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## STUDY GUIDE FOR TEACHERS

### *IRIS CHANG: THE RAPE OF NANKING*

A FEATURE-LENGTH DOCUMENTARY FILM



*Iris Chang at one of the book signing events in 2003*

**Oct 30, 2008**

This document will be updated as more contributions and feedbacks from educators are received. You may email your comments and suggested teaching ideas to the project manager at [thekla@alpha-canada.org](mailto:thekla@alpha-canada.org).

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## INTRODUCTION

*IRIS CHANG: The Rape of Nanking* is a feature-length (104 minutes) documentary film about a young woman's journey to bring to light one of the darkest chapters of history – the story of the Nanking Massacre that took place over the course of several weeks in late 1937 and early 1938. The “Rape of Nanking” was front-page news when it happened, but it was soon forgotten in the west, amid the subsequent events of WWII.

In 1994, however, a young Chinese-American writer named Iris Chang saw an exhibit of photographs of the atrocities at a conference, and undertook to rescue this event from oblivion. Over the next three years, she researched and wrote a book that became an unexpected and highly-praised best-seller in the west. The book also ignited a firestorm of controversy in Japan, where many prominent people continue to this day to deny that the Japanese army committed war crimes during WWII.

This powerful film, produced in 2007, retraces Iris Chang's journey as she researched and wrote her book, examining both the event itself and its impact on the survivors, the witnesses, and on the young author herself.

The television premiere of this film was on Canada's History Channel on December 13, 2007 – the 70th anniversary of the Nanking Massacre. It has also been well-received in many international film festivals.



*Re-enactment of Iris Chang viewing the photo exhibits on Nanking Massacre*

“Unlike so many other resources I’ve used when teaching history or social justice, this film connects the many dots that we often strive to pull together for our students.”

Louise Gonsalvez, a BC secondary social studies teacher

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## THE CURRICULUM CONNECTION

*IRIS CHANG: The Rape of Nanking* is a sophisticated and powerful film that deals with difficult subject matter. For this reason, it is most appropriate for use at the senior secondary level (Grades 10-12) – a level at which curriculum connections can be readily established. Indeed, senior secondary social studies curricula in most Canadian provinces include opportunities for students to examine topics and issues that are clearly raised by the film including

- major events of 20<sup>th</sup> century world history and the factors that gave rise to them (causes and context)
- the role of the historian and the nature of historical understanding, including
  - ethical and critical thinking
  - the importance of accuracy and imagination
  - the nature and weighting of historical evidence
- the ability of individuals to influence or alter the course of events.

In British Columbia, for example, these topics figure prominently in the provincially prescribed curriculum for **History 12 (2006)** and **Social Justice 12 (2008)**. In Ontario, they figure prominently in the provincially prescribed curriculum for various courses in **Canadian and World Studies Grades 10 to 12 (2005)**. Comparable curricula from other provinces also include these topics, and can be addressed by this study guide.

At the same time, *IRIS CHANG: The Rape of Nanking* is a carefully conceived and produced documentary film that teachers of literary and creative processes and techniques can readily use to examine the genre – what makes it valid and authentic and what gives it power and impact. In particular, the film provides excellent examples of the use of various elements, devices, and techniques, including

- archival footage and photography
- dramatic re-enactments
- interviews
- the use of a narrator to establish point of view.

In the British Columbia **English Language Arts 11-12 (2007)** curriculum, these techniques and topics are an important focus of study. They also appear within BC's **Film and Television 11 and 12 (1998)** curriculum.

To help you plan when and how best to use *IRIS CHANG: The Rape of Nanking* with your senior secondary students, a detailed listing of the relevant prescribed learning outcomes for these courses has been provided in the Appendix of this document.

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# CLASSROOM ACTIVITIES

The primary methodology provided in this study guide is a key inquiry approach. The activities are presented by province and by course. For Ontario:

- Canadian History Since WWI – Grade 10
- World History Since 1900: Global and Regional Perspectives – Grade 11
- Canadian and World Politics – Grade 12

For British Columbia:

- History 12
- Social Justice 12
- English Language Arts 11-12
- Film and Television 11-12

Each course includes pre-viewing questions to provide an introduction to the various issues and a focus for viewing, as well as post-viewing questions and activities to help students think critically about what they have seen. For some courses, additional follow-up Extension activities are included.

