

**ORTHODOX STANCE**  
**TEACHER RESOURCE PACKAGE**  
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**Synopsis:** Dimitriy Salita is a Russian immigrant, professional boxer and religious Jew. *Orthodox Stance* portrays his integration of these seemingly disparate and incompatible cultures, ultimately amalgamating both his pursuit of a professional boxing title with his devotion to Orthodox Judaism. In the end, the film is not just about boxing and religion, but about a young man's search for meaningful expression.

**Significance of Title**

In boxing terms, an orthodox stance refers to the traditional right-handed boxing position (as opposed to a left-handed, or "southpaw" stance). In the context of the film, the title is a clever play on words that incorporates both the language of boxing and the strict branch of Orthodox Judaism that Dimitriy Salita practises.

**Context**

After reading an article in *The Washington Post* about Dimitriy Salita, director Jason Hutt contacted Salita's rabbi and arranged to meet Dimitriy. According to Hutt, "after reading the article and meeting Dimitriy, it wasn't the anomalous 'religious Jewish boxer' or the 'will he become the next Jewish champ?' angles that attracted me, but rather the diverse and wholly original characters that intersect at Dimitriy – an elderly African-American trainer, a Hasidic rabbi, a Las Vegas boxing promoter; as well as the diversity of Dimitriy's experience – a Russian immigrant, a religious Jew, a top boxing prospect" (*Orthodox Stance* media kit).

Indeed, what sets *Orthodox Stance* apart from other films in the boxing genre is its focus on how a sport like boxing can bridge racial, ethnic and religious divisions, uniting people from disparate backgrounds. It is not whether Dimitriy wins each match that is crucial to the story (though there is suspense created around each fight). Instead, it is how Salita navigates his way through the world of professional boxing while maintaining his identity as a religious Jew that is central to film. The complexities of balancing these seemingly contradictory aspects of Dimitriy's life provide teachers with a rich entry point into the film.

**Related Websites:**

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

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

**Jews and Boxing: A Brief Historical Overview**

While a Jewish boxer may seem like a novelty in contemporary society, the sport used to have a significant Jewish presence. The latter part of the 18<sup>th</sup> century and the first quarter of the 19<sup>th</sup> century in England and the first half of the 20<sup>th</sup> century in the United States were the most active years of Jewish participation in professional boxing. The most famous boxers of the early era were Daniel Mendoza, champion of England between 1792-95, and Samuel ("Dutch Sam") Elias (1776-1816), credited with the invention of the uppercut.

(Source: [www.jewishsports.com/jewsin/history/boxinghistory.htm](http://www.jewishsports.com/jewsin/history/boxinghistory.htm)).

Between 1910-40 in the United States, there were 26 Jewish world champions. Throughout the 20s and 30s, approximately 16% of boxing champions were Jewish. However, this needs to be seen in context: since nearly one third of all professional boxers in this era were Jewish, Jews did not excel out of proportion to the number of total participants. Like the Irish and Italian immigrants, Jews were drawn to boxing at this time as a means of getting ahead when other areas of advancement were closed to them. The passage of the G.I. Bill of Rights in 1944, coupled with other avenues of educational and professional development that became available after World War Two, resulted in a decline of Jewish boxers. By 1950, there were almost none and their number has been miniscule ever since. However, Jews continue to play a role in the entrepreneurial, white-collar aspects of the sport such as managers and promoters. Source: Allen Bodner, *When Boxing Was a Jewish Sport* (Westport, Connecticut: Praeger Publishers, 1997).

Some Famous Jewish Boxers: Abe Attel, Ted "Kid" Lewis, Benny Leonard, Lew Tendler, Barney Ross, Joe Choyinski and "Slapsie" Maxie Rosenbloom.

### **Other Films about Jews and Boxing**

*His People*: This 1925 silent film revolves around a poor immigrant family living in the Lower East Side of New York. The younger son of the family becomes a prizefighter in order to pay for his older brother's law school tuition.

*My Son the Hero*: A slapstick farce starring the real life boxer "Slapsie" Maxie who had a second career as an actor. In this film, Maxie plays a fighter who shares a seedy hotel room with a fight manager and con man.

*Body and Soul*: In this 1947 film, a Jewish boxer fights his way out of poverty to become a middleweight champion, but almost sells his soul in the process.

*Triumph of the Spirit*: This 1989 film is based on the true story of how Nazi guards forced a famous Jewish Greek boxer, Salamo Arouch, to fight other Jews in Auschwitz to death for their entertainment.

