

ARRANGED
TEACHER RESOURCE PACKAGE
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Synopsis

Are arranged marriages a thing of the past, or is there still a place for such practices in modern society? Two young teachers, an Orthodox Jew and a Muslim, form a close friendship as they each try to reconcile their traditional religious beliefs with their secular work environment. Rochel and Nasira have both agreed to the process of having their elders choose their prospective marriage partners and the reactions of their colleagues range from curiosity to contempt. Although they work for a principal who claims to embrace diversity, the two women have to battle her inappropriate attempts to liberate them from what she perceives to be their enslavement to an outmoded patriarchal system. Together, Nasira and Rochel publicly battle misconceptions and stereotypes about their respective religions, while privately confide in each other about their individual struggles to balance their religious beliefs with their personal needs.

Context

Arranged is based loosely on the experiences of Yuta Silverman, an Orthodox Jewish woman from Borough Park, Brooklyn. As a special education teacher at a local public school, Silverman became friendly with the mother of one of her students, a Pakistani Muslim and thought that their relationship would be an interesting idea for a film. She was able to convince director Stefan Schaefer to write the screenplay and helped to finance the project herself. Silverman showed the screenplay to her rabbi who refused to give it his blessing but he would not forbid her to do it (students could consider why a rabbi might not give the film his seal of approval). The film was shot in 17 days in Brooklyn and New Jersey using the homes of Silverman and directors Schaeffer and Crespo as principal locations. The school scenes were shot at the Jewish Education Centre in Elizabeth, New Jersey, where Yuta Silverman's father is an administrator.

Related Websites

<http://www.arrangedthemovie.com/>

Ways Into the Text

One of the ways in which teachers can introduce this film is through a discussion of genre. *Arranged* adopts the language and conventions of a traditional romantic comedy, from the montage of Rochel's disastrous dates through to the elaborate scheme that Nasira organises to orchestrate a date between Rochel and Gideon. Students could compare *Arranged* to other "romcoms" (e.g., *Bridget Jones' Diary*, *Sleepless in Seattle*) by using the following chart:

Genre Conventions	<i>Arranged</i>	Other Romantic Comedy Film
Types of characters		
Storylines		
Themes		
Plot complications/obstacles to true love		
Wardrobe/Costumes		
Locations		
Cinematic techniques (e.g. montage of bad dates)		

Discussion Questions:

1. In what ways does *Arranged* adhere to the conventions of a romantic comedy?
2. In what ways does *Arranged* differ from romantic comedy conventions?
3. Do you think that the themes raised in this film are best suited to the romantic comedy genre? Why/why not?

Teachers could also approach the film by introducing students to Muslim and Jewish practices relating to courtship and marriage. Students could research the customs of both of these religions with regard to marriage and draw comparisons between the two. They could also explore the dating and marriage rituals of other cultures and religions.

Themes

Below is a list of some of the key themes in the film that teachers and students can explore together.

Religion in a Secular Society

Rochel and Nasira work at local public school populated with students from diverse racial and ethnic groups. However, both women live in neighbourhood enclaves that are specific to their own cultures. By choosing to leave their cloistered environments to work in the public education system, Rochel and Nasira must learn to contend with the wider American society that clearly delineates matters of church and state and values secularism over religion of any kind. Though the principal of their school expresses the politically correct view that diversity is something that should be valued, it is clear from her reaction to Rochel and Nasira that her tolerance does not extend to outward expressions of religious belief that clash with her secular ideals. Principal Jacoby views Rochel and Nasira's religious devotion as an affront to feminism and, in one of her many well meaning but highly insensitive comments to them, she urges them to get out of their "fakakte" (crappy) clothes and go out for a drink:

"The two of you are some of my smartest teachers. You work hard, you love your kids, you come on time, you're creative, you're successful participants in the modern world...except for the religious stuff. You know, I mean the rules, the regulations, the way you dress. What happens in 2, 3 years? I lose you to the yeshiva, I lose you to the mosque and then they marry you off... We're in the 21st century here. There was a women's movement. I went through it."