Assessment approaches will vary according to the nature of the activities conducted and the subject in question, but could include a focus on students' abilities to

- make connections between what they have seen and heard in the film and what they have learned from other sources
- make connections between the Nanking Massacre and other atrocities
- evaluate the content and techniques of the film in terms of their ability to communicate a message
- think critically about what they have seen
- demonstrate empathy
- discuss what they have seen, supporting their responses with specific examples from the film, prior learning, and additional research (as applicable).

**Note:** Teachers are encouraged to read the activities for all the courses provided here, as some questions and approaches can be adapted for use in other contexts.

The activities provided in this study guide have been designed, for the most part, to be conducted using only the film as a resource. For teachers wishing to do so, the film and its accompanying activities make excellent starting points for further studies on related topics such as

- genocide
- wartime refugees
- the role of beliefs and values in public policy

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- imperialism, and in particular Japanese Imperialism
  - The Sino-Japanese War
  - the International Military Tribunal for the Far East, and comparisons to other similar tribunals (e.g., Nuremberg)
  - Canada's evolving role in the international community
  - the role of global citizens in responding to atrocities
  - the evolution of human rights law.

For additional support on these and other topics, teachers are encouraged to refer to the following resources:

- *Human Rights in the Asia-Pacific 1931 – 1945: Social Responsibility and Global Citizenship* (available online at [www.bced.gov.bc.ca/irp/resdocs/hrasiapacific.htm](http://www.bced.gov.bc.ca/irp/resdocs/hrasiapacific.htm))
- *The Search for Global Citizenship: The Violation of Human Rights in Asia 1931 – 1945* (available online at <http://www.asia-wwii.org/>)

“This book is not intended as a commentary on the Japanese character or on the genetic makeup of a people who would commit such acts. It is about the power of cultural forces either to make devils of us all, to strip away that thin veneer of social restraint that makes humans humane, or to reinforce it.” (*The Rape of Nanking*, p. 13)



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## CANADIAN HISTORY SINCE WWI – GRADE 10 (ONTARIO)

### *Pre-Viewing*

Read the following quotation from Iris Chang’s book, *The Rape of Nanking*:

“Looking back upon millennia of history, it appears clear that no race or culture has a monopoly on wartime cruelty. The veneer of civilization seems to be exceedingly thin – one that can be easily stripped away, especially by the stresses of war.” (p. 55)

Ask students to consider this statement. Do they agree or disagree? What have they already learned about wartime atrocities that supports or counters this statement?

### *Post-Viewing*

Ask students to reflect on the atrocities described in the film. What conditions might allow such atrocities to happen? How is this similar to other wartime atrocities they have studied? How is it different?

What lessons can we learn from the study of these historical events? Are we capable of learning from our mistakes?

## WORLD HISTORY SINCE 1900: GLOBAL AND REGIONAL PERSPECTIVES – GRADE 11 (ONTARIO)

### *Pre-Viewing*

Begin with a review of what students already know about the socio-political context of eastern Asia between 1930 and 1940, with an emphasis on Japan and China. Provide additional resources as required.

### *Post-Viewing*

Consider the following quotation from the film (at approx. 0:12:00):

“If I had been born in another era, in another country, in another time, I could easily have been one of those anonymous corpses in the photographs. The fact that someone could say that it never happened horrified me.”

Have students write a letter or diary entry from the point of view of someone in Nanking at the time of the massacre. They could choose to write as one of the Nanking residents, one of the foreigners who tried to help, or as a Japanese soldier.

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## CANADIAN AND WORLD POLITICS – GRADE 12 (ONTARIO)

### *Pre-Viewing*

Ask students to write a response (e.g., in their learning logs) to the following question: “What responsibility does Canada, as a nation, have to respond to injustices in other parts of the world?”

### *Post-Viewing*

Focus on the issue of apologies for wrongdoings. Ask students to consider apologies Canada has made for historical wrongs (e.g., WWII internment of Japanese-Canadians, Aboriginal residential schools, Chinese head tax). What significance do such apologies have for the victims of atrocities? For the perpetrators?

