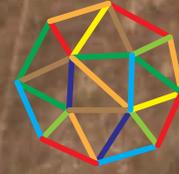


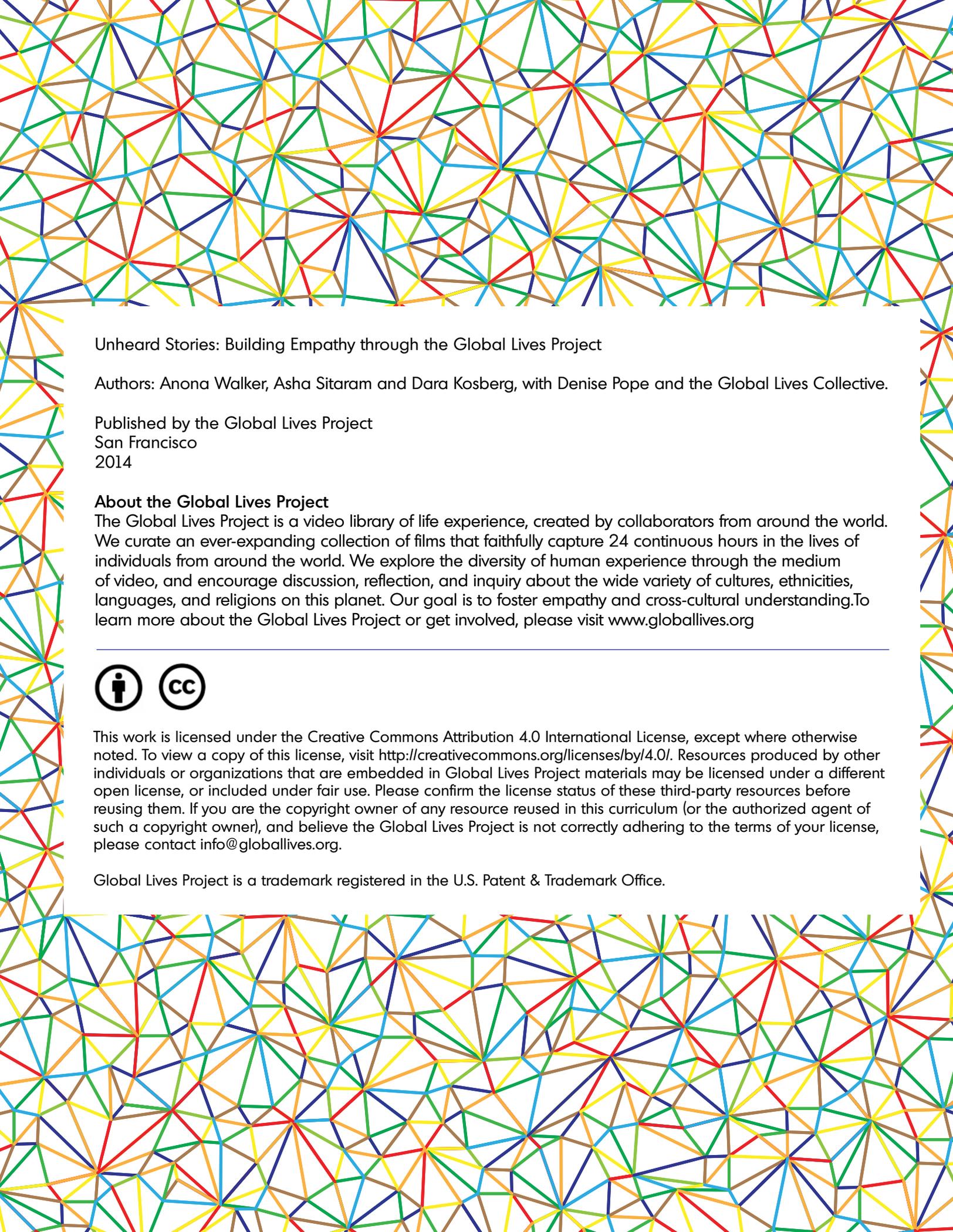
Unheard Stories

Building Empathy through the Global Lives Project



Global
Lives
Project





Unheard Stories: Building Empathy through the Global Lives Project

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About the Global Lives Project

The Global Lives Project is a video library of life experience, created by collaborators from around the world. We curate an ever-expanding collection of films that faithfully capture 24 continuous hours in the lives of individuals from around the world. We explore the diversity of human experience through the medium of video, and encourage discussion, reflection, and inquiry about the wide variety of cultures, ethnicities, languages, and religions on this planet. Our goal is to foster empathy and cross-cultural understanding. To learn more about the Global Lives Project or get involved, please visit www.globallives.org



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Front and Back Cover:

Global Lives Project on-screen participant Edith Kaphuka and a classmate at school in Ngwale Village, Zomba District, Malawi.
Photo: Jason Price

Introduction

The following unit utilizes the Global Lives Project video library to engage students in storytelling activities that help them to better understand themselves and others. The unit is broken up into three parts, leading students on a continuum from self-understanding to understanding of others to empathy and social justice in society. Before trying to understand others, students first need to understand themselves, including how their values and backgrounds shape their perceptions of others.

Each part contains lesson overviews with goals, main activities and assessment suggestions. Detailed lesson plans follow the overviews, and include duration, materials (including suggested Global Lives Project clips), warm-up exercises, activities, assessments, homework and resources. For background on how this unit was developed, including the ideology, design and rationale, review the curriculum introduction provided in the appendix, starting on page 39.

Part 1: Understanding Myself

Lesson 1: Who am I?

Lesson 2: What are my values?

Lesson 3: What are the stories I tell about myself?

Part 2: Barriers to Understanding

Lesson 1: How do my values, background, and experiences shape my opinions of others?

Lesson 2: What are generalizations and projections, and how do they impact our understanding of others?

Part 3: Understanding Others

Lesson 1: Empathy: Moving Beyond Tolerance

Lesson 2: How do you uncover someone's story from his/her perspective?

Lesson 3: Sharing Other People's Stories and Introduction to Anchor Task

The lessons and units in Unheard Stories can be used at a variety of grade levels, and with myriad ability levels of students. Depending on the amount of prior knowledge your students have of empathy and related concepts, you may decide to use the standard curriculum, or the lesson expansion activities for more advanced students. All lessons, standard and expanded, are aligned with the Common Core State Standards.



Global Lives Project participant Dadah's husband in Sarimukti Village, Indonesia



Taking a lunch break during Global Lives Project participant Dadah's shoot in Sarimukti Village, Indonesia

Part 1:

Understanding myself

Lesson 1: Who am I?

This lesson explores the multidimensionality of identity and helps students to define their identities, including the relevance of one's identity to one's everyday life. It will engage students in thinking about the complexity of identity and the way that identity can influence one's behavior.

Goals

(priority goals indicated by *)

By the end of the lesson, students will be able to:

- Recognize how categorization can make life simpler.
- Describe themselves in terms of their different identities, including their roles, group affiliations, personal characteristics, etc.*
- Recognize that identity is complex.*
- Recognize that making judgments about someone's identity may not equate to how that individual defines him/herself.*
- Evaluate how discrimination can place constraints on someone's right to determine her/his own identity and reduces her/his complexity as an individual.*

Overview

In this lesson, the students will be introduced to Global Lives Project through an introductory video. The students will then watch a Global Lives Project clip of Zhanna from Kazakhstan and create an identity map of her. They will then create their own identity maps, which will demonstrate their identities in many forms. These forms include: role identities (e.g. sister, son, student, etc.), their group affiliations (e.g. religious, race/ethnicity, political affiliation, etc.), and their core characteristics, interests or aptitudes (i.e. artist, comedian, peace-builder, etc.). After the students create the identity maps, they will share their maps with other students and discuss how certain items are important in defining their identity. The subsequent class discussion will focus on what it means to have multiple identities and what happens when someone is viewed uni-dimensionally. In

conclusion of the lessons, students will read various articles on gender-based, race-based or ability-based discrimination and reflect on the constraints that people place on others' identities based on what they see (i.e. if someone is a woman, African American, etc).

Assessment

The activities described above, including the creation and discussion about students' identity maps and the analysis of newspaper articles on discrimination, will serve to assess students' achievement of the learning goals outlined above, including an appreciation for the complexity of identity and an ability to evaluate how some individuals/groups are discriminated against based on their identity.

Duration

Up to 1 hour and 40 minutes, including the follow-up activity. (This lesson can be divided into two 50 minute lessons. If this is done, please complete the first lesson at the end of the main activity and start the second lesson with the class discussion.)

Materials

Projector/laptop (to project the abstract art)

Global Lives Project clip of Zhanna -

 <http://globallives.org/zhanna/>

Recommended video segment: minute 9 through minute 14 of clip

Blank sheets of paper (1 per student)

Markers of different colors

A few pictures of abstract art consisting of different shapes and colors



Michaela 'Chaeli' Mycroft article:

<http://globallives.org/mycroft>

Sample articles and websites describing positive and negative examples of categorizing based on identity:

- New York Times article on wage differences between women's and men's basketball coaches (please gauge reading level of article to determine appropriateness) :

<http://globallives.org/nytimeswage>

- Webpage of the Global Fund for Women's work on girls' education: <http://globallives.org/globalfund/>

Warm-Up

[5-7 minutes]

Look at a complex image of different shapes and colors; ask students to describe the image (they will eventually categorize the image into shapes, colors, etc.). Examples of such images are provided in the materials section, above.

Lead a brief discussion on why we categorize things and how it can be useful. [Check for Understanding: Look for students to give examples of different ways that we categorize things to make life easier, i.e. organizing our notebooks, books in a library, schools into classrooms, etc.]

Main Activity

[50 - 60 minutes]

Global Lives Project clip activity [15 min]

Watch the clip of Zhanna from Kazakhstan. Ask the students to describe her; how might they categorize her? You might give them the first example of the person's gender (girl or boy, woman or man). You may guide them towards questions based on the video that look at the individual's identity, for example:

- How would you describe this girl?
- What do you think s/he likes to do?
- Where does she live and with whom?

As the discussion takes place and you elicit student responses, draw (or have a student draw) a mind map of various identities of this girl, with her name in the center. Through discussion and student responses, draw out different identities of this girl (child, daughter, someone who is playful, etc.).

Student Identity Maps Activity [25 to 30 min].

Have the students work in pairs to help each other draw their own identity maps on paper. They can brainstorm a list of different ways that they describe themselves (at least 10) in terms of role identities (e.g. I am a sister, a brother, a student, etc.), their group affiliations (e.g. religious, race/ethnicity, linguistic, political affiliation, member of a particular club/group/association), and their core characteristics, interests or aptitudes (i.e. sportsperson, artist, comedian, peace-builder, etc.).

[Check for Understanding: Check to make sure that students do include different kinds of identity markers from each category.]

Choose a few students to share their maps with the rest of the class.

Ask the pairs to switch partners.

The new pairs should swap identity maps so that student A has student B's identity map and vice versa.

- Think-Pair-Share. Students have to choose the most important element of their partners' identity map and vice versa. Ask them to discuss why they picked that element. Ask a few groups to share

and invite the partner's reaction to the element selected for her/him. Have a discussion on whether they felt their partner was able to accurately choose their most important identity attribute. [Check for Understanding: Listen for students' expressions of the inaccuracies and discomfort with having someone else choose their identity.]

- Think-Pair-Share. Now, ask the students to take back their identity maps and choose for themselves the most important identity marker. In pairs, ask them to discuss why they chose it and then have a few students share with the entire class. Encourage students to choose just one, if possible.
- Think-Pair-Share. Then ask students to pick three identity markers – which would they choose as most important and why? Next, ask students to pick five identity markers about how they would identify themselves.
- Group-share: Have a small group discussion on whether they were more comfortable choosing one attribute, three attributes or five attributes from their maps and why? [Check for Understanding: Check that students are describing why it was difficult to encapsulate themselves by three or even five identity markers.]

Class Discussion [10 to 15 min]

- Discuss what it means to have multiple identities and what happens when someone is viewed uni-dimensionally. (The focus here is emphasizing, by questioning and discussion, that we are complex beings, and trying to simplify our complexity by forcefully choosing specific attributes or identities can be a challenge and it could feel uncomfortable as it doesn't do us justice.)
- Discuss the challenges with picking just one identity for someone else. (The focus here is not to dismiss the inevitability of categorizing ourselves and others and not to deny that we can guess what might be some elements of someone's identity, but to have a discussion about how we can get the most accurate picture of someone's identity? Is there one true answer? How do we decide? Get students to come to the conclusion that, at the end of the day, there isn't one truth, but the idea that in the 'ideal world,' identity is self-determined.)