## Ways into the Text

*Orthodox Stance* is a recent entry into the popular genre of boxing films. Before viewing the film, teachers could ask students to name some famous films about boxing/boxers and discuss why this sport seems to capture the imagination of filmmakers and audiences alike. If possible, teachers could show students short scenes from some different films or have them look at some clips on youtube. Students should consider the following questions:

1. How many films about boxing/boxers can you name?
2. What are some of the central themes that run through films of this genre?
3. What are the personality characteristics of the heroes in boxing films? What traits do these heroes seem to share?
4. What, if anything, sets boxing films apart from other films with sporting themes?
5. What do you think accounts for the enduring popularity of boxing films, especially since the sport itself is not as popular as sports such as basketball or football?

### Some Famous Boxing Films:

- Ali
- Cinderella Man
- The Hurricane
- Million Dollar Baby
- Raging Bull
- Rocky series (six films in total)

Teachers can also approach the film through its references to Jewish religion and traditions. A brief glossary of terms is included in this guide, but students could do some brief research into the following:

1. Branches of Judaism: What is the difference between Orthodox, Conservative, Reform and Reconstructionist Judaism? What is Chabad Lubavitch?
2. Jewish Sabbath: What is it? What is an observant Jew allowed to do on the Sabbath? What is forbidden?
3. Kashrut: What does kosher mean? What foods are restricted to people who keep kosher? What are some of the rules involved with keeping kosher?
4. Jewish prayer: How many times a day is an observant Jew meant to pray? Why are men and women not allowed to sit together in Orthodox synagogues? What are tefillin and what do they signify?

## THEMES

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

### **Boxing and Religion**

On the surface, the sport of boxing and the violence with which it is associated would seem to be entirely at odds with any religion, not just Judaism. However, many famous boxers are known to have strong ties to religion, from Muhammad Ali's commitment to Islam to George Foreman's dual career as a boxer and a church pastor.

**Discussion Question:** What is the link between boxing and religion? Why are so many boxers drawn to religion?

The opening of *Orthodox Stance* provides viewers with some insight into this question. As the film opens, Dimitriy is seen in his car listening to a "crash course in Jewish History: the whole story in five lectures". The voice on the tape asserts:

"The whole of Jewish history is the history of people and not necessarily of events or forces in the world. The Jewish view of things is that everything depends upon individual people. Individual people have choices for good or for better, and that those choices bring about consequences and those are the consequences that we call history."

Immediately after this scene, the camera cuts to Jimmy O'Pharrow speaking on the phone to a prospective boxer:

"We've got rules and regulations that you have to abide by. On the street, you've got rules and regulations on how you fight, too. Somebody fall down, you put your foot in their face...but in here, you can't do that because it's against the rules. O.K., so we've got good rules and regulations and sometimes you might have to use these rules and regulations for the rest of your life."

These two quotes provide a context in which viewers can understand how boxing is not necessarily at odds with religion but, in fact, it is consistent with the highly structured nature of leading a religious life. Apart from the relatively brief time that boxers spend in the ring fighting opponents, most of their time is spent training on their own, trying to improve their overall fitness. For Dimitriy, the strict moral code and religious practises of Orthodox Judaism are ideally suited to his personal and professional quest for self-improvement.

### **Boxing as Bridge Between Cultures**

One of the most striking features of *Orthodox Stance* is how boxing brings together people of diverse ethnic, racial and religious backgrounds. Moreover, boxing provides religious Jewish men the chance to come into contact with women in a way that is normally restricted to them. As Jimmy O'Pharrow points out, "you have rabbis sitting in seats and women sitting right next to them... You go to the synagogues and the women sit upstairs or they sit in the back...but here, all of them are together, women right next to men. They might as well be touching. They were all together wishing for this boy to win the fight. Now that's something completely different that's been happening in their own backyard."

### **Discussion Questions:**

1. What is it about boxing that brings together such diverse groups of people?
2. How many different ethnic, religious and racial groups come together in this film?
3. How can we make the positive example of diversity extend outside of the boxing ring?

The fact that boxing has always been a sport associated with the immigrant class helps to shed some insight into why this sport in particular is able to create a unique environment of ethnic diversity. In an interview with Stuart Hands, director Jason Hutt discusses this phenomenon:

“Boxing is the sport of the immigrant class. Whether it was 100 years ago with Irish, Jews and Italians or today with Hispanics, Africans and people from the Caribbean, boxing has always been a sport of the underclass and continues to be. So the people you find in the gym are always going to be ethnically diverse in terms of their ethnicity and background. The boxing gym is a great leveller in that talent and dedication are all that counts. It’s a total meritocracy and there’s no real discrimination. Even if you’re not a talented boxer, if you’re dedicated, you’ll keep coming back to the gym and you’ll be respected for that”. (Source: interview with Jason Hutt at <http://nyjff08.blogspot.com/search?q=orthodox+stance>).