Point out that Japan has never issued an apology for the Nanking Massacre, and in fact many in Japan continue to deny or downplay the extent of the atrocity.

Discuss the following quotation from the film (at approx. 1:26:00):

“It’s only common sense to offer apologies and reparations directly to those who suffered a great loss. But at the same time it’s also important for the Japanese to do so because then we would have an opportunity to truly learn and understand our own history. Having a good understanding of our own past would give us better direction on how we should live in the future. History teaches us lessons.” (Yamauchi Sayoko, from the Society Supporting Shiro Azuma’s Nanking Lawsuit)

Divide the class into two groups to prepare for a debate on a resolution such as the following: “Be it resolved that Canada should pressure Japan to issue a formal apology to victims of the Nanking Massacre.” In preparing for the debate, students should be encouraged to consider the effects of such an apology for all sides (and the potential political ramifications for Canada), as well as the avenues available for making such a recommendation.

As an alternative approach – particularly if no students want to take the opposing side of the above resolution – students can draft a proposal (real or simulated) to their MP, recommending that Canada put pressure on Japan to make such an apology.

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## HISTORY 12 (BRITISH COLUMBIA)

### *Pre-Viewing*

Ask students to consider the saying, “history is written by the victors.” Do they agree or disagree with this statement? Is this universal, or are there exceptions?

### *Post-Viewing*

Read the following quotation from Iris Chang’s book:

“The Rape of Nanking did not penetrate the world consciousness in the same manner as the Holocaust or Hiroshima because the victims themselves had remained silent. But every answer suggests a new question, and I now wondered why the victims of this crime had not cried out, why had their anguish not been recognized? It soon became clear to me that the custodian of the curtain of silence was politics. The People’s Republic of China, The Republic of China, and even the United States had all contributed to the historical neglect of this event for reasons deeply rooted in the cold war.” (p. 11)

The film also states that there was a “worldwide amnesia” on the subject of the Nanking Massacre. Iris posits that it was because of the cold war, and the fact that the United States wanted Japan as an ally. Does this argument seem plausible? What other reasons might there be for the Nanking Massacre to have been forgotten or ignored?

What other atrocities have been denied or continue to be denied? (e.g., the Holocaust, the Armenian massacres) What techniques do “Nanking deniers” use to support their arguments, and how are these techniques similar to those used by Holocaust deniers?

This film states that it attempts to present the information in a balanced fashion. Does it succeed? Do the excerpts from the “Japanese private” add to the sense of a balanced treatment? Is all the evidence presented reliable and believable? What examples of corroborating evidence are cited? Is there any conflicting evidence? Looking back in time, how do we determine what is “historical fact”?

## SOCIAL JUSTICE 12 (BRITISH COLUMBIA)

### *Pre-Viewing*

Read the following quotation from Iris Chang’s book, *The Rape of Nanking*:

“In the history of every war, there are always a few rare individuals who emerge as beacons of hope for the persecuted.” (p. 105)

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Ask students to brainstorm individuals who have been “beacons of hope” in cases of social injustice they have studied.

### ***Post-Viewing***

Revisit the pre-viewing quote. Based on the film, who are the “beacons of hope” to whom is Iris referring? (Minnie Vautrin, John Rabe, and John Magee, as well as other individuals not named in the film) What did these individuals do to counter the social injustice during the Nanking Massacre? What methods did they use? What other methods would have been available to them? What do these three cases say about the power of an ordinary individual to act in extraordinary circumstances?

Next, focus on the training techniques of the Japanese army (approx. 1:03:35 in the film). What was the intent of this training process? (e.g., to instill in soldiers a sense of racial supremacy, to create soldiers who are more willing/capable of committing violence, to “acquire the spirit of soldiers”) How might these training methods be similar to or different from other countries’ militaries at the time? Today?

Focus on the issue of apologies for wrongs done. Read the following quotation from Iris Chang’s book:

“Perhaps more than any other nation in history, the Germans have incorporated into their postwar political identity the concession that the wartime government itself, not just individual Nazis, was guilty of war crimes. The Japanese government, however, has never forced itself or Japanese society to do the same. As a result, although some bravely fight to force Japanese society to face the painful truth, many in Japan continue to treat the war crimes as the isolated acts of individual soldiers or even as events that simply did not occur.” (p. 200)

Ask students to consider other apologies made for historical wrongs (e.g., WWII internment of Japanese-Canadians, Aboriginal residential schools, Chinese head tax). What social justice significance does such an apology have for the victims of atrocities? For the perpetrators? What other historical injustices should Canada apologize for? What role should Canada have in putting pressure on other countries to apologize for their wrongs?