Follow-Up

[30 to 45 min]

Find a few examples from newspaper articles about both positive and negative aspects of categorizing based on identity (i.e. an article about the feminist movement and an article about gender discrimination). Some sample articles are provided above, under "Materials."

- Have a discussion about the different ways that identity plays a role in how people behave, are treated, organize (i.e. around a cause – feminism), or are discriminated against. With regards to self-determination, emphasize that it is an ideal, but discuss how discrimination can put a constraint on the freedom of self-determination.

Read this article about a girl, Michaela 'Chaeli' Mycroft, who is using her experience as a child with disabilities to fight for the rights of children with disabilities:

- Have students think about Michaela's identity and how that shapes her experience and choices.

Advanced Students

Reduce the time spent on student's personal ID mapping to about 20 minutes, and dedicate the rest of the class period to reading the discrimination articles and discussing the articles; making ID maps for people profiled in the articles; making maps of how the students see themselves/how they think others see them/how others see them.

Article ideas for mature readers:

- Michaela Mycroft: <http://globallives.org/mycroft>
- Oscar Grant verdict: <http://globallives.org/oscargrant>
- "Stand Your Ground" law: <http://globallives.org/standyourground>
- Women's Education: <http://globallives.org/womenseducation>

Lesson 2: What are my values?

This lesson is an introduction to the process of reflecting on and clarifying one's values. It is also an introduction to the concept that values influence one's behavior and that different individuals may have different values.

Goals

(priority goals indicated by *)

By the end of the lesson, students will be able to:

- Identify and clarify their values and how they shape their actions and perspectives.*
- Recognize that others may have different values than theirs.*
- Create role play scenarios that demonstrate the way that values shape one's behavior.
- Reflect on if and how their values are connected to their identity.

Main Activity

Students will learn what a value is after reflecting and discussing different scenarios that demonstrate conflicting values. They will brainstorm a list of their values, and then will reference a list of personal values (from the internet) to help them to add to their original list. Students will narrow down the list to their three most important values. As a class, students and the teacher will share their three values and why they are important. In the discussion, the teacher should elicit examples from students' lives wherein they have demonstrated a particular value (this will help with the role play exercise described below). The teacher will lead students to reflect on similarities and differences between value sets within the classroom and will help students to think about why there is or isn't diversity of values within the classroom and how this might be related to shared or different experiences and backgrounds of students. Next, the students will make connections between their identity maps and their values by trying to determine the origin of their values (i.e. from their identity as a member of a particular religious group, as a member of their family, as a child, etc.) and then add relevant values to the identity maps created in the first lesson. Students will then create a

3 to 5 minute role play about personal values. Their role plays should demonstrate an interaction, experience, or event when someone's personal values come through and are reflected in their perspective and/or behavior. For example, if a student identifies honesty as her/his personal value, s/he might enact a role play with a friend that demonstrates an instance in which s/he had to choose between being honest about a mistake and covering up the mistake. Students will work on the role play script for the rest of class and can present the role plays to one another during the next lesson. For homework, students will reflect on and explain, in an essay, the importance of their three prioritized values.

Assessment

In this lesson, assessment of student achievement of learning goals occurs throughout the activities. Specifically, students' clarification of their values occurs through the brainstorming and value prioritization process described above. They will reflect on the origin of their values with respect to their identity by adding their values to their identity maps as well as discussing and reflecting on the diversity of values in the classroom.

Advanced Students

In the advanced version of the curriculum, lesson two is reduced in time and used as the warm-up for lesson three.

Warm Up: Use similar discussion questions but use them as a warm-up to Lesson Three, with the discussion taking about 10 minutes. Students will brainstorm a list of values, either as a group or individually, and then students will choose the top 3 to 5 values they personally hold. In small groups or with the whole group, students will share out top values; if similar results occur, the teacher might prompt students to consider why. If the answers are diverse, the teacher might prompt students to consider why. Students then will add their values to their ID chart, articulating how and why the values fit in where they do.

Lesson 3: What are the stories I tell about myself?

This lesson explores how one's life experiences shapes one's perspective and 'story.'

Goals

(priority goals indicated by *)

By the end of this lesson, students will be able to:

- Describe their lives visually, by exploring key events that have impacted them.
- Explain how they learned from key events in their lives.
- Recognize that people's beliefs, perspectives, and behaviors are shaped by the stories they tell about themselves. *
- Reflect on if and how their values are connected to some of their life experiences. *



Global Lives Project participant Muttu Kumar in Hampi, India

Overview

After watching a Global Lives Project video of Muttu Kumar, who lives in India, students will discuss the events that happened in his life as he tells his story and speculate on how his experiences might have influenced him. Students will then create their own life maps, detailing key experiences using symbols and words. They will make a legend for the symbols and describe in prose why these life events were significant, as well as what they learned from them and how they shaped their beliefs or perspectives. Students will use their value list and identity maps to reflect on where some of their values may have been learned or reinforced through their experiences. They will represent these values in the relevant place on their life maps. To conclude the lesson, teachers will present three different portraits/narratives by artists and writers as examples of how you can tell your story in many different ways.

Duration

50 minutes

Materials

- Projector/laptop
- Global Lives Project clip of Muttu
<http://globallives.org/muttu/>
(Recommended video segment: minute 3:45 through minute 10:45 of clip)
- Blank full scraps paper
- Pencil crayons, markers and crayons
- Magazine clippings
- Scissors
- Glue

Warm-up

[10 minutes]

- Watch a Global Lives Project clip of Muttu Kumar, from India. Ask students to note down key life events that Muttu describes.
- Discuss as a class the key events that took place in Muttu's life and speculate on how his experiences might have influenced him.
- Based on the discussion, the teacher demonstrates how to create a life map for Muttu.

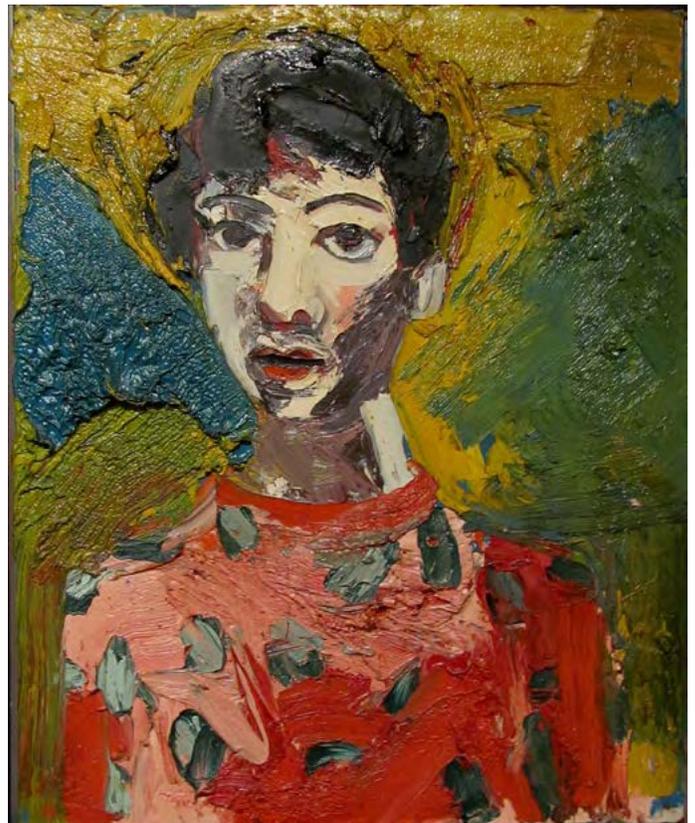
Main Activity

[40 minutes]

- Students then create life maps, detailing key experiences using symbols and words. Students will create a legend for the symbols and describe in prose why these life events were significant and what they learned from them or how they shaped their beliefs or perspectives.
- Students will use their value list and identity map from previous classes to reflect on where some of their values may have been learned or reinforced through their experiences. They will represent these values in the relevant place on their map.
- Ask students in small groups of three to four to present their life maps to one another.
- **Debrief:** Discuss as a class how students' life experiences were similar or different from one another.
- Teachers will present three different portraits/narratives by artists and writers as examples of how you can tell your story in many different ways. Students will look at narratives and guess the "story" of that person—what is most important to him/her? What is he/she trying to tell us about his/her identity? See: <http://globallives.org/lupeportrait/>
- Teacher should have students read a narrative they are already familiar with from earlier in the year.



Baile en Tehuantepec by Diego Rivera - Source: www.diego-rivera.com

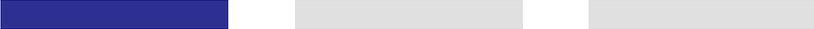


Portrait of Lupe by Joan Brown

Examples of life maps:



1. <http://mmsenglish.edublogs.org/files/2011/11/scott-life-map-mrm4qw.jpg>
2. <http://www.creativesearch.ru/wp-content/uploads/2012/05/my-life-map-n-0-Large.jpg>
3. <http://marcelnunis.com/blog/wp-content/uploads/2011/08/alli-life-map.jpg>



Overall Assessment for Part 1

How do I tell my story?

For homework, students will create their own narrative in whatever format they want (writing, film, photos, drawings, collage, poem, a play, or some other form of artistic representation). They will draw upon their life and mind maps to determine what story they want to tell. Each student will present his/her story to the class and share the values, life experiences, and background that are represented in the narrative.

Here are some questions to help students be reflective about their choices for the assignment:

- What's most important to you? What parts of you do you want to highlight to other people (values, background, life experiences)?
- What would be the best method for expressing your story?

Follow-up Discussion and/or Written Assignment

Here are examples of the types of questions teachers could ask students after they present.

- How did you decide what story to tell?
- What parts of your story did you decide not to tell? Why?
- What conclusions could be drawn about you based on this narrative (values, background)?

Assessment criteria

Students will be assessed based on their responses to these questions, demonstrating their understanding of how their experiences, values, and background impact how they see themselves and the world.

Part 2:

Barriers to understanding others

Lesson 1: How do my values, background, and experiences shape my opinions of others?

This lesson is an introduction to the process of reflecting on and clarifying one's values. It is also an introduction to the concept that values influence one's behavior and that different individuals may have different values.

Goals

(priority goals indicated by *)

By the end of this lesson, students will be able to:

- Understand that "normal" is subjective based on one's background and past experiences.*
- Reflect on their own notions of what "normal" is and how that impacts how they view the world.*

Main Activity

Students will watch three different film clips of student experiences (Jamila from Lebanon, Edith from Malawi, and a classroom in the U.S.). They will compare and contrast the students' experiences with their own experiences as students in Pleasanton, CA. Students will then write a journal reflection about their initial perceptions of Edith's and Jamila's student experiences. Then, they will discuss their different reactions to the films and how their past experiences, upbringing, and cultural backgrounds influence them. The teacher will share the idea of how people project their own values and ideas of normality onto others, as well as the dangers of making generalizations based on limited information. Discussion questions around these concepts include: What is a normal student experience? Why? What do you think about the student experience in Malawi and Lebanon? Do you think it represents all student experiences there? What conclusions could people draw about the U.S. student experience from the U.S. clip? Is that representative of your experience? Students will then write a journal reflection about how their perceptions of Edith and Jamila's student experiences shifted after the group discussion.

Assessment

Teacher will gauge understanding during class discussion and from the journal responses, looking specifically for a more nuanced understanding of what "normal" means.



Global Lives Project participant Edith Kaphuka's classroom in Ngwale Village, Zomba District, Malawi

Below you will find clips referred to in the overview.

Main Videos

Global Lives Project – Malawi (Edith)

Morning assembly ends with the national anthem and some physical exercises, and the students file into their classrooms. Edith takes her seat in a desk she shares with her friend Natasha in the last row. The teacher arrives and instructs the students to open their English books to “The Hunter and His Dog”. The class analyzes an illustration, searches for two words, reads the tale silently, and then answers the first 4 of 5 reading comprehension questions. (Class environment)

 <http://globallives.org/edithschool/>

Global Lives Project - Lebanon (Jamila)

Jamila is studying in reading class with her favorite teacher.