One of the key scenes in the film to illustrate the cultural bridge is the one where Dimitriy delivers a brief speech in Spanish to a Hispanic audience in Puerto Rico. As director Jason Hutt explains, this scene is pivotal because “it’s obviously a sign of growth and savviness. He is thinking, if I’m going to fight in front of a Hispanic audience, then I am going to try to reach out to them...He doesn’t have to deliver his speech in Spanish but he’s winning them over with his charm.” (Source: interview with Jason Hutt at <http://nyjff08.blogspot.com/search?q=orthodox+stance>).

### **Boxing and the American Dream**

Throughout the film, Salita’s success as a boxer is depicted within the larger context of the American Dream and the promise that through hard work and dedication, even a penniless immigrant can achieve prosperity in the United States. As someone who once lived under Communist rule, Dimitriy’s religious devotion is promoted as a testament to America as a free and democratic society where people can openly express their religious beliefs. Rabbi Zalman best sums up this idea:

“His [Dimitriy’s] message to the world is that no career should ever convince you that it’s a contradiction to religion. He says I came from Russia, that’s what they told me in Russia, not in America. And that’s also what gave him the stubbornness to stand for it... It’s a mixture of his religious belief and his belief in the country. He believed in the message of the country, that it’s freedom of religion.

If his first match in New York is seen as the high point of his boxing career to date, Dimitriy’s invitation to the White House Chanukah party is the culmination of his journey from being an immigrant outsider to becoming an accepted member of American society. As Jimmy O’Pharrow says “how many kids that are 22 years of age, been in the

country ten years and wind up going to meet the president of the United States? It's an honour man, you can't surpass that."

**Discussion Question:**

What are some of the challenges that faced Dimitriy on his way to achieving his American Dream? What are some of the sacrifices he had to make along the way?

**General Discussion Questions:**

1. Throughout the film, we see Dimitriy switch trainers twice and move from one boxing promoter to another. Do you think that Dimitriy would be willing to sacrifice loyalty and friendship in his determination to succeed as a professional boxer? Why/why not? Provide examples from the film.
2. Hector Roca, the final trainer to work with Dimitriy, worries that Dimitriy is too sensitive to be a boxer and that he needs to toughen up. Do you agree? Why/why not? Provide examples from the film.
3. Early in the film, we learn that Dimitriy became religious after the death of his mother. To what extent do you think Dimitriy's decision to become religious and to pursue boxing professionally was influenced by his mother's death? Provide evidence from the film.
4. Unlike many other films about boxing, *Orthodox Stance* deals at length with the business aspect of the sport. Why do you think the filmmaker chose to film the scenes of Dimitriy negotiating his contract with Dibella Entertainment?
5. Why do you think that Dimitriy's relationship with Jimmy O'Pharrow has lasted longer than any of his relationships with other trainers?
6. How has Dimitriy's character changed from the beginning of the film to the end?
7. Unlike other documentaries, the filmmaker does not use any voice-over narration nor does he ask his subjects questions directly. Why not? Do you think that this is effective? What would you ask Dimitriy if you could?
8. Does the film convince you that the violence inherent to boxing is not at odds with Jewish laws? Why/why not?
9. How does Dimitriy Salita challenge the anti-Semitic stereotype of the 21<sup>st</sup> Century Jew?
10. Are the subjects of this film sympathetic characters? Why/why not?
11. What do you think is the main theme of the film?
12. Who do you think is the intended audience for the film?

## Glossary of Terms

### Chabad Lubavitch

Chabad Lubavitch is a philosophy, a movement and an organization. The term Chabad is a Hebrew acronym for *chachmah* (wisdom), *binah* (comprehension) and *da'at* (knowledge). The philosophy of Chabad guides a person to refine and govern his or her every act and feeling through these three intellectual faculties.

Lubavitch is the name of the town in White Russia where the movement was based for more than a century. In Russian, Lubavitch means "city of brotherly love".

Today, 4,000 full time emissary families apply these 250 year-old principles and philosophy to direct more than 3,300 institutions dedicated to the welfare of the Jewish people worldwide. There are Chabad Lubavitch outposts across the world, including Shanghai, Nepal, the Congo and Viet Nam.

(Source: [www.chabad.org](http://www.chabad.org))

### Chanukah

This holiday, also known as the Festival of Lights, celebrates the victory of the Maccabees over the Syrians and the rededication of the Temple of Jerusalem. When Judah, the leader of the Maccabees, finished cleaning the Temple, he and his followers wanted to light the eternal flame which is common to every Jewish house of worship. Once lit, the oil lamp should never be extinguished. Judah found only a tiny jug of oil with only enough to burn for a day. However, a miracle occurred and the oil lasted for eight days. The holiday of Chanukah lasts for eight days to commemorate this miracle.