### ***Extension***

Have students conduct research into the lives and work of some of the people mentioned in the film (e.g., Minnie Vautrin, John Rabe, John Magee). Have them prepare a statement defending the extent to which the individual is or is not a “role model of social justice.”

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## ENGLISH LANGUAGE ARTS 11-12 (BRITISH COLUMBIA)

### *Pre-Viewing*

Ask students to brainstorm historical documentary films they have seen. (Review the characteristics of documentary, and how they differ from fictional historical films, if required.) What techniques were used to get the information across? How does this differ from fictional films about similar topics? How does this differ from books on the subject?

### *Post-Viewing*

Divide the class into small groups to discuss questions such as the following:

- What was your overall feeling after seeing the film? What part affected you the most?
- The film used a number of different techniques to create meaning and communicate a message. Why were some of these techniques? Why might they have been used?
- Which had a greater impact for you, seeing the archival footage/photos, or hearing the survivors tell their stories in their own words? Why?
- Was there anything absent from the film about this chapter of history that you would have liked to learn more about? If so, what? What reason might there be for its absence from the film?
- The film tells us that Iris Chang's own grandparents survived and escaped China during the war. How significant might this fact be in motivating Iris to write her book?
- Do you think this documentary presented a balanced view? Why or why not? Do documentary filmmakers have an obligation to present a balanced view?

### *Extension*

Have students read Iris Chang's book, *The Rape of Nanking*, in whole or in part. Have them create a response (e.g., essay, T-chart, or other representation) comparing how the message is portrayed in film and the book.

## FILM AND TELEVISION 11-12 (BRITISH COLUMBIA)

### *Pre-Viewing*

Write the headings "Entertain" and "Inform" on the board as two broad purposes of filmmaking. Ask students to brainstorm the various artistic components and techniques that filmmakers can use to entertain, inform, or both.

### *Post-Viewing*

Follow up the film by discussing questions such as the following, as a whole class or in groups:

- 
- Consider the three different expository techniques used in the film – archival footage and photos, Iris’s own words and video diaries, and re-enactments using actors. Why and how was each used? How would the film have been different if any of the techniques were changed (e.g., re-enactments used in place of archival footage)?
  - How does this film compare to other feature films about wartime atrocities that are fictionalized but based on real events? (e.g., *Letters from Iwo Jima*, *Paradise Road*, *Schindler’s List*, *Joyeux Noël*, *Ararat*, *Hotel Rwanda*) Which filmmaking techniques are similar? Which are different?
  - What do you think was the primary motivation for making this film? Why? How is this similar to or different from Iris Chang’s motivation for writing her book?
  - Who is the intended audience of this film? Why do you think this?
  - How effective do you think this film is in informing the public and shaping public opinion?
  - How might this film have been different if it was made in a different time? In a different place?



*Actress Olivia Cheng plays the role of Iris Chang in this docudrama.*

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# APPENDIX:

## DETAILS OF APPLICABLE CURRICULA

### FOR BRITISH COLUMBIA AND ONTARIO SENIOR SECONDARY COURSES

This appendix contains specific curriculum connections for the provinces of BC and Ontario. Comparable curricula from other provinces can also be addressed by this Study Guide.

Full text of all BC curricula can be found at the following web site:

[www.bced.gov.bc.ca/irp/irp.htm](http://www.bced.gov.bc.ca/irp/irp.htm)

Full text of all Ontario curricula can be found at the following web site:

[www.edu.gov.on.ca/eng/document/curricul/curricul.html](http://www.edu.gov.on.ca/eng/document/curricul/curricul.html)

## ONTARIO

### CANADIAN HISTORY SINCE WWI – GRADE 10

#### *Communities: Local, National, and Global*

By the end of this course, students will:

- assess Canada's participation in war and contributions to peacekeeping and security
  - describe Canada's and Canadians' contributions to the war effort overseas during World War I and World War II
  - describe atrocities committed during World War II and assess Canada's response to them

#### *Change and Continuity*

- explain how and why Canada's international status and foreign policy have changed since 1914
  - analyse Canada's responses to some of the major human tragedies since World War I, including Japan's atrocities prior to and during World War II (e.g., Nanking massacre, ...)