Start - 10:12 - Jamila answers the question in the class.

 <http://globallives.org/jamilareading/>

YouTube video about the day in the life of a US teacher (1988)

 <http://globallives.org/dayofteacherclip/>

Extra videos

“Typical” classroom in Japan

 <http://www.globallives.org/japanclassroom>

“Typical” classroom in China

 <http://www.globallives.org/chinaclassroom/>



Global Lives Project participant Edith Kaphuka in Ngwale Village (Zomba District), Malawi



Global Lives Project participant, Jamila Jad, works on her homework in the Shatila refugee camp in Beirut, Lebanon.

Advanced Students

The addition of higher-order discussion questions, created by the teacher or by the students, makes this lesson more appropriate for advanced students. To help students create their own questions, based on Bloom’s Taxonomy, first place students into small groups, and give each group a piece of butcher paper, and then give each group a list of Bloom’s Taxonomy question starters.

 <http://globallives.org/bloomstaxonomy/>

(“Remembering” is level one and “Creating” is level six)

Each group needs to create a list of questions that total 13, or 15, or 17 (teacher choice). The number of each question is the level on Bloom’s Taxonomy. Students can use two different question starters from levels 4, 5, and 6, but not levels 1-3. A student group could then, if tasked with making the numbers equal 15, choose two level 6 questions and 1 level 3.

The groups tape their (unanswered) questions around the room, and each group walks around the room and contributes one answer to each poster, until each poster is filled in. Lastly, the teacher leads a whole class discussion on the answers, as well as what students found difficult to answer.

Lesson 2: What are generalizations and projections, and how do they impact our understanding of others?

Students will learn different ways in which the media portrays individuals and cultures, as well as understand the impact of generalizations.

Goals

(priority goals indicated by *)

By the end of this lesson, students will be able to:

- Understand what generalizations are and identify them in the media.*
- Compare and contrast different ways stories are being told in different forms of media.*

Main Activity

The class will create a KWL chart** on generalizations and then co-construct a definition of generalizations with the students. The students will then engage in a gallery walk in which they will discuss and respond to media representations of people around the world posted on the walls. The students will come together as a class to discuss some of the generalizations embedded into the media representations and their limitations in telling others' stories. In small groups, the students will look at other media representations, identify the generalizations, and explain the limitations of the portrayals. At the end of the lesson, the students will view a media representation of someone in Lebanon (picture of girl on bike) and reflect on some generalizations a person might make based on this image. Discussion questions: What stories does this media representation tell about the people? How? Students will then watch a Global Lives Project clip of Jamila in Beirut and compare/contrast the stories being told in the picture and in the Global Lives Project clip, and the limitations of each in telling the "full" story via a Venn diagram. At the end of the lesson, the students will add to the "Learned" column of the KWL chart.

Assessment

Teacher will gauge the students' understanding by reviewing the students' Venn diagrams comparing and contrasting the Global Lives Project clip and the image from Lebanon. The teacher will also review the comments the students add to the KWL chart at the end of the lesson.

KWL Chart

Know	Want to Know	Learned

* KWL Chart: A graphic organizer typically written on a piece of chart paper with the topic written across the top and three columns beneath it, labeled KWL. The K stands for what students 'know' about a given topic, the W stands for what students want to know, and the L stands for what students learned.

Below are photos and a video mentioned before in the lesson overview.

Gallery Walk: We recommend that you use photographs of people from the same country that portray different people.

Here are a few examples of people from India for your reference:



Tamal, "Asli masale sach sach" May 17, 2009 via Flickr Creative Commons Attribution, Noncommercial, No Derivative Works.



Zuhair Ahmad, "Portrait from India 14" October 14, 2011 via Flickr, Creative Commons Attribution, Noncommercial, Share-Alike.



Louis Vest, "Portraits of India - 33" February 19, 2009 via Flickr Creative Commons Attribution, Noncommercial.



seeveear, "THIS is crowd" October 10, 2008 via Flickr Creative Commons Attribution.



JanetandPhil, "India Business Trip 27" July 26, 2009 via Flickr Creative Commons Attribution, Noncommercial, No Derivative Works.



mynameisharsha, "Sanju's Family" December 12, 2010 via Flickr Creative Commons Attribution, Share Alike.

Here are a few examples of people from Lebanon for your reference:



United Nations Photo, "Displaced Persons in Lebanon" November 2, 2006 via Flickr Creative Commons Attribution, Noncommercial, No Derivative Works.

Video

Global Lives Project - Lebanon (Jamila)

Jamila and family are having dinner. Jamila talks about her school.

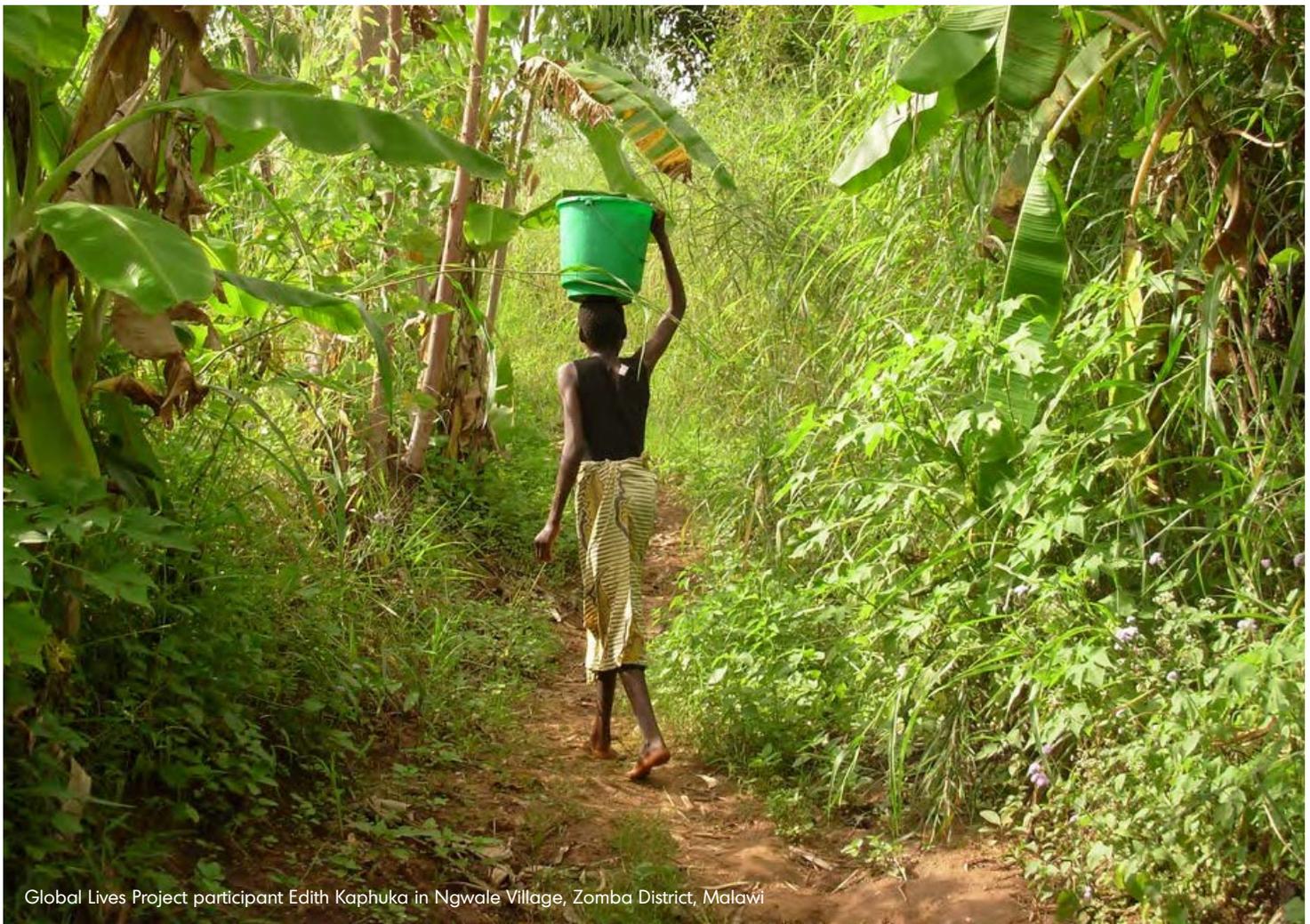
 <http://globallives.org/jamilasfamily/>



Juber Al-haddad TM, "moodi11711-21" July 14, 2011 via Flickr Creative Commons Attribution, Noncommercial, Share Alike.



CharlesFred, "Happy family on scooter" August 15, 2005 via Flickr Creative Commons Attribution, Noncommercial, Share Alike.



Global Lives Project participant Edith Kaphuka in Ngwale Village, Zomba District, Malawi



Global Lives Project participant Edith Kaphuka in Ngwale Village, Zomba District, Malawi

Overall Assessment for Part 2

At the beginning of the lesson, the teacher should ask students to write down their knowledge and ideas they have about Malawi. The teacher will then show different representations of Malawi, including the Global Lives Project clip of Edith, a news clip, and a commercial. The students will compare and contrast in a Venn diagram the representations and analyze the different stories being told about the country and the people living there. After they view the representations, they should label those that aligned with their ideas about Malawi. Discussion questions might include: How are the stories being told, and what is the effect of that “how” on your understanding of their lives? They will use a Venn diagram to compare and contrast the way stories are being told in the different representations of the same subject. They will then write a reflection about generalizations and value judgments you could make from these stories based on their own backgrounds, values, and past experiences.

Part 2 Assessment

We recommend that teachers select a few photos and videos to show students during the lesson.



CIMMYT, "Double maize yields for Malawian farmer" via Flickr Creative Commons Attribution, Noncommercial, Share Alike.



Slaj climbs a tree during the Global Lives Project shoot in Ngwale Village, Zomba District, Malawi.



Gates Foundation "The World Needs Midwives" via Flickr Creative Commons Attribution, Noncommercial, No Derivate Works

Videos

BBC Malawi in a glance

<http://globallives.org/malawi>

MSNBC- video of kids sitting on floor in classrooms

[http:// globallives.org/msnbcvideo/](http://globallives.org/msnbcvideo/)

Nike commercial

<http://globallives.org/nikecommercial/>

Global Lives Project - Edith

Memory and Edith continue to read aloud when their mother arrives and begins to quiz them in math. She offers rice as a reward for the most right answers; however, she is only joking (as Memory discovers later, to her chagrin). The three take a break and play a series of games, including: 'Tido, Tido', 'Picking my banana', 'Chipapapa', and the alphabet game. The girls attempt to outwit one another. Their mother excuses herself, and Edith and Memory return to their homework.

<http://globallives.org/edithdoesmath/>

Global Lives Project - Edith

Water pails in hand, Edith and Memory climb the small hill behind their home to nearby water well. They find Elube already there, and begin to fill their buckets after she has finished. The well is unreliable and not nearly as good as the one at the Mission, according to Edith. Memory ambitiously fills her pail to the top; Edith does the same, and the girls are off down the dirt path home.

<http://globallives.org/edithgetswater/>



Global Lives Project Producer Ya-Hsuan Huang records the life of Edith Kaphuka, Ngwale Village, Zomba District, Malawi



Global Lives Project participant Edith Kaphuka in Ngwale Village, Zomba District, Malawi

Advanced Students

Warm Up: Lead a class discussion of what "generalizations" are; how they're used; why they're used; and student experiences with generalizations.

Main Activity: Have the whole class create a KWL chart for student knowledge of India/Lebanon/Malawi, and then allow students to do a gallery walk of photographs found in the standard lesson. Students should take notes on gallery walk of what they have questions about, what contradicts the KWL chart, and what supports the KWL chart. Keep the discussion questions and the video clips the same from the standard lesson, but replace the Venn diagram activity with a short writing assignment. Sample prompts include: create a short story using the voice of Jamila; write a comic strip depicting a scene from Jamila's day; write a letter to the editor from the point of view of someone in the photographs regarding an issue they might face in their country; etc.

The overall assessment for Part Two will be done in the main activity, since the high school students will be analyzing three countries at once. Students should write a short essay, using research from the internet, to answer the following prompt: What are the generalizations and value judgments others might make of someone from (choose one) India/Malawi/Lebanon? Where did these generalizations originate, and what are facts/evidence that dispute these judgements?