After refusing to take the principal's money, Rochel and Nasira leave her office and exchange their first tentative words of friendship as Nasira thanks Rochel for intervening during her class after a student challenged the idea that a Jew and a Muslim could work together harmoniously. It soon becomes clear that the differences between Jew and Muslim are eclipsed by the similar battles that Nasira and Rochel have to fight to maintain their religious identities in an environment that is hostile to religion in general.

Discussion Questions

1. What are some of the misconceptions that Principal Jacoby and other teachers have with regard to Nasira and Rochel's respective religions? Refer to specific scenes in the film.
2. Do you think that Rochel and Nasira are successful in challenging their colleagues' stereotyped ideas of religious women being oppressed? Provide evidence from the film to support your response.
3. Do you think that Rochel and Nasira will be able to maintain a balance between their religious lives and their professional lives once they are married and have children? Why/why not? Do you think either one of them will go back to the paid workforce?
4. Do you think that it is possible to maintain a strict religious identity and still be part of mainstream Canadian society? Why/why not?

The Family Unit and Parent/Child Relationships

Central to the film is the role that the family (both immediate and extended) plays in shaping the identities of the main characters. The Meshenberg and Khaldi families provide teachers with a rich opportunity with which they can explore the family structure

of two distinct cultures, drawing similarities and differences between the two. Because they live in areas that are exclusive to their cultural groups, Rochel and Nasira differ from many modern young women in that their identities are shaped primarily by their parents rather than by their peers. Both young women struggle to assert their independence while still remaining obedient to the wishes of their elders and, while both Rochel and Nasira do come into conflict with their parents at some point, neither one would ever leave the safety of the family fold in the way that Rochel's cousin, Leah, did. Even when the choices of prospective suitors that their parents offer are entirely inappropriate, Nasira and Rochel trust that the system that worked for their parents will ultimately work for them, also. When Rochel wonders if she'll ever be matched with anyone suitable, Nasira tries to reassure her that it will because "it worked for our parents, right?"

In both the Meshenberg and Khaldi families, the father is deferred to as the head of the household, but it is the mother who wields the authority behind the scenes. When Nasira excuses herself from the dinner table where she is expected to entertain a much older Syrian man whom her father sees as a potential match, her mother follows her out of the room and tells her to just be respectful and "let this play out." She knows that as long as they don't challenge Abdul-Halim's authority directly, they can subtly influence him to their way of thinking. Similarly, in the Meshenberg household, it is Sheli who wields the most influence while the father, Matan, plays the role of the protective patriarch for the suitors that the matchmaker has sent for Rochel. It is clear from the end of the film that this gender dynamic will continue into the next generation. As Nasira and Rochel sit on the park bench with their respective daughters, they talk about how men are "putty in [women's] hands and how they "can shape [them]" into whatever they want.

Discussion Questions

1. How is the pressure for Rochel to marry compounded by the fact that she is the eldest daughter?
2. How are boys and girls treated differently in traditional Jewish and Muslim households?
3. What are the similarities between Rochel and Nasira's parents? What are the differences?

Love and Marriage

Where other films portray arranged marriages in a negative light, *Arranged* challenges the assumption that women who undergo this process are oppressed. Both Nasira and Rochel's parents are products of arranged marriages and both of these couples have a stable and happy relationship that their children want to emulate. The character of Leah, Rochel's wayward cousin, represents the modern world of dating and mating which, in contrast, appears superficial and meaningless. One could perhaps argue that the filmmakers are guilty of their own stereotyping in their depiction of modern romance. In a rare moment of direct confrontation, Rochel attacks Principal Jacoby's condescending views about arranged marriages:

"How is this any less valid or meaningful than all of the teachers reading their horoscopes every day at lunch...And why is getting drunk and sleeping with some guy you don't even know a better way of finding love? I mean, how is that more liberated than how we do it?"