#### *Methods of Historical Inquiry and Communication*

- formulate questions on topics and issues in the history of Canada since 1914, and use appropriate methods of historical research to locate, gather, evaluate and organize relevant information from a variety of sources
  - evaluate the credibility of sources and information (e.g., by considering the authority, impartiality, and expertise of the source and checking information for accuracy, underlying assumptions, stereotypes, prejudice and bias)

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## WORLD HISTORY SINCE 1900: GLOBAL AND REGIONAL PERSPECTIVES – GRADE 11

### *Communities: Local, National, and Global*

By the end of this course, students will:

- describe major global and regional conflicts and their consequences, as well as instances of international cooperation, since 1900
  - assess the local, regional, and/or global impact of selected local and regional conflicts since 1900
- evaluate significant changes in the international community from 1900 to the present
  - describe shifts in the international balance of power from 1900 to the present

## CANADIAN AND WORLD POLITICS – GRADE 12

### *Participation in the International Community*

By the end of this course, students will:

- evaluate the role of Canada and Canadians in the international community
  - explain the role of government agencies in formulating and implementing Canada’s foreign policy
  - evaluate the role of pressure groups in formulating and implementing Canada’s foreign policy

### *Power, Influence, and the Resolution of Differences*

- evaluate Canada’s role and influence in international relations
  - describe the types of influence exerted by other nations and groups on Canada and Canadians
  - evaluate the nature and quality of Canada’s influence within selected world and regional organizations

Depending on the nature of activities undertaken, the following expectations may also be addressed:

- describe the structure and function of international intergovernmental and non-governmental organizations
- evaluate the role and operation of the international human rights protection system
- analyse information gathered about political events, issues, and trends according to fundamental principles of political interpretation and analysis
- communicate knowledge, opinions, and interpretations about events, issues, and trends relating to politics and citizenship, using a variety of forms of communication



# BRITISH COLUMBIA

## HISTORY 12

### *The Study of History*

PRESCRIBED LEARNING OUTCOMES	SUGGESTED ACHIEVEMENT INDICATORS
<i>It is expected that students will:</i>	<i>Students who have fully met the Prescribed Learning Outcome are able to:</i>
A1 analyse primary and secondary sources (historical evidence) with reference to: <ul style="list-style-type: none"><li>- reliability</li><li>- bias and point of view</li><li>- corroborating and conflicting evidence</li></ul>	<ul style="list-style-type: none"><li><input type="checkbox"/> determine reliability of primary and secondary sources, considering<ul style="list-style-type: none"><li>- bias and point of view</li><li>- context (e.g., information on the author, audience, situation, date)</li><li>- language (e.g., use of emotional rhetoric)</li><li>- supporting details and arguments</li></ul></li><li><input type="checkbox"/> conduct research using a range of print, non-print, and electronic resources</li><li><input type="checkbox"/> use and analyse maps and illustrations</li></ul>
A2 assess significant historical events in relation to social, political, economic, technological, cultural, and geographic factors	<ul style="list-style-type: none"><li><input type="checkbox"/> formulate and respond to questions about events from 1919 to 1991 using relevant examples</li><li><input type="checkbox"/> relate historical events or developments to one or more of the following themes or factors:<ul style="list-style-type: none"><li>- social change</li><li>- political events</li><li>- economic developments</li><li>- technological progress</li><li>- ideologies</li><li>- geography</li></ul></li><li><input type="checkbox"/> identify, develop, and present logical arguments to support a thesis (draw conclusions)</li><li><input type="checkbox"/> relate multiple causes and effects to a range of historical events and assess the relative importance of each</li></ul>
A3 demonstrate historical empathy	<ul style="list-style-type: none"><li><input type="checkbox"/> demonstrate the ability to understand the motives, intentions, hopes, and fears of people in other times and situations (e.g., peace conference role play, journal writing from the point of view of an individual during the Great Depression)</li><li><input type="checkbox"/> express a point of view of an historical person</li></ul>