Part 3:

Understanding others

Lesson 1: Empathy: Moving Beyond Tolerance

In this lesson, the students will be exposed to the concepts of tolerance and empathy. Not only will the students co-construct definitions of tolerance and empathy, but they will also compare and contrast the two concepts.

Goals

(priority goals indicated by *)

By the end of this lesson, students will be able to:

- Define tolerance and empathy.
- Compare and contrast tolerance and empathy.*
- Understand how empathy moves beyond tolerance. *

Overview

In this lesson, the students will read brief scenarios (one that exemplifies a tolerant response and another that exemplifies an empathetic response). The students will compare and contrast the scenarios. The teacher will use this activity to help the class come up with student-friendly definitions of tolerance and empathy. The students will then watch a clip from the Global Lives Project video library and work in small groups to create skits demonstrating either a tolerant response or an empathetic response to Rumi.

Assessment

The teacher will have the students write brief paragraphs describing how they would respond to another Global Lives Project clip in an empathetic manner. Review to ensure that the students are 1) making some attempt to understand the feelings or perspective of the person in the clip; 2) considering how they would feel if they were in the shoes of the person in the clip.

Duration

60 minutes

Materials

- Projector/laptop
- Student journals
- Copies of a class set of Tolerance and Empathy Scenarios Worksheets
- Venn diagram on the board or on chart paper
- T-chart that has tolerance and empathy as headers
- Global Lives Project clip of Rumi - <http://globallives.org/edu/rumi> (recommend 2:15 to 8:40)
- Global Lives Project clip of Muttu - <http://globallives.org/edu/muttu> (recommend start to 6:34)

Warm-Up

[10 minutes]

- To begin the lesson, teacher will distribute the attached Tolerance and Empathy Scenarios Worksheet to the students. Ask students to quietly read the scenarios and think about the similarities and differences between the two scenarios.
- Think-Pair-Share. What similarities and differences do you notice about the way Sharon responded to the new girl in scenarios one and two?
- Bring the class together. Write students' responses in the Venn diagram. Students should record the responses on the Venn diagram on the back of their Tolerance and Empathy Scenarios Worksheets.

Main Activity

[40 minutes]

Tell students that the first scenario represents a tolerant response, while the second scenario represents an empathetic response.

Think-Pair-Share: Based on the differences we've noted in our Venn diagrams, how would you define tolerance? Develop a definition similar to the dictionary definition of tolerance, which is:

- Tolerance: "acceptance of feelings, habits, or beliefs that are different from one's own" (Merriam Webster, 2007). Highlight the term acceptance in the conversation.
- Write the class definition on the t-chart under the tolerance header.

Think-Pair-Share: Based on the differences we've noted in our Venn diagrams, how would you define empathy? Develop a definition similar to the definitions of empathy below:

- "Being aware of and sharing another person's feelings, experiences, and emotions" (Merriam Webster, 2007).
- "The abilities to feel and understand another's perspective, and then act with a concern for the welfare of others" (Ashoka Empathy)
- Trying to put yourself in another person's shoes.
- Write the class definition on the t-chart under the empathy header.

Explain to students that they will now watch a brief clip of Rumi and that you would like them to think about how they could respond to Rumi in a tolerant manner and in an empathetic manner. Invite students to take notes in their notebooks as they view the clip.

Break the students into groups of three. Designate half of the groups as tolerant response groups and the other half as empathetic response groups by giving each team a card that says either "tolerant response" or "empathetic response." (**Note** that it is important that the students do not know what type of response each group will give because they will try to guess whether the response was either tolerant or

empathetic.) Ask students to create one or two minute skits demonstrating either tolerant or empathetic responses to Rumi.

After each group presents, ask:

- Was this a tolerant or empathetic response? How do you know? What actions or words helped to figure it out? [**Check for Understanding:** Make sure that students are able to differentiate between tolerant and empathetic responses. Students should, for example, highlight the idea of acceptance in the skits representing tolerance and trying to put themselves in another person's shoes in the skits representing empathy.]



Global Lives Project participant Rumi Nagashima in Tokyo, Japan.

Add any notes from the class discussion to the tolerance and empathy t-chart.

After all of the groups have presented, ask students to respond to the following questions in their journals:

- If you were Rumi, would you prefer the tolerant responses or the empathetic responses? Why? Explain your answer.

Ask students to share their responses with the class. Ask the following questions to encourage class discussion:

- Tolerance calls us to be accepting. Is acceptance of another person's feelings, habits, or beliefs enough?
- Empathy calls us to be aware of and share another person's feelings, experiences, and emotions. Why might this be preferred to tolerance? [Check for Understanding: Use students' responses to determine not just if students understand the value of tolerance, but also how empathy might transcend tolerance.]

Follow Through

[10 minutes] (Please note: This can be conducted during another class period.)

Revisit the clip of Muttu (remind students that they viewed the clip earlier in the unit). Ask students to think about how they might empathetically respond to Muttu as he talked about his background. Have students write brief responses in their journals.

Assessment

Collect journals and review the students' responses. Make sure that students:

- Identify Muttu's feelings.
- Make an attempt to share Muttu's feelings, experiences, and emotions. A few phrases to look for are:
 - "If I were Muttu, I would . . ."
 - "I remember when . . ., I felt . . ."
- Give specific examples of how they might act with concern for Muttu.

Advanced Students

Additional HS terminology to consider: globalization

Have students watch this Zhanna clip:  <http://globallives.org/zhannapg27/> and discuss the concept of globalization both by defining the term and also in context with the clip. How does globalization contribute or detract? from our abilities to empathize on a much larger, worldwide scale?

Break up the students into small groups. Assign one of the following articles to each group; using literature circle or similar format, ask each group to read their article and analyze it. Once each group is finished, create new groups with at least one person representing each article in the group. The students will share their original group's article with their new group, and discuss how the articles are similar/different/what they learned about globalization from the article.

Cultural Liberty in Today's Diverse World (2004):

 <http://globallives.org/culturalliberty/>

BBC: Does globalization mean we will become one culture? (2012):  <http://globallives.org/bbcglobalizationarticle/>

There are hundreds of articles out there about globalization - teachers may want to choose more recent articles for their classes based on current news events or topics relevant to their general curriculum for the semester or class, etc.

For example:

-  "700 million to watch World Cup Final" <http://globallives.org/worldcuparticle/>
- "Globalization of Chinese culture becomes hot topic"  <http://globallives.org/globalizationofchina/>

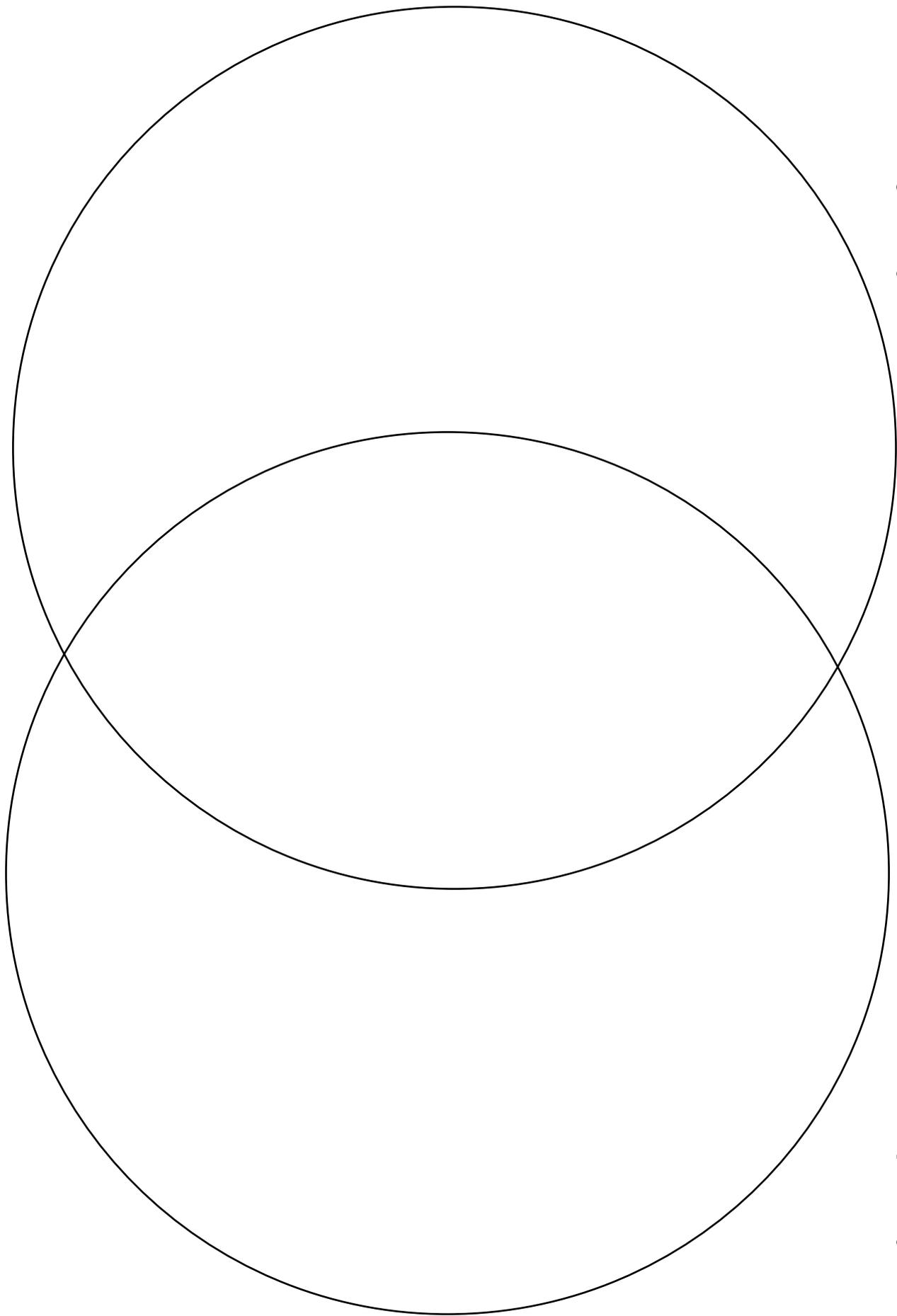
Tolerance and Empathy Scenarios Worksheet

Scenario One

Stacy just started attending Hart Middle School a few weeks ago. You don't know much about her, but you've heard that she does not eat meat. You and your friends have never met someone who doesn't eat meat. Some of your friends make jokes about Stacy; you don't because you believe it is important to be accepting of other people, especially those who are different than you.

Scenario Two

Stacy just started attending Hart Middle School a few weeks ago. You don't know much about her, but you've heard that she does not eat meat. You and your friends have never met someone who doesn't eat meat. Some of your friends make jokes about Stacy; you don't. You can relate to Stacy because you can remember what it felt like to be the new girl, as you started attending Hart at the beginning of the school year after moving from Louisiana. You also can relate to Stacy because you felt like other students made fun of you because of your heavy southern accent. In addition, you would like to learn more about Stacy and the reasons she has decided to become a vegetarian. You decide to invite her to have lunch with you.



Scenario 2

Scenario 1

Lesson 2: How do you uncover someone's story from his/her perspective?

In this lesson, the students will learn how to use empathy to learn about others' values, backgrounds, experiences, and perspectives. To achieve this goal, the students will learn how to construct open-ended questions and practice principles of active listening.

Goals

(priority goals indicated by *)

By the end of this lesson, students will be able to:

- Construct questions regarding the subject's most important life experiences, feelings, beliefs, and values. *
- Ask open-ended and follow-up questions.
- Listen actively by paraphrasing, maintaining eye-contact, sitting up straight. *

Overview

At the beginning of this lesson, the students listen to an audio clip from StoryCorps to build their understanding of interviewing and the importance of open-ended questions. After the class discusses the audio clip, the students will learn how to draft questions designed to bring out the subject's most important life experiences, feelings, beliefs, and values. The students will then participate in a fishbowl activity, where they will observe the teacher as he/she interviews a student volunteer. The class will discuss the teacher's interview and refer to it to create a description of elements of effective interviewing. At the end of the lesson, the students will form groups of three and take turns serving as the questioner, answerer, and the observer. The observers will give feedback using sentence stems (I liked how you...because...; One thing you might think about is...because...).