Indeed, by including the scene of the party that Leah takes Rochel to, the directors provide the audience with a pointed reminder that there is no ideal system for finding one's soul mate, no matter how much freedom one is given.

While both Rochel and Nasira agree to have their marriages arranged, the process differs for each. Rochel is sent to the matchmaker who provides her with a list of potential suitors deemed suitable for a woman of Rochel's education, beauty and good standing in the community. Once she chooses from the list, a date is set up whereby the male selected comes to Rochel's house to meet the family and then takes Rochel on a date. While they are allowed out without parental supervision, all dates must take place at a public venue because they are not allowed to be alone in each other's company. In Nasira's family, the parents choose potential suitors and the meetings take place in the family home, often with both sets of parents in the room. Both of these methods of arranged marriages prove to be awkward at times and much of the film's comic relief derives from some of the disastrous encounters that Nasira and Rochel have with the young men that have been chosen for them. In the end, however, the traditional process works for the two of women as each one finds the perfect match.

Discussion Questions

1. When Principal Jacoby claims that marriage should be about individual choice, Rochel retorts "I have a choice...The community has a choice. It's different yes, but I have a say." How much choice are Rochel and Nasira given in terms of whom they can marry?
2. What are the qualities in a potential husband that Nasira and Rochel's parents/matchmaker look for?
3. What qualities do Nasira and Rochel look for in their ideal mate? How similar/different are their criteria to those of women with no religious affiliation?
4. Rochel's aunt argues that "it's much safer in the bigger picture to let those who've known you from day one, who have seen your unique character evolve, to let them help you find a partner whose good for a lifetime not just a year until the infatuation wears off." Ironically, however, it is not the matchmaker, but Nasira who finds the perfect match for Rochel. Are people closest to you necessarily the ones who know what's best for you? Why/why not?
5. How does the Jewish matchmaker differ from an average dating service?
6. How does the prohibition of any physical contact between men and women before marriage impact on the way that Rochel and Nasira's relationships with their future husbands develop? In what way do the filmmakers suggest that this restriction has certain advantages?

Jewish/Muslim Relations

Arranged challenges the viewers' expectations that a film about a Muslim and a Jew would likely be about religious conflict. Ironically, it is their religious beliefs that unite Nasira and Rochel rather than divide them. The politics of the Middle East is noticeably absent from the central narrative, a choice that was deliberately made by the directors. In an interview with the online magazine newenglandfilm.com, director Stephen Schaefer explains:

"We made the choice not have any discussion of Palestine or the Middle East at all and just let that be in the undercurrent in this friendship between the two faiths. We were shooting in August and Israel was bombing Lebanon. It was pretty front and centre in everyone's minds.

We tried to have it be a friendship story between these two traditional women in the context of New York City and sort of have the audience bring whatever background and history and beliefs in their viewing of it, but not be too preachy."

(www.newenglandfilm.com/news/archives/2007/05/arranged.html)

While Rochel and Nasira rise above interfaith tensions and religious prejudice, the same cannot be said of their parents' generation. In one particularly uncomfortable scene, Rochel's mother is horrified when Rochel brings Nasira into their home for a visit. Taking Rochel into the kitchen, she admonishes her for her indiscretion and worries that there "might be repercussions", implying that Rochel's marriage prospects might be diminished if the neighbours see her being friendly to a Muslim. Aware that she is unwelcome in the Meshenberg home, Nasira leaves but laughingly dismisses Rochel's embarrassment over her mother's poor behaviour by suggesting that they set up a unity circle in the kitchen. In contrast to the Meshenberg parents, Abdul-Halim and Amina Khaldi mask any prejudices they might have about their daughter's Jewish friend. Although Abdul-Halim is clearly taken aback when he first meets Rochel, he quickly regains his composure and welcomes his guest into his home. Amina is even more gracious, offering her guest a cup of tea.