## Turmoil and Tragedy: 1933 – 1945

PRESCRIBED LEARNING OUTCOMES	SUGGESTED ACHIEVEMENT INDICATORS
<i>It is expected that students will:</i>	<i>Students who have fully met the Prescribed Learning Outcome are able to:</i>
D2 evaluate the circumstances and events that led to World War II in Europe and the Asia Pacific region, including <ul style="list-style-type: none"><li>- failures of collective security</li><li>- appeasement</li><li>- Japanese imperialism</li></ul>	[...] <ul style="list-style-type: none"><li><input type="checkbox"/> describe the growth of Japanese imperialism in the Asia Pacific region with reference to<ul style="list-style-type: none"><li>- the Greater East Asia Co-Prosperity Sphere</li><li>- increasing tension between US and Japan (e.g., oil embargo and freezing assets)</li></ul></li></ul>
D3 explain the significance of key developments in World War II, including <ul style="list-style-type: none"><li>- military battles and campaigns</li><li>- total war</li><li>- technological advances</li></ul>	<ul style="list-style-type: none"><li><input type="checkbox"/> explain the importance of the following military events:<ul style="list-style-type: none"><li>- in Europe and North Africa (e.g., Dunkirk and the fall of France, Battle of Britain, Battle of the Atlantic, El Alamein, Barbarossa, Stalingrad, Normandy landings)</li><li>- in the Asia Pacific region (e.g., invasion of mainland China, Pearl Harbor, Battle of Midway, bombing of Hiroshima and Nagasaki)</li></ul></li><li><input type="checkbox"/> define <i>total war</i> and describe its impact with reference to<ul style="list-style-type: none"><li>- civilian casualties (e.g., Rape of Nanking, the Blitz in London, bombing of Dresden and Tokyo)</li><li>- the home front (e.g., mobilization of human and industrial resources, role of women, conditions in occupied countries, propaganda and mass communications)</li></ul></li><li><input type="checkbox"/> relate military strategies used in World War II to advances in technology (e.g., Blitzkrieg, radar, rockets, Manhattan Project, Enigma, air power, aircraft carriers)</li></ul>

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## SOCIAL JUSTICE 12

### *Defining Social Justice*

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>Students who have fully met the Prescribed Learning Outcome are able to:</i>
A3 apply critical thinking skills to a range of social justice issues, situations, and topics	<ul style="list-style-type: none"><li><input type="checkbox"/> describe skills of critical analysis (e.g., questioning, imagining, experiencing, hypothesizing, inferring, predicting, comparing, classifying, verifying, identifying relationships and patterns, extrapolating, using analogies, creating metaphors, recognizing contradictions, identifying the use of rhetoric, summarizing, drawing conclusions, defending a position, reflecting, reassessing a position)</li><li><input type="checkbox"/> develop pertinent questions to define a social justice topic, issue, or situation</li><li><input type="checkbox"/> demonstrate an ability to identify connections among<ul style="list-style-type: none"><li>- their own and others' experiences of injustice</li><li>- local and global issues and events</li><li>- past and present events and situations (e.g., causal connections, similarities)</li><li>- types of injustices</li></ul></li><li><input type="checkbox"/> compare a range of points of view on a social justice issue</li><li><input type="checkbox"/> make reasoned judgments (e.g., logical, based on evidence) about an issue, situation, or topic</li><li><input type="checkbox"/> justify a position on a social justice issue, situation, or topic</li></ul>

*Recognizing and Analysing Social Injustice*

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>Students who have fully met the Prescribed Learning Outcome are able to:</i>
B3 describe consequences of social injustice	<ul style="list-style-type: none"> <li><input type="checkbox"/> identify a range of ways in which social injustice is manifested (e.g., inequity, prejudice, discrimination, persecution, poverty, war, genocide, patriarchy, incarceration rates, racial profiling, environmental degradation, alienation, desensitization and apathy, reduced self-worth)</li> <li><input type="checkbox"/> describe how social injustice can affect individuals, groups, and societies (including consequences for the oppressor and for the oppressed)</li> </ul>
B7 assess the contributions of particular individuals and groups who are identified with struggles for social justice	<ul style="list-style-type: none"> <li><input type="checkbox"/> describe the circumstances (e.g., power dynamics, public opinion, individual circumstances) and methods (e.g., legal challenges, coalition building) that have enabled particular individuals and groups to effect positive change in societies</li> <li><input type="checkbox"/> identify the contributions of particular groups associated with the struggle for social justice</li> <li><input type="checkbox"/> identify the contributions of particular individuals associated with the struggle for social justice, and describe why their actions make them role models</li> </ul>

