of the complexity of gender as a concept and as a lived experience. • analyze sexism and the dynamics of power relations with respect to sex and gender in a variety of contexts. • analyze representations of women and men in media, popular culture and the arts, and assess the effects of these representations. • demonstrate an understanding of concerns and objectives of women's rights movements and men's movements, and explain issues related to the rights of sexual minorities. • analyze a range of social, political, economic and environmental issues relating to gender in Canadian and global contexts. • demonstrate an understanding of homophobic and gender-based violence in both Canadian and global contexts, and of violence-prevention strategies.
Grade 11 Equity, Diversity and Social Justice	<ul style="list-style-type: none"> • explore topics related to equity, diversity and/or social justice, and formulate questions to guide their research. • create research plans, and locate and select information relevant to their chosen topics, using appropriate social science research and inquiry methods. • assess, record, analyze and synthesize information gathered through research and inquiry. • communicate the results of their research and inquiry clearly and effectively, and reflect on and evaluate their research, inquiry and communication skills. • demonstrate an understanding of a range of historical and contemporary Canadian equity and social justice issues. • demonstrate an understanding of how social activism can be used to support equity and social justice objectives.

Grade 12 Equity and Social Justice	<ul style="list-style-type: none"> • explore topics related to equity, diversity and/or social justice, and formulate questions to guide their research. • create research plans, and locate and select information relevant to their chosen topics, using appropriate social science research and inquiry methods. • assess, record, analyze and synthesize information gathered through research and inquiry. • communicate the results of their research and inquiry clearly and effectively, and reflect on and evaluate their research, inquiry, and communication skills. • 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. • evaluate the contributions of individuals and groups and/or movements identified with specific aspects of the struggle for equity and social justice. • compare policies, strategies and initiatives used by various groups, including indigenous peoples and women, to address equity and social justice issues in a variety of jurisdictions.
Grade 12 World Cultures	<ul style="list-style-type: none"> • demonstrate an understanding of the elements and functions of culture and of the nature of cultural influence. • analyze how cultural identities are socially constructed, preserved, transmitted and transformed.
Grade 11 Introduction to Anthropology, Psychology and Sociology	<ul style="list-style-type: none"> • use a psychological perspective to explain how diverse factors influence and shape human mental processes and behaviour. • use a sociological perspective to explain how diverse factors influence and shape individual and group social behaviour.
Grade 11 Regional Geography	<ul style="list-style-type: none"> • analyze current as well as historical patterns of population movement and distribution in the selected region.
Grade 12 World Issues: A Geographic Analysis	<ul style="list-style-type: none"> • analyze relationships between demographic and political factors and quality of life in various countries and regions.
Grade 11 Origins and Citizenship	<ul style="list-style-type: none"> • analyze ways in which various social, economic and political factors influenced people's decisions to emigrate, with particular emphasis on the selected ethnic group. • analyze the roles played by conflict and denial of rights in people's decisions to emigrate, with particular reference, where applicable, to the selected ethnic group. • analyze the roles played by family, community organizations and governments in people's decisions to emigrate, and in attracting them to Canada.
Grade 12 World History since the 15 th Century	<ul style="list-style-type: none"> • analyze the significance of various social, economic and political policies, developments and ideas in various regions of the world since 1900. • analyze interactions between various groups since 1900 and how key individuals and social, economic and political forces have affected those interactions. • analyze the development of the rights, identity and heritage of different groups around the world since 1900.
Grade 12 Canadian and International Law	<ul style="list-style-type: none"> • explain the principles underpinning human rights law and the legal significance of those laws, in Canada and internationally. • analyze issues associated with the development of human rights law, in Canada and internationally. • compare the roles of the legislative and judicial branches of government in protecting human rights and freedoms, with a particular emphasis on Canada. • analyze various contemporary issues in relation to their impact or potential impact on human rights law.
Grade 12 Philosophy	<ul style="list-style-type: none"> • demonstrate an understanding of the main questions in ethics, and of the positions of major philosophers and schools of philosophy with respect to some of these questions. • demonstrate an understanding of connections between ethics and other areas of philosophy, other subject areas and various aspects of society, including everyday life.

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>