Racial and ethnic prejudice and stereotyping occurs at several other points in the film. When Rochel comes back from her first day of teaching, her brother asks her if there are a lot of "shvartzas" (derogatory Yiddish slang for blacks) at her school. Matan Meshenberg tells his son that they "don't use that term in this house," but it is clear that he shares his son's prejudice when he worriedly asks Rochel if all of her students are black. A few weeks later, when Rochel's little brother meets Nasira and her nephew in the park, his first question is "are you Jewish?" Embarrassed by his behaviour, Rochel tells him that it doesn't matter and urges him to play with the boy. As the two young boys fly a kite together, Nasira jokes that "someone should be shooting a commercial for world peace." Clearly, the sight of a religious Jewish boy and a Muslim boy playing together is not a common occurrence in a city where religious groups stick to themselves.

Although the public school where Nasira and Rochel teach is a place where children of different ethnic, racial and religious backgrounds are forced to mix, it is obvious that the students have already absorbed the prejudices and stereotypes that they learnt at home. When one student insists that Nasira and Rochel can't possibly get along because "Muslims want to kill all the Jews", Nasira tries to explain that hatred and prejudice are a product of ignorance and fear, but the students cling to their beliefs. Rochel suggests the idea of a "unity circle" as a means of bridging the differences between students, but Principal Jacoby warns her not to "waste too much time." Although she publicly declares the need to value diversity, it is obvious that the principal is cynical about the possibility of any meaningful dialogue between different cultures.

Discussion Questions:

1. Do you think that Rochel and Nasira have made any significant inroads in bridging their respective religious communities? Why/why not? Provide evidence from the film.
2. Why do you think that Rochel and Nasira are more open to becoming friends with people from different cultures than the other members of their families?

Characters

Close analysis of the characters in the film and the relationships that develop between them as they grapple with issues of faith and tradition provide teachers with a rich opportunity to utilise *Arranged* in the context of character education. In particular, the film can be used as a vehicle through which to explore issues of filial duty, independence, and moral development. Below is a brief outline of the central characters with some guiding questions that can form the basis of a class discussion. Students should also be encouraged to think about the minor characters and the qualities that they embody. For example, students should consider why Principal Jacoby seems to be so threatened by Rochel and Nasira's religious convictions.

Rochel

At the beginning of the film, Rochel is depicted as being a shy, self-contained young woman who is clearly ill at ease amongst the more outgoing females members of staff at her school. As her colleagues sit together and discuss their respective love lives, Rochel sits apart and listens in with wonder. At home, arrangements are underway to have Rochel meet with the shadchan (matchmaker) to find her an appropriate husband. As her mother and the matchmaker approach the task with enthusiasm, Rochel seems overwhelmed by the process but allows herself to be convinced that her parents know best, especially since their own marriage is so stable and loving.

As Rochel goes from one disastrous date to another, her belief in the system is shaken and, for the first time in her life, her wishes are at odds with what her parents want for her. Rochel's inner conflict is depicted in the cemetery scene where she addresses the spirit of her grandmother:

" I do respect God's will and, of course, the wisdom of mother and father. But you also always taught me about trusting my intuition. What do I do about that? How do I listen to that?"

Resolving to trust her instincts, Rochel precipitates a family crisis when she announces that she is "taking a break" from going on any more dates. Her mother responds by branding her "selfish" and accusing her not only of being responsible for her father's high blood pressure, but also of ruining her younger sister's chances of getting married.

With nowhere else to turn, Rochel flees the oppressive environment of her home and her community and briefly experiments with life outside the strict parameters of her environment by agreeing to attend a party in the city with her secular cousin. Seen from Rochel's point of view, the party scene is depicted as a den of iniquity and Rochel finds the environment of sexual promiscuity to be no more conducive to meeting the right person than the world of matchmaking from which she just fled.

Although she feels out of place in both religious and secular environments, Rochel's experiences in each make her more determined to trust her instincts and live life according to her wishes. For the first time in her life, Rochel is prepared to assert her independence and find the courage to directly challenge the authority figures that try to exert their influence on the choices she makes. This entails taking a stand against both her religious parents and against the interfering principal who berates her for maintaining a traditional religious lifestyle.