*Moving toward a Socially Just World*

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>Students who have fully met the Prescribed Learning Outcome are able to:</i>
C1 assess various methods and models of promoting social justice	<ul style="list-style-type: none"> <li><input type="checkbox"/> identify and describe specific practices of solving conflict and promoting social justice, including           <ul style="list-style-type: none"> <li>- philosophies (e.g., pacifism, culture of peace, non-violence, civil disobedience, direct action, philanthropy, restorative justice, transformational leadership, working within the system, working outside the system)</li> <li>- methods (e.g., boycott, petitions, letters to the editor, protest demonstrations, lobbying,</li> </ul> </li> </ul>

Prescribed Learning Outcomes	Suggested Achievement Indicators
	<ul style="list-style-type: none"> <li>- advocacy, mediation, litigation, public inquiries, coups, revolutions)</li> <li><input type="checkbox"/> [...]</li> <li><input type="checkbox"/> examine and critique local and global case examples of promoting social justice, focussing on               <ul style="list-style-type: none"> <li>- effectiveness of practices used (e.g., the relationship between means and ends)</li> <li>- leadership (e.g., style of leadership, importance of leadership)</li> <li>- levels of change (e.g., personal, family, community, government, global)</li> <li>- degree of success in furthering social justice aims</li> <li>- possible alternative approaches and projected results of those approaches (e.g., How could this conflict have been resolved without a war? What would the results have been?)</li> </ul> </li> <li><input type="checkbox"/> defend a position on the role of education in promoting social justice</li> <li><input type="checkbox"/> research social justice projects undertaken by students in Canada and globally</li> </ul>

Depending on the nature of the activities (e.g., additional research, connections to other cases of social injustice), the following Social Justice 12 outcomes may also be addressed:

A1 demonstrate understanding of concepts and terminology of social justice, including

- anthropocentrism
- equity and equality
- ethics
- diversity
- dignity and worth
- hegemony
- human rights
- oppression
- peace

A2 demonstrate effective research skills, including

- accessing information
- assessing information
- collecting data
- evaluating data
- organizing and presenting information

A4 analyse selected social justice issues from an ethical perspective

A5 assess how belief systems can affect perspectives and decisions in relation to social justice issues

B2 analyse causes of social injustice

## ENGLISH LANGUAGE ARTS 11

### Reading and Viewing – Purposes

PRESCRIBED LEARNING OUTCOMES	SUGGESTED ACHIEVEMENT INDICATORS
<i>It is expected that students will:</i>	<i>Students who have fully met the Prescribed Learning Outcome are able to:</i>
<p>B3 view, both collaboratively and independently, to comprehend a variety of visual texts, with increasing complexity of ideas and form, such as</p> <ul style="list-style-type: none"><li>- broadcast media</li><li>- web sites</li><li>- graphic novels</li><li>- film and video</li><li>- photographs</li><li>- art</li><li>- visual components of print media</li><li>- student-generated material</li></ul>	<ul style="list-style-type: none"><li><input type="checkbox"/> set a purpose for viewing (e.g., “I want to explore how the advertising techniques in Canada and the United States differ,” “I need pay attention to the diagrams in order to...”)</li><li><input type="checkbox"/> explain how visual elements (e.g., line, texture, camera angle, layout, colour) create meaning (e.g., “As the camera pulled back, I realized how the one man was part of a larger movement,” “The use of intense colour created a sense of power.”)</li><li><input type="checkbox"/> compare information from a variety of visual and/or non-visual texts on the same topic (e.g., statistics and short story; icon and poem)</li><li><input type="checkbox"/> offer reasonable interpretations of the purpose of the visual text (e.g., “The animator uses Japanese anim� to suggest a childlike delight in discovery,” “The chart shows the range of issues that these interviewees identified as important.”)</li><li><input type="checkbox"/> identify visual content that affects the viewer’s response (e.g., “Seeing the effects of the Rwandan genocide made me realize how angry Romeo Dallaire was that...,” “The tableau Sandy’s group presented caused me to question my own motives.”)</li><li><input type="checkbox"/> make inferences about visual text and about material that is implicit or absent (e.g., inclusion or exclusion of sensationalist images; use of stereotype)</li><li><input type="checkbox"/> make reasoned judgments about visual texts (e.g., “The documentary made no attempt to present a balanced view,” “The strategic use of white space allows the reader to process a large amount of information”)</li></ul>