Global Lives Project participant Zhanna Dosmailova hugs her cat at her home in Vannovka, Kazakhstan

Duration

60 minutes

Materials

- Projector/laptop
- Student journals
- StoryCorps clip
- Anchor chart entitled Interviewing Tips

Warm-Up

[10 minutes]

(Alternative warm-up presented below.)

Tell students that they will be listening to a StoryCorps interview between a mother named Blanca Alvarez and her daughter, Connie Alvarez. Explain that in the interview Blanca tells Connie about her experience crossing the border from Mexico to the United States. Ask students to pay attention to and take notes on (you might want to write these questions on the board):

- The types of questions that Connie asks Blanca (Are the questions yes/no questions or open-ended questions?).
- What is most important to Blanca? Connie? How do you know?

Click here to play the following audio clip from StoryCorps: <http://globallives.org/globalizationofchina/>

Give students a chance to share their notes with a neighbor, and then discuss as a class. Ask:

- What types of questions were asked? Did Connie ask yes/no questions? Why not?
- What did you and your partner think was most important to Blanca or to Connie? How did you know?

Main Activity

[35 minutes]

Explain that we can learn a lot about people by interviewing them, just as Connie learned from Blanca (and vice-versa). Explain to students that today they are going to get the chance to interview their classmates to develop their interviewing skills, so they will be prepared to interview class visitors as part of their anchor task.

Tell students that you'd like them to draft questions about their classmates' life stories, including their most important life experiences, feelings, values, and/or beliefs. Provide the students with examples of interview questions. It also might be helpful to compare and contrast questions. Give students a few minutes to draft some questions.

Ask volunteers to share a few sample questions. Write five questions on the board. Discuss the questions using this prompt:

- How does this question help us to understand what is most important to the subject? [Check for Understanding: Make sure the students are giving you open-ended questions. If they give yes/no questions, help them to improve them by adding "why" to them. Also check to see whether students' questions get at key life experiences, feelings, values, and/or beliefs.]

Fishbowl Activity: Ask for a student to volunteer to be interviewed. Teacher should interview a student using the questions that students generated. Be sure to:

- Paraphrase
- Maintain eye-contact
- Sit up straight
- Ask open-ended and follow-up questions

Ask: What did you notice about the way that I conducted the interview? What worked? What did not work? Build an anchor chart with the class that highlights key elements of interviewing (paraphrasing, maintaining eye-contact, sitting up straight, asking open-ended and follow-up questions about the subjects' most important life experiences, feelings, values, and/or beliefs, etc.).

Think-Pair-Share. How might empathy help us to be better interviewers?

- Help students to understand that empathy can help them to relate to their subject and better understand their subject's perspective. Add this note to the anchor chart.

Break students into groups of three. Have each group assign a questioner, an answerer, and the observer. The observers will give feedback using sentence stems (I liked how you...because...; One thing you might think about is...because...). Remind students to focus on the components of empathetic listening outlined on the anchor chart.

Assign students the homework below.

Assessment

Observe students as they interview one another. Look for features of active listening and listen for the types of feedback that students offer their peers. For example, a student who is meeting the goals might say things like, "I like how you look the person in the eyes when they are speaking because it lets them know that you are paying attention." Assess students' ability to construct high-quality questions through the homework assignment.

Homework

Students will interview an adult they know well (parent, grandma, etc.) using active listening, and record their questions and answers. Students will write brief paragraphs about the individuals that they chose to interview.

Alternative Warm-Up

Ask students to get into pairs. One student needs to choose something really important to them to share with the other student. The other student just listens and then paraphrases what s/he heard. Switch.

Now ask each student to close their eyes and put one hand on their stomach and "belly breathe" (inhale feeling your belly extending; exhale feeling your belly coming in).

Repeat number 1, with a different story.

Debrief: Ask students to compare each listening experience. Was one harder or easier than the other? Emphasize that as an introduction to the lesson today, the students practiced being 'present.' Being present in the moment by focusing on the breath is a great way to calm one's mind so that one can listen more attentively to others.

Advanced Students

Additional HS terminology to consider:

Brief overview of Bill Nichols' modes of documentary <http://globallives.org/billnichols/>

- Expository, Poetic, Observational, Participatory, Reflexive, Performative
- Have students watch this Zhanna clip: <http://globallives.org/zhannapg32/>

Have students discuss how the subjects in this clip seem to be affected by the presence of the camera.

Additional reading/sites for high schoolers:

Chapters 6 and 7 of Bill Nichols' *Introduction to Documentary Filmmaking: "How Can We Differentiate among Documentaries? Categories, Models and the Expository and Poetic Modes of Documentary Film"* and "How Can We Describe the Observational, Participatory, Reflexive, and Performative Modes of Documentary Film?"

Resources

For additional resources on interviewing with empathy, please visit the StoryCorps website:

<http://storycorps.org/education/storycorps/resources-for-educators/storycorps-lesson-plans/>



Nobu films Global Lives Project participant Zhanna Dosmailova as her father Kairat helps her practice writing in English.

Lesson 3: Sharing Other People's Stories and Introduction to Anchor Task

This lesson will review and tie together some of the topics covered over the course of the unit. Using the family interviews as a starting place, the teacher will introduce the anchor task and generate a list of individuals whose stories the students would like to tell.

Goals

(priority goals indicated by *)

By the end of this lesson, students will be able to:

- Identify key aspects of someone's life that are important to include when telling his/her story.*
- Assess the benefits and limitations of different forms of representation.*

Main Activity

The teacher will open the class session by asking the students to read the paragraphs that they drafted about their family members' interview (homework from last lesson) to a partner. In their journals, the students will respond to a few questions (i.e. What did you include or leave out? Why? How would they decide what to include in someone else's story? What's most important?). The class will discuss their responses to these questions and come up with a chart that lists strategies for deciding the most important aspects of a person's story. To introduce the anchor task (see below), the teacher will help the students to generate a list of the ways in which they have seen stories represented throughout the unit and discuss the benefits and limitations of these different forms of storytelling. The teacher will use one of the student's interviews to model how to decide the best way to represent another person's story. The teacher will then introduce the anchor task to the students (including the grading rubric), and generate a list of potential subjects.

Assessment

See anchor task.

Extension/Homework

The teacher will ask students to videotape 24 minutes of one of their classmates or family members using a cell phone or flip video camera. Then they can reflect on what that experience was like.

Alternative: PhotoVoice Project: The students will take pictures of unheard stories in their neighborhoods.

<http://globallives.org/photovoice/>

Advanced Students

Additional HS terminology to consider

- Perspective, Bias, Subjectivity, the "Other", Unreliable narrativity

Have students watch this Zhanna clip from beginning to 0:02:57: <http://globallives.org/zhannacamera/>

- Then ask students to discuss in groups or write a response considering the ethical implications of the choices the camera operator makes during this particular clip. Students may read "Why Are Ethical Issues Central to Documentary Filmmaking" by Bill Nichols prior to watching this clip and include arguments from this chapter in their responses.
- Students can also watch clips from several documentaries and discuss the mode through which the filmmaker tells a story - whether or not they believe there to be a bias involved in this mode, whether the film positions the subject as an "Other," and how the perspective (everything from whether or not the filmmaker's voice is present in the narration or he or she is present in the film itself, to how the subject is framed within the shot, to music, to editing) affects viewer response and/or paints the subject.

Examples of clips

- Werner Herzog's interview with Michael Perry in *Into the Abyss*: ▷ <http://globallives.org/michaelperry/>
 - Kony 2012: ▷ <http://globallives.org/kony2012/>
 - This clip from *Baraka*: ▷ <http://globallives.org/baraka>
 - Clip from Guy Maddin's autobiographical film, *My Winnipeg*: ▷ <http://globallives.org/mywinnipeg/>
- Challenge students to continue the 24 min exercise in the original *Unheard Stories* lesson plan, but then a week later, create a second documentary on the same subject, this time changing their mode of filmmaking completely. The film should still be a documentary, but it need not be 24 minutes - give students the freedom to be as creative as they want with their approach. Then take one or two class periods to show students' work (or make it available online so students can watch all of their classmates' films) and ask them to write a response about the difference between one of their fellow student's (of their own choosing, or assigned as partners) two films. What are the two documentary styles? Is one more affective than the other? Is one more revealing in its subject matter? More interesting? What are the ethical implications of each different approach?



Global Lives Project Participant Muttu Kumar, a postcard seller and tour guide in Hampi, India, is recorded by Director, Rahul Chittella.

Anchor Task for Parts 1, 2, and 3

Unheard Stories

As part of the anchor task, students will interview individuals from the surrounding community in small groups. These interviews will be filmed. Students will then represent the individual's life stories through art, drama, poetry, an article, or any other creative form of representation. As a culminating activity, students will respond to a series of reflection questions focused on the students' experience preparing for and conducting the interviews, determining how to represent the interviewees' life stories, and considering the role empathy played throughout the process.

Anchor Task for Parts 1, 2, and 3 - Unheard Stories

Prepare for the Anchor Task: In the final lesson, the teacher will ask the students to generate a list of individuals whose stories the students would like to tell. The teacher will contact individuals on the students' list and invite at least six individuals to visit the classroom for interviews (invite enough people so the groups are no more than five students per group). After the interviewees have been confirmed, share their names and brief biographies with the class. Give the students the chance to indicate whom they would like to interview (perhaps by giving them a chance to pick their top three subjects). Form five groups of six and give each group the chance to collectively generate questions designed to uncover the subject's life story. Refer the students to the anchor chart created for effective interviewing in the previous lesson. Collect and provide feedback on the interview questions.

Interviews

Arrange to have access to five cameras, so the interviews can be captured on film. During the interviews, circulate the room and monitor the students as they interview their subjects.

Creating and Sharing the Representations

After the interviews, each group member should decide how he or she will represent the subject's life story (encourage creativity). Students can represent the subject's story through art, drama, poetry, an article, etc. (Please note that you should only present options that students have learned about over the course of the school year.) Give the students a few days to create their representations (either during class or at home). Display the representations in the classroom. Cluster them by interviewee, so the students can see the diversity of their perspectives and representations of the same individual's story.

Analysis of the Representations and Final Reflections

Ask the students to respond to the following questions in a brief written response (can be done as homework):

- How did you show empathy during your interview?
- What were your interviewee's most important values, beliefs, background, and/or experiences? How do you know?
- Can you relate to the interviewee? If so, describe how?
- Describe the different elements of the representation and explain how it demonstrates the most important aspects of the interviewee's life?

Assessment

Teacher Note: Students will be assessed based on the suggested checklist below, which can be adapted to suit your class' needs. Please review the video for each group and then compare the video interview with student representations and reflections in order to assess the extent to which students represented the life of the interviewee authentically and were able to reflect on their choices in terms of what to represent and how, as well as their learning from the process.

Student Name: _____

Anchor Task Checklist

Interviews:	Yes/No
• Student asks open-ended and follow-up questions (that avoid making generalizations and minimize leading the interviewee in any direction).	
• Student wrote questions regarding the interviewee's background and life experiences and the impact of those experiences on the person's values and perspectives.	
• Student listens actively by paraphrasing, maintaining eye-contact, sitting up straight.	

Representation of Interviewee's Story:	
• Representation highlights what is most important to the interviewee (you can determine this by reviewing question four and comparing the representation to the video of the interview).	
• Representation is clear, organized, and neat.	

Reflection:	
• Student gives specific examples of how s/he used particular interviewing skills when interviewing his/her interviewee.	
• Student explains the reasons why s/he decided to represent his/her interviewee's story in a particular way, including why s/he decided to focus on certain aspects of the interview. (This will help you to determine whether the student listened well to the interview.)	
• Student identifies what he/she think are the interviewee's most important values, beliefs, background, and/or experiences and explains why these are central to the story of the interviewee.	
• Student makes an attempt to connect the feelings expressed by the interviewee with feelings s/he has experienced.	
• Student makes an attempt to explain how the interviewee's background and experiences might have shaped his/her perspective.	

Appendix

Common Core Standards

These standards come from the Common Core State Standards Initiative. These standards reflect the creative and dynamic education students need in order to be successful in college and career. Read more about the standards at www.corestandards.org.