With a little help of her friend Nasira, Rochel is able to combine free choice with traditional protocol of having the matchmaker set up the initial introduction. Although this provides the film with a happy resolution, it ultimately avoids addressing the conflict between tradition and modernity in any meaningful way.

Focus Questions:

1. Although Rochel calls a halt to going on any more dates arranged by the matchmaker, she allows her mother to take her to the mystic woman's house and undergo another process designed to improve her chances of meeting someone. Why do you think she agrees to do this?
2. At one point, the matchmaker suggests that maybe the reason why Rochel can't find a husband is because the problem is with her, not the men with whom she is matched. How do you think the religious boys who go out with Rochel perceive her?
3. To what extent do you think Rochel is able to assert her independence within the framework of her religious family? Provide examples from the film.

Nasira

Where Rochel initially comes across as shy and reserved, Nasira immediately strikes the viewer as being open and forthright. It is she who makes the first move towards friendship when she thanks Rochel for stepping in at a tense moment in class by suggesting the idea of a unity circle. Unlike Rochel, Nasira is unafraid to address awkward situations directly and try to put people at ease. Rather than being angry by Rochel's mother's obvious prejudice towards her, she reassures Rochel that she is not offended and turns the situation into a joke by suggesting that they have a unity circle in Rochel's kitchen. Similarly, she makes a joke about filming a commercial for world peace after Rochel's brother insensitively questions her about her religion.

Like Rochel, Nasira experiences the same negative attitude towards her traditional lifestyle from the principal who snidely remarks on the first day of school that Nasira's hijab probably attracts attention towards her, thereby defeating its purpose of protecting her modesty and humility. After she and Rochel are called into the principal's office and given a lecture about feminism, Nasira's reaction is far more outraged than Rochel's:

"I've been thinking about that little lecture that Miss Jacoby gave us...It wasn't right...It was totally ignorant. It was arrogant...I mean, who does she think she is?"

Unafraid to stand up for who she is, Nasira learns to deal with the principal's clumsy attempts to humiliate her by answering her sarcastic comments with her own pointed barbs. In response to the principal's query about her love life, Nasira retorts "we're actually forbidden to think about men unless they ride on horseback and sweep us off our feet and steal us from our father-dominated homes."

Although Rochel and Nasira both come from traditional families who expect them to marry and have children, Nasira's family appears to be more progressive than Rochel's in many ways. Where Rochel's mother tells Rochel that they "allowed" her to finish school and get a job, it is clear that Nasira's family expect her to be educated and work outside the home. Unlike Rochel's parents, Nasira's mother and father are less concerned with what the neighbours think than they are about what is really best for their daughter and

she is allowed a certain degree of freedom within the confines of her traditional home. Her father even acknowledges that, although she and Jamil have never gone out unaccompanied by a parent, he suspects that they have been emailing or having some kind of private contact via computer. It is perhaps because of her parents' obvious respect for her as an individual that Nasira never loses faith in their ability to find her the right husband.

Focus Questions

1. Why do you think Nasira becomes involved in trying to arrange a match between Rochel and Gideon?
2. To what extent is Nasira able to assert her independence within her family? Provide evidence from the film.
3. Unlike Rochel, Nasira is never tempted to experiment with a life outside her community. Why do you think she maintains such a steadfast commitment to her religious beliefs?

Classroom Activity: Write a Film Review

Write a film review of *Arranged*. Use the following chart to think about qualities of a film that you need to consider when writing a review.

Criteria	Rating (5=Great, 1=Poor)					Comments
	5	4	3	2	1	
Narrative Features						
Plot/storyline						
Character Development						
Balance of Humour and Drama						
Exploration of Themes						
Religion in a Secular Society						
Racial and Ethnic Stereotyping						
Parent/child Relationships						
Love and Marriage						
Female Friendships						
Technical Details						
Cinematography						
Costumes						
Music						

Arranged: Curriculum Links

English, Grade 9, Academic (ENG1D)

Media Studies

Overall Expectations

* Use knowledge of the elements, intended audiences, and production practices of a variety of media forms to analyse specific media works.