## ENGLISH LANGUAGE ARTS 12

### Reading and Viewing – Purposes

PRESCRIBED LEARNING OUTCOMES	SUGGESTED ACHIEVEMENT INDICATORS
<i>It is expected that students will:</i>	<i>Students who have fully met the Prescribed Learning Outcome are able to:</i>
<p>B3 view, both collaboratively and independently, to comprehend a variety of visual texts with increasing complexity and subtlety of ideas and form, such as</p> <ul style="list-style-type: none"><li>- broadcast media</li><li>- web sites</li><li>- graphic novels</li><li>- film and video</li><li>- photographs</li><li>- art</li><li>- visual components of print media</li><li>- student-generated material</li></ul>	<ul style="list-style-type: none"><li><input type="checkbox"/> set a purpose for viewing (e.g., “We need to create a portfolio of images of male strength,” “My goal is to understand the visual elements of film noir.”)</li><li><input type="checkbox"/> explain how visual elements (e.g., line, texture, formatting, layout, colour) create meaning (e.g., “The exaggerated features of Raeside’s political cartoons satirize the flaws of the leaders,” “The black and white sets and the grey clothing underscored the Puritan elements central to <i>The Crucible</i>.”)</li><li><input type="checkbox"/> compare information from a variety of visual and/or non-visual texts on the same topic (e.g., historical timeline and plot events, montage and biography)</li><li><input type="checkbox"/> offer reasonable interpretations of the purpose of the visual text (e.g., “The videographer wants us to empathize with the survivors of residential schools,” “The commercial icons are meant to create a desire to purchase items that we would not otherwise consider.”)</li><li><input type="checkbox"/> identify visual content that affects the viewer’s response (e.g., “The cut-ins used by the media artist created a sense of chaos and instability,” “If I was the photographer I would use light and shadow to emphasize...”)</li><li><input type="checkbox"/> make inferences about visual text and about material that is implicit or absent (e.g., unintentional or intentional use of images to evoke emotion in viewer, lack of representation of cultural diversity, lack of consumer information for web shoppers)</li><li><input type="checkbox"/> make reasoned judgments about visual texts (e.g., “The artist is irresponsible because...,” “Lana’s cartoon strip truthfully depicts everyday family life by ...”)</li></ul>



Depending on the nature of the activities (e.g., discussion activities, written response activities), additional prescribed learning outcomes for English Language Arts 11-12 may also be addressed, specifically those related to

- Oral Language – Purposes
- Oral Language – Thinking
- Writing and Representing – Purposes
- Writing and Representing – Thinking

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## FILM AND TELEVISION 11

### *Exploration and Analysis*

*It is expected that students will:*

- identify artistic components and describe how they affect meaning
- evaluate their work and that of others
- use appropriate vocabulary when discussing or producing film and television works

### *Context (Social, Cultural, and Historical)*

- identify social, cultural, and historical forces that influence and are influenced by film and television images
- explain the effect of film and television messages in the community
- analyse how artistic components are used in film and television works to achieve specific purposes and reach specific audiences

## FILM AND TELEVISION 12

### *Exploration and Analysis*

*It is expected that students will:*

- analyse how the artistic components of film and television affect meaning
- critique their own and others' performances and products
- use appropriate vocabulary when discussing or producing film and television

### *Context (Social, Cultural, and Historical)*

- analyse how social, cultural, and historical contexts influence and are influenced by film and television images and messages
- analyse economic and social impacts of film and television production on the local and global communities
- compare how artistic components in film and television are constructed for specific audiences and purposes in a variety of social, cultural, and historical contexts



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