English Language Arts, Grades 6-12

	Key Ideas and Details	Comprehension and Collaboration	Integration of Knowledge of Knowledge and Ideas	Presentation of Knowledge and Ideas	Range of Reading and Level of Text Complexity	Text Types and Purposes	Production and Distribution of Writing
Part One, Lesson One	●	●	●	●	●	●	●
Part One, Lesson Two		●	●	●		●	
Part One, Lesson Three		●	●	●	●	●	●
Part Two, Lesson One		●	●	●		●	●
Part Two, Lesson Two		●	●	●			
Part Three, Lesson One		●	●	●	●	●	●
Part Three, Lesson Two		●	●	●		●	●
Part Three, Lesson Three		●	●	●		●	●

Common Core Standards, *continued*..

The Common Core Standards do not list History/Social Studies as a separate entity, but rather as a facet of the larger picture of Literacy. This approach encourages teachers to embrace depth rather than breadth of material, and to promote investigative thinking and research skills within their classrooms.

Literacy in History/Social Studies, Science, and Technical Subjects Grades 6-12

	Key Ideas and Details	Integration of Knowledge and Ideas	Text Types and Purposes	Range of Reading and Level of Text Complexity	Range of Writing	Research to Build and Present Knowledge and Structure	Craft and Structure	Production and Distribution of Writing
Part One, Lesson One	●	●	●	●	●			
Part One, Lesson Two		●	●		●	●		
Part One, Lesson Three		●	●		●			
Part Two, Lesson One		●	●	●				
Part Two, Lesson Two		●	●					
Part Three, Lesson One	●	●	●	●	●			●
Part Three, Lesson Two		●		●	●		●	●
Part Three, Lesson Three		●			●	●	●	●

Visual and Performing Arts Standards

Achievement in the arts cultivates essential skills, such as problem solving, creative thinking, effective planning, time management, teamwork, effective communication, and an understanding of technology. The visual and performing arts standards reflect our belief that all children should have access to challenging curriculum content, exhibit a high level of performance proficiency, and be prepared for the world of tomorrow. <http://www.cde.ca.gov/ci/vp/>

	Develop Perceptual Skills & Visual Arts Vocabulary	Analyze Art Elements & Principles of Design	Communication & Expression Through Original Work of Art	Derive Meaning	Make Informed Judgments	Visual Literacy	Careers & Career-Related Skills	Development of Theatrical Skills	Creation/Invention in Theatre
Part One, Lesson One	●	●	●	●	●	●			
Part One, Lesson Two				●			●	●	
Part One, Lesson Three			●	●	●				
Part Two, Lesson One				●					
Part Two, Lesson Two	●	●		●		●			
Part Three, Lesson One	●	●		●		●	●	●	
Part Three, Lesson Two						●	●	●	
Part Three, Lesson Three			●		●	●	●		

Table source spreadsheet: [click here](#) and ask sharing permissions if required.

CRITICAL THINKING RUBRIC for UNHEARD STORIES

(for grades 6-12; CCSS ELA aligned)

<i>Critical Thinking Opportunity at Phases of a Project</i>	Below Standard	Approaching Standard
<p>Launching the Project:</p> <p>Analyze Driving Question and Begin Inquiry</p>	<ul style="list-style-type: none"> • sees only superficial aspects of, or one point of view on, the Driving Question 	<ul style="list-style-type: none"> • identifies some central aspects of the Driving Question, but may not see complexities or consider various points of view • asks some follow-up questions about the topic or the wants and needs of the audience or users of a product, but does not dig deep
<p>Building Knowledge, Understanding, and Skills:</p> <p>Gather and Evaluate Information</p>	<ul style="list-style-type: none"> • is unable to integrate information to address the Driving Question; gathers too little, too much, or irrelevant information, or from too few sources • accepts information at face value (does not evaluate its quality) 	<ul style="list-style-type: none"> • attempts to integrate information to address the Driving Question, but it may be too little, too much, or gathered from too few sources; some of it may not be relevant • understands that the quality of information should be considered, but does not do so thoroughly
<p>Developing and Revising Ideas and Products:</p> <p>Use Evidence and Criteria</p>	<ul style="list-style-type: none"> • accepts arguments for possible answers to the Driving Question without questioning whether reasoning is valid • uses evidence without considering how strong it is • relies on “gut feeling” to evaluate and revise ideas, product prototypes or problem solutions (does not use criteria) 	<ul style="list-style-type: none"> • recognizes the need for valid reasoning and strong evidence, but does not evaluate it carefully when developing answers to the Driving Question • evaluates and revises ideas, product prototypes or problem solutions based on incomplete or invalid criteria
<p>Presenting Products and Answers to Driving Question:</p> <p>Justify Choices, Consider Alternatives & Implications</p>	<ul style="list-style-type: none"> • chooses one presentation medium without considering advantages and disadvantages of using other mediums to present a particular topic or idea • cannot give valid reasons or supporting evidence to defend choices made when answering the Driving Question or creating products • does not consider alternative answers to the Driving Question, designs for products, or points of view • is not able to explain important new understanding gained in the project 	<ul style="list-style-type: none"> • considers the advantages and disadvantages of using different mediums to present a particular topic or idea, but not thoroughly • explains choices made when answering the Driving Question or creating products, but some reasons are not valid or lack supporting evidence • understands that there may be alternative answers to the Driving Question or designs for products, but does not consider them carefully • can explain some things learned in the project, but is not entirely clear about new understanding

<i>Continued.</i>	At Standard	Above Standard *
<p>Launching the Project:</p> <p>Analyze Driving Question and Begin Inquiry</p>	<ul style="list-style-type: none"> • shows understanding of central aspects of the Driving Question by identifying in detail what needs to be known to answer it and considering various possible points of view on it • asks follow-up questions that focus or broaden inquiry, as appropriate (CC 6-12.W.7) • asks follow-up questions to gain understanding of the wants and needs of audience or product users 	
<p>Building Knowledge, Understanding, and Skills:</p> <p>Gather and Evaluate Information</p>	<ul style="list-style-type: none"> • integrates relevant and sufficient information to address the Driving Question, gathered from multiple and varied sources (CC 6,11-12.RI.7) • thoroughly assesses the quality of information (considers usefulness, accuracy and credibility; distinguishes fact vs. opinion; recognizes bias) (CC 6-12.W.8) 	
<p>Developing and Revising Ideas and Products:</p> <p>Use Evidence and Criteria</p>	<ul style="list-style-type: none"> • evaluates arguments for possible answers to the Driving Question by assessing whether reasoning is valid and evidence is relevant and sufficient (CC 6-12.SL.3, RI.8) • justifies choice of criteria used to evaluate ideas, product prototypes or problem solutions • revises inadequate drafts, designs or solutions and explains why they will better meet evaluation criteria (CC 6-12.W.5) 	
<p>Presenting Products and Answers to Driving Question:</p> <p>Justify Choices, Consider Alternatives & Implications</p>	<ul style="list-style-type: none"> • evaluates the advantages and disadvantages of using different mediums to present a particular topic or idea (CC 8.RI.7) • justifies choices made when answering the Driving Question or creating products, by giving valid reasons with supporting evidence (CC 6-12.SL.4) • recognizes the limitations of an answer to the Driving Question or a product design (how it might not be complete, certain, or perfect) and considers alternative perspectives (CC 11-12.SL.4) • can clearly explain new understanding gained in the project and how it might transfer to other situations or contexts 	

PRESENTATION RUBRIC for UNHEARD STORIES

(for grades 6-8; Common Core ELA aligned)

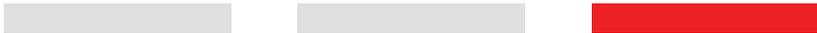
	Below Standard	Approaching Standard
Explanation of Ideas & Information	<ul style="list-style-type: none"> uses too few, inappropriate, or irrelevant descriptions, facts, details, or examples to support ideas 	<ul style="list-style-type: none"> uses some descriptions, facts, details, and examples that support ideas, but there may not be enough, or some are irrelevant
Organization	<ul style="list-style-type: none"> does not include important parts required in the presentation does not have a main idea or presents ideas in an order that does not make sense does not have an introduction and/or conclusion uses time poorly; the whole presentation, or a part of it, is too short or too long 	<ul style="list-style-type: none"> includes almost everything required in the presentation moves from one idea to the next, but main idea may not be clear or some ideas may be in the wrong order has an introduction and conclusion, but they are not effective generally times presentation well, but may spend too much or too little time on a topic, a/v aid, or idea
Eyes & Body	<ul style="list-style-type: none"> does not look at audience; reads notes or slides does not use gestures or movements lacks poise and confidence (fidgets, slouches, appears nervous) wears clothing inappropriate for the occasion 	<ul style="list-style-type: none"> makes infrequent eye contact; reads notes or slides most of the time uses a few gestures or movements but they do not look natural shows some poise and confidence (only a little fidgeting or nervous movement) makes some attempt to wear clothing appropriate for the occasion
Voice	<ul style="list-style-type: none"> mumbles or speaks too quickly or slowly speaks too softly to be understood frequently uses "filler" words ("uh, um, so, and, like, etc.") does not speak appropriately for the context and task (may be too informal, use slang) 	<ul style="list-style-type: none"> speaks clearly most of the time; sometimes too quickly or slowly speaks loudly enough for most of the audience to hear, but may speak in a monotone occasionally uses filler words tries to speak appropriately for the context and task
Presentation Aids	<ul style="list-style-type: none"> does not use audio/visual aids or media attempts to use one or a few audio/visual aids or media but they distract from or do not add to the presentation 	<ul style="list-style-type: none"> uses audio/visual aids or media, but they sometimes distract from or do not add to the presentation
Response to Audience Questions	<ul style="list-style-type: none"> does not address audience questions (goes off topic or misunderstands without seeking clarification) 	<ul style="list-style-type: none"> answers some audience questions, but not always clearly or completely
Participation in Team Presentations	<ul style="list-style-type: none"> Not all team members participate; only one or two speak 	<ul style="list-style-type: none"> All team members participate, but not equally

<i>Continued.</i>	At Standard	Above Standard *
Explanation of Ideas & Information	<ul style="list-style-type: none"> uses relevant, well-chosen descriptions, facts, details, and examples to support claims, findings, arguments, or an answer to a Driving Question (CC 6-8.SL.4) 	
Organization	<ul style="list-style-type: none"> includes everything required in the presentation states main idea and moves from one idea to the next in a logical order, emphasizing main points in a focused, coherent manner (CC 6-8.SL.4) has an effective introduction and conclusion organizes time well; no part of the presentation is rushed, too short or too long 	
Eyes & Body	<ul style="list-style-type: none"> keeps eye contact with audience most of the time; only glances at notes or slides (CC 6-8.SL.4) uses natural gestures and movements looks poised and confident wears clothing appropriate for the occasion 	
Voice	<ul style="list-style-type: none"> speaks clearly; not too quickly or slowly (CC 6-8.SL.4) speaks loudly enough for everyone to hear; changes tone to maintain interest (CC 6-8.SL.4) rarely uses filler words speaks appropriately for the context and task, demonstrating command of formal English when appropriate (CC 6-8.SL.6) 	
Presentation Aids	<ul style="list-style-type: none"> uses well-produced audio/visual aids or media to clarify information, emphasize important points, strengthen arguments, and add interest (CC 6-8.SL.5) 	
Response to Audience Questions	<ul style="list-style-type: none"> answers audience questions clearly and completely seeks clarification, admits "I don't know," or explains how the answer might be found when unable to answer a question 	
Participation in Team Presentations	<ul style="list-style-type: none"> All team members participate for about the same length of time All team members are able to answer questions about the topic as a whole, not just their part of it 	

COLLABORATION RUBRIC for UNHEARD STORIES

(for grades 6-12; CCSS ELA aligned)