Specific Expectations

Analysing Media and Media Works

* Demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works.

* Identify how elements of media forms are used in a variety of media works and explain the effects of different treatments.

* Compare and explain their own and their peers' reactions to a variety of media works.

* Identify factors that influence media production and distribution and explain the effect of these factors on specific media works.

English, Grade 9, Applied (ENG1P)

Media Studies

Overall Expectations

* Identify and describe the elements, intended audiences, and production practices of a variety of media forms.

Specific Expectations

Analysing Media and Media Works

* Demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works.

* Identify and describe the elements used to structure media works in a variety of forms.

* Compare the reactions of different people or groups to a variety of media works.

* Identify factors that influence media production, distribution, and advertising.

English, Grade 10, Academic (ENG2D)

Media Studies

Overall Expectations

* Analyse a range of media forms to identify their elements, audiences, and production practices, and draw conclusions about how these factors shape media works.

Specific Expectations

Analysing Media and Media Works

* Demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works.

* Identify key elements and techniques used to create media works in a variety of forms and analyse how these elements and techniques contribute to the theme or message.

* Analyse the elements of a variety of media works, in order to identify and describe the intended audience(s) for the works.

* Analyse the relationship between media works and the production and marketing of related products.

English, Grade 10, Applied (ENG2P)

Media Studies

Overall Expectations

* Describe the elements, intended audiences, and production practices of a range of media forms and explain how these factors shape media works.

Specific Expectations

Analysing Media and Media Works

* Demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works.

* Identify key elements and techniques used to create media works in a variety of forms, and explain how these elements contribute to the theme or message.

* Analyse the elements of media works in order to explain the reactions of different audiences to the works.

* Describe and explain how and why media works are used to market related products.

English, Grade 11, University Preparation (ENG3U)

Media Studies

Overall Expectations

* Demonstrate an understanding of a variety of media texts, audiences, and industry practices by analysing representations, forms, and techniques in media works.

Specific Expectations

Analysing Media and Media Works

* Demonstrate critical thinking skills by identifying bias and by analysing explicit and implicit messages in media works.

* Explain how the form, technique, style, and language of a variety of media forms create meaning.

* Analyse the relationship between media works and their audiences.

English, Grade 11, College Preparation (ENG3C)

Media Studies

Overall Expectations

* Use knowledge of the characteristics of media forms, representations, audiences, and industry practices to analyse a variety of media works.

Specific Expectations

Analysing Media and Media Works

* Demonstrate critical thinking skills by identifying bias and explaining the difference between explicit and implicit messages in media works.

* Explain how the form, style, and language of a variety of media forms communicate messages with specific social implications.

* Explain the relationship between media works and their audiences.

English, Grade 11, Workplace Preparation (ENG3E)

Media Studies

Overall Expectations

* Use knowledge of media forms, representations, audiences, and industry practices to analyse a variety of media works.

Specific Expectations

Analysing Media and Media Works

- * Demonstrate critical thinking skills by identifying explicit and implicit messages in media works.
- * Describe the key elements of a variety of media forms.
- * Identify the techniques used in a variety of media works.
- * Explain ways in which media works reflect, distort, or influence audience behaviour.
- * Explain how and why different audiences interpret media works differently.

English, Grade 12, University Preparation (ENG4U)

Media Studies

Overall Expectations

- * Demonstrate an understanding of a variety of media, media theories, and media industry practices by analysing representations, forms, and techniques in media works and assessing their implications for individuals and society.

Specific Expectations

Analysing Media and Media Works

- * Use critical thinking skills to identify bias and to analyse the differences between explicit and implicit messages in media works.
- * Explain how representation, form, style, and techniques in media works convey messages with social, ideological, and political implications.
- * Explain the relationship between media works and their audiences.
- * Apply key concepts of media theory to analyse specific media works.
- * Identify and explain the conditions that affect media industry practices governing the production, financing, and distribution of media works.