<i>Individual Performance</i>	Below Standard	Approaching Standard
Takes Responsibility for Oneself	<ul style="list-style-type: none"> • is not prepared, informed, and ready to work with the team • does not use technology tools as agreed upon by the team to communicate and manage project tasks • does not do project tasks • does not complete tasks on time • does not use feedback from others to improve work 	<ul style="list-style-type: none"> • is usually prepared, informed, and ready to work with the team • uses technology tools as agreed upon by the team to communicate and manage project tasks, but not consistently • does some project tasks, but needs to be reminded • completes most tasks on time • sometimes uses feedback from others to improve work
Helps the Team	<ul style="list-style-type: none"> • does not help the team solve problems; may cause problems • does not ask probing questions, express ideas, or elaborate in response to questions in discussions • does not give useful feedback to others • does not offer to help others if they need it 	<ul style="list-style-type: none"> • cooperates with the team but may not actively help it solve problems • sometimes expresses ideas clearly, asks probing questions, and elaborates in response to questions in discussions • gives feedback to others, but it may not always be useful • sometimes offers to help others if they need it
Respects Others	<ul style="list-style-type: none"> • is impolite or unkind to teammates (may interrupt, ignore ideas, hurt feelings) • does not acknowledge or respect other perspectives 	<ul style="list-style-type: none"> • is usually polite and kind to teammates • usually acknowledges and respects other perspectives and disagrees diplomatically
Makes and Follows Agreements	<ul style="list-style-type: none"> • does not discuss how the team will work together • does not follow rules for collegial discussions, decision-making and conflict resolution • does not discuss how well agreements are being followed • allows breakdowns in team work to happen; needs teacher to intervene 	<ul style="list-style-type: none"> • discusses how the team will work together, but not in detail; may just “go through the motions” when creating an agreement • usually follows rules for collegial discussions, decision-making, and conflict resolution • discusses how well agreements are being followed, but not in depth; may ignore subtle issues • notices when norms are not being followed but asks the teacher for help to resolve issues
Organizes Work	<ul style="list-style-type: none"> • does project work without creating a task list • does not set a schedule and track progress toward goals and deadlines • does not assign roles or share leadership; one person may do too much, or all members may do random tasks • wastes time and does not run meetings well; materials, drafts, notes are not organized (may be misplaced or inaccessible) 	<ul style="list-style-type: none"> • creates a task list that divides project work among the team, but it may not be in detail or followed closely • sets a schedule for doing tasks but does not follow it closely • assigns roles but does not follow them, or selects only one “leader” who makes most decisions • usually uses time and runs meetings well, but may occasionally waste time; keeps materials, drafts, notes, but not always organized
Works as a Whole Team	<ul style="list-style-type: none"> • does not recognize or use special talents of team members • does project tasks separately and does not put them together; it is a collection of individual work 	<ul style="list-style-type: none"> • makes some attempt to use special talents of team members • does most project tasks separately and puts them together at the end



<i>Continued.</i>	At Standard	Above Standard *
Takes Responsibility for Oneself	<ul style="list-style-type: none"> • is prepared and ready to work; is well informed on the project topic and cites evidence to probe and reflect on ideas with the team (CC 6-12.SL.1a) • consistently uses technology tools as agreed upon by the team to communicate and manage project tasks • does tasks without having to be reminded • completes tasks on time • uses feedback from others to improve work 	
Helps the Team	<ul style="list-style-type: none"> • helps the team solve problems and manage conflicts • makes discussions effective by clearly expressing ideas, asking probing questions, making sure everyone is heard, responding thoughtfully to new information and perspectives (CC 6-12.SL.1c) • gives useful feedback (specific, feasible, supportive) to others so they can improve their work • offers to help others do their work if needed 	
Respects Others	<ul style="list-style-type: none"> • is polite and kind to teammates • acknowledges and respects other perspectives; disagrees diplomatically 	
Makes and Follows Agreements	<ul style="list-style-type: none"> • makes detailed agreements about how the team will work together, including the use of technology tools • follows rules for collegial discussions (CC 6-12.SL.1b), decision-making, and conflict resolution • honestly and accurately discusses how well agreements are being followed • takes appropriate action when norms are not being followed; attempts to resolve issues without asking the teacher for help 	
Organizes Work	<ul style="list-style-type: none"> • creates a detailed task list that divides project work reasonably among the team (CC 6-12.SL.1b) • sets a schedule and tracks progress toward goals and deadlines (CC 6-12.SL.1b) • assigns roles if and as needed, based on team members' strengths (CC 6-12.SL.1b) • uses time and runs meetings efficiently; keeps materials, drafts, notes organized 	
Works as a Whole Team	<ul style="list-style-type: none"> • recognizes and uses special talents of each team member • develops ideas and creates products with involvement of all team members; tasks done separately are brought to the team for critique and revision 	

*** How to use the "Above Standard" column**

It's hard to predict or describe what a student may do when performing "Above Standard" but it's often the case that "you'll know it when you see it." For this reason, we've left this column blank. A teacher could wait until it happens, then describe it. For example, an advanced critical thinker might make an especially insightful analysis of a text or source of information. A student with advanced competency in collaboration might show leadership that brings out the talents and efforts of others on a team. A highly skilled presenter might use humor, emotion, stories, metaphors, or interactive features "like a pro." A creative product might have a "wow factor" or be similar to what an adult professional might create.

A teacher could also involve students in co-constructing language for the "Above Standard" column. Have them analyze samples of work from previous projects or professional products, then describe what makes them "go beyond expectations."

Students from Stanford University School of Education developed this empathy-based curriculum for Global Lives Project. The following introduction and background was written by Stanford University School of Education Students Anona Walker, Asha Sitaram and Dara Kosberg.

Introduction to “Unheard Stories”

We developed this middle school, empathy-based curriculum for the Global Lives Project, a San Francisco based nonprofit organization. Global Lives Project’s mission “is to collaboratively build a video library of human life experience that reshapes how we as both producers and viewers conceive of cultures, nations, and people outside of our own communities.” The following unit utilizes the video library to engage students in storytelling activities that help them to better understand themselves and others.

Global Lives Project creates raw footage of people’s everyday lives in countries around the world, from Brazil to Japan. The unedited and uncut format of the films reduces a film director’s control over deciding what is important and what is not important to include. In essence, there is no director of the film- the film subjects decide what the camera person should film. In addition to the raw footage, the organization has conducted short interviews with the same individuals, who share their lives in their own words.

In many ways, Global Lives Project’s films are examples of story sharing rather than storytelling because their films try to avoid “telling” anything specific about the subjects’ lives; instead they enable subjects to share their lives as they live them. Story sharing is a powerful tool for teaching students empathy. As defined by Oxford Dictionaries (2012), empathy is “the ability to understand and share the feelings of another.” These lessons provide students the forum to both try to understand other people’s perspectives and to express their understanding of others in a very tangible way.

The title of our curriculum is “Unheard Stories”- a theme we devised based on the mission and Global Lives Project’s unique approach. The unit is broken up into five parts, leading students on a continuum from self-understanding to understanding of others to empathy and social justice in society. Before trying to understand others, students first need to understand themselves, including how their values and backgrounds shape their perceptions of others.

The unit is broken up into three parts- “Understanding Myself,” “Barriers to Understanding,” and “Understanding Others.” This curriculum includes lessons for the first two parts and includes eight lessons (four in-depth). The major performance task at the end of the unit is designed to assess student learning from all eight lessons. The project asks students to interview different people in their community about their lives—people whose stories are not typically told. They will interview these people to try to understand how they make sense of the world. From these interviews, they will create written and/or visual narratives about these “unheard stories.”

Curriculum development

In the beginning of the curriculum development process, we found seventh grade teachers who were very interested in having an empathy-based curriculum designed for their classes. They helped us determine the direction we took with the curriculum as their learners were our guides. We also chose curriculum ideologies to help inform our approach to this difficult subject matter. Below we have included information regarding our learners and teachers, ideologies that shaped our choices and our overall design process.

The Learners

The learners are upper-middle class, seventh-grade students attending Hart Middle School, a public school in Pleasanton, California. Below are some statistics on Hart Middle School (Education Data Partnership, 2012):
1084 students in the school
52% are White; 27% are Asian; 10% Hispanic/Latino
7% qualify for Free and Reduced Lunch
Growth API: 912

Apart from the above, we assumed that any group of learners will have diverse needs. Hence, we designed the curriculum with the belief that students have multiple intelligences (Gardner, 1999) and diverse experiences and backgrounds that influence their learning process (Dewey, 1938).

The teachers

The teachers are 40-year veterans who are deeply interested in empathy education, project-based learning, and technology. Consequently, they were the perfect fit for a Global Lives Project pilot. Furthermore, the curriculum will be available on the Global Lives Project website for open access to educators from around the world.

Ideology

The curriculum design of “Unheard Stories” was mainly informed by the ideologies of Nel Noddings (1992), John Dewey (1938), Christine Sleeter (1996), and Howard Gardner (1999). Given our interest in creating an empathy-based curriculum, we thought these theorists had the most appropriate ideologies to draw upon. Below we have outlined in more detail how each ideology shaped the curriculum.

Noddings (1992, p. 52-53) asserted that school curriculum should be oriented around various “centers of care,” with the primary focus on caring for both near and distant people. Our curriculum hopes to build “centers of care” for the students within themselves, their local communities, and ultimately the global society. Noddings’ belief that dialogue is critical in caring for others (Noddings, 1992) is also integrated throughout the curriculum. Our lessons include many class and peer discussions to give students the chance to think through difficult concepts covered in this unit. As Noddings stated, interpersonal reasoning skills are essential for effective dialoging and are developed through our curriculum. Examples of excellent interpersonal reasoning skills include communicating one’s beliefs and perspectives, asking questions and listening carefully to the ideas and perspectives of others, as well as empathizing with the stories of friends and strangers.

The goal of our curriculum is to lay the groundwork for the kind of justice-oriented, multicultural curriculum espoused by Sleeter. She advocates for curricula that “elucidates the crucial differences in perspective and experience in a way that supports genuine dialogue across borders of race, ethnicity, gender, sexual orientation, and class and that galvanizes organized work toward a shared project of a just community” (1996, p. 95). This unit is designed as an introduction to build understanding of other people’s perspectives through dialoguing and reflection.

The structure and pedagogical orientation of the curriculum is strongly influenced by the writings of Dewey (1938). Personal experiences of students, as

well as the larger context in which they live, are crucial considerations in the design of a relevant, engaging and effective curriculum (Dewey, 1938). Learning experiences and activities are planned in such a way that they integrate the student’s prior knowledge and experience. Furthermore, the curriculum implementers are encouraged to view the curriculum document as a framework within which students’ prior knowledge and personal context, as well as school needs shape the way that the learning activities are implemented in the classroom. Lessons are also scaffolded in such a way as to authentically lead students towards the desired results that underpin this curriculum.

Finally, we draw on Gardner’s theory of multiple intelligences in order to create lesson activities that take into account diverse interests and aptitudes of students. Activities and assessments give the students flexibility in deciding how to learn and demonstrate their learning. We also create multiple entry points in to the lessons with a variety of engaging warm-up activities (Gardner, 1990).

Design

This curriculum has been designed using the Understanding by Design (UbD) methodology (Wiggins, G. & McTighe, I., 2005). UbD is a backwards design methodology that is built around enduring understandings and essential questions. An enduring understanding captures the big idea that we want students to walk away with at the end of the unit. It embodies the essence of what the unit is about and stands for something that the students should carry with them in the long term. It was reached through a process of asking “So What?” until we were left with concepts that we felt are essential for students to know and internalize. An essential question is a question that lies at the heart of what the unit is about and provokes student inquiry. As such, it has no easy answer, but serves to shape the design of the unit (Wiggins, G. & McTighe, I., 2005).

Note to Teachers on Design: Please note that many of the activities described herein deal with complex and sensitive issues such as those related to identity, generalization, and discrimination. As such, it is very important that the activities be modified to fit the learners’ needs and contexts and that a safe space for dialogue be both created prior to delivering the curriculum as well as maintained throughout the process of its implementation. Such a space would involve creating an atmosphere of trust and respect between the students and teacher as well as among the students.

Curriculum Rationale

Given the political, economic, and social ties between nation-states, individuals are connected to others beyond national borders. As such, it is important to understand our connections to others, including the way our actions influence and are influenced by more distant others. This includes understanding social justice issues and inequality in such a way that empowers students to transform their lives and promote justice in the world. On a basic level, in order to build a more compassionate society, people need to be exposed to and connect with those who are different, and Global Lives Project offers a means for youth to learn about differences and commonalities. Based on this rationale, we developed the following enduring understandings and essential questions for “Unheard Stories”:

1. Context, background, and personal experiences affect the way that people perceive and engage in the world.
 - a. How do you define yourself? Others?
 - b. What do people value? How do values shape us?
 - c. How do our life experiences and background shape our values and perspectives?

2. Projecting our values and perspectives on others and generalizing based on limited information can get in the way of understanding others.
 - a. What are some assumptions that you have about people and the world?
 - b. How do your values, background, and experiences shape your perspective of others?
 - c. What are the consequences of generalizations?

3. Understanding different perspectives and the way that they are shaped builds empathy.
 - a. What is empathy?
 - b. What is the difference between tolerance and empathy?
 - c. What is the possible impact of empathy on society?

4. Empathy helps us broaden our sense of responsibility for others.
 - a. What does it mean to be a global citizen?

5. Broadening our sense of responsibility helps us to promote social justice.
 - a. What is social justice?
 - b. What does social justice look like?
 - c. Why is it important?

Instructional Strategies

Anchor Chart: Chart that the teacher and the students create together. It captures the most important ideas about a specific topic and typically is posted in the classroom, so the students can refer to it throughout a particular unit.

Fishbowl Activity: In a fishbowl activity, the teacher selects a pair (or small group) of students to do a role play. The rest of the students form a large circle around the room. As the students in the center of the room engage in the role play, the students in the outer circle observe the students, take notes, and later provide feedback to the students in the center of the room.

KWL Chart: A graphic organizer typically written on a piece of chart paper with the topic written across the top and three columns beneath it, labeled KWL. The K stands for what students 'know' about a given topic, the W stands for what students want to know, and the L stands for what students learned.

Life Maps: A life map is a chronological visual display (like a timeline) of an individual's life. It should detail key events in an individual's life and can do so with both symbols and words. For example, a life map can use a road as a symbol of passing time, and key events can be marked by road signs or other metaphorical symbols, such as a fork in the road (that might symbolize a crucial decision that was made). Examples of life maps can be found at the end of the lesson plan.

Mind Map: A visual representation of key concepts or ideas.

T-chart: A two-column graphic organizer often used to present information on two different topics.

Think-Pair-Share: After the teacher poses a question, the students think about their responses, turn, and share their answers with their elbow partners, and a few students share their responses with the entire class.

Venn Diagram: A graphic organizer that enables students to compare and contrast two or more subjects or topics. See page 29 for an example.

Key Terms

Empathy: "Being aware of and sharing another person's feelings, experiences, and emotions" (Merriam Webster, 2007); "The abilities to feel and understand another's perspective, and then act with a concern for the welfare of others" (Ashoka Empathy)

Identity: The characteristics, roles and affiliations of an individual.

Tolerance: "Acceptance of feelings, habits, or beliefs that are different from one's own" (Merriam Webster, 2007).

Value: A value is a belief that is held dear to an individual or group. Sometimes values are held so deeply that an individual inherently believes in it and cannot justify the belief on purely rational grounds.

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Other Resources

Empathy curriculum

<http://dspace.mit.edu/handle/1721.1/61932>

Storytelling

Interactive Digital Storytelling <http://its.ksbe.edu/dst/>

<http://pulitzercenter.org/untold-stories>

Center for Digital Storytelling: <http://storycenter.org>

ICP <http://www.icp.org/museum/education/teacher-resources>

Photo voice

<http://www.photovoice.org/galleries>

<http://www.photovoice.org/html/ppforadvocacy/design.htm>

Art/self-portraits

<http://collagememory.blogspot.com/2011/10/personal-narrative-collage-part-ii.html>

<http://www.nga.gov/content/ngaweb/education/teachers/lessons-activities/self-portraits.html>

Joan Brown http://www.sfmoma.org/explore/multimedia/interactive_features/6

Produce a 24-hour Global Lives Video Shoot

Advanced students in video production courses may be interested to take on the challenge of producing a 24-hour Global Lives Project shoot and/or a life-story interview. The methods used by our professional production teams can be found in our Production Guide, featured in the images below and available for free download at globallives.org/productionguide

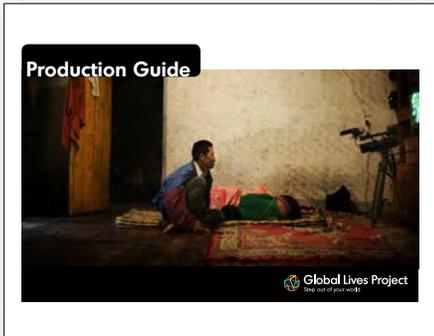


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Pre-Production

The pre-production stage is the essential period prior to shooting whenever any of the necessary elements for a successful shoot must be planned carefully. As the producer, you will coordinate key details, such as the on-screen participant, shoot dates and locations, crew logistics, budgets and fund-raising.

By the end of pre-production, you and your crew should be fully prepared and equipped for your Life Story interview and 24-hour shoot. Your post-production coordinator should be ready to ingest media immediately following the shoot.

COMMENTS

- ▶ As a member of the production crew.....
- ▶ As the video and audio producer.....
- ▶ As the location manager.....
- ▶ As the camera operator.....
- ▶ As the sound technician.....
- ▶ As the on-screen participant.....
- ▶ As the crew member.....
- ▶ As the post-production coordinator.....

SAFETY DOCUMENTS

Waiver Form
Release Form
Insurance Policy

Who

To best gain access to and the trust of the community and best capture the spirit of the region, recruit locals or people with extensive experience in the region. They must be culturally sensitive and aware of local customs and norms.

Assemble your production crew

While crews vary in size, a smaller crew is easier to manage, coordinate, and is less obtrusive to the OSP. We recommend a 5-10 person crew. Anything less increases stress and fatigue, potentially compromising the production's quality.

Equipment Checklist

It's best to use a 24-hour head-on camera for shooting in locations where you will spend a lot of time in the field.

Video

- ▶ **Main video camera:** Sony, Canon, Panasonic, etc. (minimum 1080p resolution)
- ▶ **Second video camera:** Best alternative to main camera for when in motion or in low light
- ▶ **Third video camera:** Optional - can be used as a backup or for specific shots
- ▶ **Lighting:** For evening shoots, use a soft light or a small LED light
- ▶ **Extra batteries and external chargers:** For cameras, ensure that batteries last for 24 hours of use
- ▶ **2 wireless mics:** For main and backup
- ▶ **2 change mics:** For main and backup
- ▶ **Extra batteries for mics:** For main and backup
- ▶ **Power extension cords and surge protectors:** For your camera and other equipment
- ▶ **▶ A guide to:** Editing the 24-hour Video

24-hour head-on camera

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Day of Production

It's time to capture the raw footage! Unlike most video productions, a Global Lives Project video is shot continuously over a 24-hour period. There's no editing. There's no second takes. Your camera operators and audio team will be closely following and recording your OSP for 24 hours.

Pay attention to the wireless mic

Ask your OSP to pay attention to the wireless mic. It's important to ensure the mic is positioned correctly and that the OSP is aware of its location. This will minimize audio editing in post-production.

Artistic guidelines

Artistic guidelines during production are up to you and your team. Camera angles and framing of subjects should be in focus on up to you.

Key roles and responsibilities

Depending on the size of your crew, one person may perform more than one role. The producer may also serve as the director. The production assistant may serve as the still photographer, etc. These roles must be fulfilled in order to successfully produce your OSP video.

Key roles and responsibilities

Identify OSP crew roles, camera budget, and establish crew schedule and location.

PRODUCER

Plans and oversees all logistical, technical and budgetary aspects of the shoot.

4 CAMERA OPERATORS

Responsible for the camera work throughout the Life Story Interview and 24-hour shoot.

Take head-shots of the OSP, family, friends and crew.

We need at least one really great photo of the OSP about every hour of the day. These will go in Global Lives Project's promotional materials and on the website.

Headshot guidelines

Headshots should be taken in a well-lit area for maximum impact. An outdoor setting is ideal. Use a tripod and a lens that is adjustable from wide to telephoto. Use a lens that is adjustable from wide to telephoto. Use a lens that is adjustable from wide to telephoto.

Caption photos on location

It will be much easier to write captions later if the photographer takes notes during the shoot. The photographer should capture candid and posed photos. These will need to correspond to release forms and high-resolution photos. Use long OSP periods in each place, etc.

Create a fundraising plan

Financial support from Global Lives Project is dependent on the availability of our funds. Although crew members are expected to volunteer their time, producers are expected to fundraise (and/or find additional resources through volunteers) to offset expenses such as travel, lodging and rental equipment.

Identify shoot date & locations

Budget some time for getting to know your OSP prior to shooting the Life Story Interview and the 24-hour video. We recommend that you organize a social event (dinner, etc.) in which you, the crew, and the OSP attend and get to know each other. This will make for a better, more intimate, and comfortable environment while shooting.

Still photos

Take photos of the OSP, family, friends and crew. We need at least one really great photo of the OSP about every hour of the day. These will go in Global Lives Project's promotional materials and on the website.

Photo captions

Captions should be written in complete sentences and include as much context information as possible, including what is visible and what is not visible in the photo. Captions will become part of our photo database, which will be used to create a photo gallery on the website. Captions should include the full name of the photographer, date, time, and location of the photo.

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Sponsors:

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- San Francisco Film Society
- 826 Valencia
- United Nations University
- Museum of the Person
- Yerba Buena Center for the Arts
- Black Rock Arts Foundation
- DotSUB

Got more curriculum Ideas?

We are always looking for innovative approaches to using Global Lives videos in the classroom. If you have developed your own curriculum or just have ideas to share about teaching with Global Lives, please send them to info@globallives.org

How Can We All Become Global Citizens?

Bringing the Global Lives Project to Your School Community

The Global Lives Project invites you along for a mind-expanding visual journey around the world into the daily lives of ten participants from ten different countries. 240 hours of footage are presented in 24-hour day-in-the-life video segments. Our multi-screen video installations create a space of contemplation and reflection, allowing visitors to step out of their daily lives into someone else's reality they could have otherwise never known.

Why Do It?

The Global Lives viewing experience deepens global understanding and empathy, encourages awareness and critical thinking, and provokes important dialogue about global citizenship. Transcending the limitations of social, ethnic, gender, and language distinctions, it cultivates respect for cultural differences while revealing the commonalities that bring us all closer together.

What Does It Include?

A Global Lives exhibit at your school will include the following components:

- **Ten screen video installation** featuring 240 hours of video from Brazil, Malawi, Japan, China, Colombia, Serbia, Vietnam, Kazakhstan, South Korea, Turkey, Indonesia, India, Lebanon, Nepal and more
- **Professional Development** workshop for educators with Global Lives staff
- **Student assembly, exhibit tour and Empathy Ambassador training**—our staff will offer a tour of the exhibit to students, explain the filmmaking process and train volunteer student Empathy Ambassadors to guide their peers and take leadership roles during the exhibit
- **Community Evening** at the exhibit where parents, friends, community members and other invited guests can enjoy a special evening with the exhibit and a reception with the Global Lives team

Contact us at info@globallives.org to discuss the details. We will work with your school to plan and build the exhibit at your school and set up parallel events.

What kind of impact can it have?

The Global Lives Project fosters a deep understanding of how people are connected, despite our vast differences, while provoking important questions about how we impact others. This is particularly profound for an adolescent who is constantly evolving his/her own values and place in the world. This project provokes meaningful dialogue in the classroom by going beyond the lesson of the day into enduring understandings about global citizenship that students take with them for the rest of their lives.



Testimonials

“Global Lives is the ultimate immersive adventure, a completely unique chance to experience not just one, but ten alternate realities, in a single day. You get to really see and feel what it would be like to live another life, every ordinary and extraordinary detail of it, ten times over. The first Global Lives series blew my mind. Lives in Transit promises to be a wild ride. I can’t wait to find out where it takes us.”

— Jane McGonigal. World-renowned game designer; author of “New York Times” bestseller, Reality Is Broken.

“The best thing I about the exhibit was that we got a chance to see people’s lives and how they live, which made me think of trying to help them when I get older,”

— 9th grade student, Envision Academy, Oakland, California.

“It not only allows students to see how people from other cultures around the world live, it connects their curriculum and school to the greater global community. It also connects them to a more local community of arts and artistic journalism. ”

— Jessie Martinez, 6th grade teacher at Gateway Middle School

Past Education Exhibits and Screenings (partial list)

- Envision Academy, Oakland
- Gateway Middle School, San Francisco
- Harvard University
- KAIS Academy, Tokyo
- Notre Dame High School, San Jose
- Palo Alto High School
- United Nations University, Tokyo
- United World Colleges, Singapore, India, Bosnia & Herzegovina
- University of California, Berkeley

Global Lives Project exhibit at Envision Academy, Oakland, California





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