English, Grade 12, College Preparation (ENG4C)

Media Studies

Overall Expectations

- * Analyse relationships among media forms, representations, audiences, and industry practices to explain how a variety of media works communicate messages.

Specific Expectations

Analysing Media and Media Works

- * Demonstrate critical thinking skills by identifying bias and analysing messages in media works.
- * Explain how the form, style, and techniques in media works convey messages with social or ideological implications.
- * Explain the relationship between media works and their audiences.
- * Identify and explain how factors such as industry codes and government regulations affect media industry practices, including marketing and distribution methods.

English, Grade 12, Workplace Preparation (ENG4E)

Media Studies

Overall Expectations

- * Use knowledge of the characteristics of media forms, representations, audiences, and industry practices to assess a variety of media works.

Specific Expectations

Analysing Media and Media Works

- * Demonstrate critical thinking skills by identifying bias and explaining the difference between explicit and implicit messages in media works.
- * Explain how the key elements of a variety of media forms are used to communicate information and/or to influence people.
- * Explain the relationship between audience and interpretation by analysing the reactions of different audiences to a variety of media works.
- * Explain the connections between media works, media industry practices, including marketing and distribution methods, and such factors as industry codes and government regulations.

Media Studies, Grade 11, Open (EMS30)

Media Texts

Overall Expectations

- * Analyse, interpret, and assess the techniques, forms, style, and language of media works to describe and explain how different media communicate meaning.
- * Analyse media representations to describe their content, identify bias, and explain their impact on audiences.

Specific Expectations

Analysing Media Forms, Techniques, Style, and Language

- * Identify the characteristics of a variety of media, including television, newspapers, and the Internet, and explain how these characteristics influence meaning.
- * Identify and explain how media conventions and techniques influence the creation and interpretation of media works.
- * Analyse how the language used in media works influences the interpretation of messages, with a focus on tone, level of language, and point of view.
- * Explain how aesthetic qualities in media works contribute to audience enjoyment and understanding.

Analysing Media Representations

- * Analyse how individuals or groups are presented in media works and assess the accuracy and influence of these representations.
- * Examine how people or groups are represented in a variety of media works and explain the beliefs and biases revealed and the messages conveyed.
- * Analyse media representations of social, political, and cultural issues and explain how the representations influence people's interpretation of the issues and their level of concern.
- * Analyse and explain the representations of behaviours and attitudes in media works.
- * Compare and analyse the representations of people and issues in a variety of media and identify factors that may account for any differences.

Media Audiences

Overall Expectations

- * Demonstrate an understanding of the ways in which media businesses, sponsors, and advertisers target and attract audiences, and of how audiences use and respond to media works.

* Analyse and draw conclusions about the influences of media and communication technology on society, culture, and the economy.

Specific Expectations

Analysing Audience Characteristics and Responses

* Explain how and why people use media and communication technologies.

Issues in Human Growth and Development, Grade 12, University/College Preparation (HHG4M)

Human Development

Overall Expectations

* Analyse changes in human development throughout the lifecycle, including early childhood adolescence, mid-life and aging.

Specific Expectations

* Describe the physical, intellectual, psychological, social and emotional changes that take place during adolescence and the remaining stages in the life cycle (e.g., development of identity).

Socialisation and Human Development

Overall Expectations

* Demonstrate the critical role that a family plays in the socialisation of its members.

Specific Expectations

* Describe the role that family can play in the positive socialisation of its members and how socialisation affects human growth and development (e.g., encourages the formation of meaningful relationships).

Self and Others

Overall Expectations

* Demonstrate an understanding of the critical nurturing and teaching roles of parents.

* Analyse the many relationships that are a part of human development.

* Demonstrate an understanding of the ways in which communication and problem-solving skills are essential to human development.

Specific Expectations

* Demonstrate an understanding of how parents can play a key role in ensuring that children are healthy, secure and confident.

* Identify the issues that affect the ways in which children relate in a family (e.g., birth order).

* Identify problem-solving strategies.

Diversity, Interdependence, and Global Connections

Overall Expectations

* Demonstrate and understanding of the diverse influences that shape human growth and development.

Specific Expectations

- * Describe how cultural and religious differences affect the roles and responsibilities of parents, children and others (e.g., of parents as authority figures; of couples in arranged marriages; of men and women in families and in society).
- * Explain, through critical analysis, the ways in which personal values and standards evolve, vary, and change with time and circumstance (e.g., from family to family, from situation to situation, across the life cycle).

Parenting and Human Development, Grade 12, Workplace Preparation (HPD4E)

Stages of Family Life

Overall Expectations

- * Demonstrate an understanding of the stages and transitions in the family life cycle
- * Compare the changing needs of individuals and families throughout life.

Specific Expectations

- * Identify the patterns that occur in human development (e.g., growing autonomy, independence).
- * Explain the adjustments parents and children make as they move from one stage the next.
- * Identify how the needs of individuals and families are met at various stages of the life cycle.
- * Explain how parent-child relationships change over time.
- * Identify factors involved in the timing of first and subsequent children in families (e.g., cultural traditions).

World Religions: Beliefs, Issues, and Religious Traditions, Grade 11, University/College Preparation (HRT3M)

Social Structures

Overall Expectations

- * Describe the influence that differing gender-role expectations have had on the development of religion.

Specific Expectations

- * Analyse the role of gender stereotypes in the development of religious institutions and practices.

Religion and the Human Experience

Overall Expectations

- * Identify the function of religion in human experience.
- * Demonstrate an ability to recognise prejudices associated with, and misconceptions about various religions, beliefs and traditions.

Specific Expectations

- * Identify the basic role and/or responsibility of the individual adherents of a religion.
- * Analyse attitudes, biases and prejudices held by adherents of various religions.
- * Demonstrate an understanding of differences among traditional religions, sects and other types of religious expression.

World Religions: Beliefs and Daily Life, Grade 11, Open (HRF30)

Exploring Religious Beliefs

Overall Expectations

- * Relate the practices and rituals of religions to the lives of individuals.

Specific Expectations

- * Critically examine the roles assigned to women by different religious traditions.

Religion and Daily Life

Overall Expectations

- * Demonstrate an understanding of religions whose beliefs and practices accommodate a range of commitment, from strict observance to liberal compromise.
- * Explain the impact of prejudices associated with, and misconceptions about, various religions, beliefs and traditions.
- * Explain how religious beliefs, or lack of them, can affect the ways in which individuals relate to others.
- * Analyse the role of practices and rituals in the daily lives of believers from various religious traditions.

Specific Expectations

- * Demonstrate an understanding of the terms orthodoxy, conservative, liberal, secularising, reformist and Reconstructionist.
- * Explain how variations in practice can cause divisions within a religion or religious community.
- * Describe how misconceptions can influence people's views of various religions, beliefs and practices.
- * Demonstrate an understanding of the concepts of prejudice, bias, and discrimination, and identify examples associated with various religions, beliefs and practices.
- * Explain the effect of prejudice and discrimination on relationships between persons of different faiths.
- * Explain the difference between secularism and fundamentalism and discuss the effect of both on relationships between persons of various faiths.
- * Analyse the concerns of women regarding their evolving roles in various religious institutions, traditions and practices.
- * Analyse the difficulties that individuals who follow particular religious practices in regard to diet, dress or behaviour may encounter living in Canadian society (e.g., wearing a hijab, keeping kosher).

Exploring the Milestones of Life

Overall Expectations

- * Demonstrate an understanding of common features of individual human development across several cultures and historical eras.
- * Demonstrate an awareness of the rites of passage of the religions studied.

Specific Expectations

- * Identify the main stages of individual human development as perceived in various cultures and religious traditions (e.g., marriage).

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