### Kashrut (Source: [www.wikipedia.com](http://www.wikipedia.com))

This refers to the Jewish dietary laws derived originally from the Old Testament and codified later by rabbinical authorities. The rules pertaining to kashrut are numerous and complex, but these are some of the basic principles:

- Only meat from mammals that **both** chew their cud and have cloven hooves is considered to be kosher.
- Birds must fit certain criteria. Birds of prey are not kosher.
- Mammals and fowl must be slaughtered in a specific manner. Slaughter is done by a trained individual (**shochet**), using a special method called **shechita**. Shechita slaughter severs the jugular vein, carotid artery, esophagus and trachea in a single continuous movement with an unserrated sharp knife in order to avoid any unnecessary pain to the animal. Blood must be removed as much as possible, through the koshering process. Soaking and salting the meat do this. Organs rich in blood (liver) are grilled over an open flame.
- Fish must have fins and scales to be kosher.
- Meat and milk cannot be mixed or served together at the same meal. Meat and milk dishes cannot be served with the same utensils or stored together. Observant households will have two sets of dishes, one for meat one for milk.

### Shabbat

The Sabbath (Shabbat) begins on sundown Friday night and lasts until sundown on Saturday. During this period, Jews are meant to refrain from their usual workweek activities and use the time to rest and be with their families. Observant Jews will not drive their cars or use electricity on Shabbat.

**Tefillin**

Tefillin, also known as phylacteries, are two black leather boxes containing scrolls of parchment inscribed with biblical verses. One box is worn on the upper arm, the other on the forehead. They serve as a remembrance that God brought the children of Israel out of Egypt. According to Jewish law, tefillin should be worn daily during morning prayers. In the film *Orthodox Stance*, the director draws a visual link between Dimitriy's trainer wrapping his hands in protective tape and Dimitriy wrapping his arms with the straps of his tefillin while getting ready to pray.

**Tsinus**

The film refers to the laws of tsnius, or modesty. According to Jewish tradition, women should dress modestly by wearing skirts that cover the knee and sleeves that cover the elbow. The scantily clad ring card girls who usually appear in the boxing ring to announce each new round are noticeably absent from the matches that Salita plays in deference to the laws of tsnius.

### Classroom Activity: Write a Film Review

Write a film review of *Orthodox Stance*. 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	
Clarity of information presented (i.e. explanation of terms)						
Exploration of religious themes						
Exploration of main characters (Dimitriy, Jimmy, Israel)						
Exploration of professional boxing world						
<b>Technical Elements</b>						
Cinematography						
Fight sequences						
Music						
Editing						

## References

(All websites cited are from April, 2008)

Bodner, Allen. *When Boxing Was a Jewish Sport*. Westport, Connecticut: Praeger Publishers, 1997.

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

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[www.jewishsports.com/jewsin/history/boxinghistory.htm](http://www.jewishsports.com/jewsin/history/boxinghistory.htm)

<http://nyjff08.blogspot.com/search?q=orthodox+stance>

[www.chabad.org](http://www.chabad.org)

[www.wikipedia.com](http://www.wikipedia.com)

## *Orthodox Stance: 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.

## **Individual and Family Living, Grade 9 or 10, Open (HIF10/HIF20)**

### **Self and Others: Overall Expectations**

\* Analyse strategies to develop and maintain effective relationships.

### **Specific Expectations**

\* Identify on the basis of existing psychological and sociological research, the factors that contribute to people's need to participate in and belong to groups (e.g., affection, dependability, loyalty, responsibility).

### **Personal and Social Challenges: Overall Expectations**

\* Analyse how a changing society affects individuals and families.

### **Specific Expectations**

\* Explain how non-profit and other organizations assist families (e.g. explain how community sports centers and other organizations like Chabad Lubavitch assist families in need).

## **World Religions: Beliefs, Issues and Religious Traditions, Grade 11 (HRT3M)**

### **Religious Beliefs: Overall Expectations**

\* Analyse and describe the connection between the human experience and sacred writings and oral teachings.

### **Specific Expectations**

\* Identify common problems and questions associated with the search for spiritual meaning.

\* Examine the influence of sacred writings and oral teachings from various religions on life in modern society.

### **Religion and the Human Experience: Overall Expectations**

\* Identify the function of religion in human experience.

### **Specific Expectations**

\* 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.

\* Demonstrate an understanding of the influence of religion on individuals and society.

\* Explain how the "religious impulse" can be expressed outside formal religion.

## **World Religions: Beliefs and Daily Life, Grade 11 (HRF3O)**

### **Exploring Religious Beliefs: Overall Expectations**

\* Explain the nature of several significant beliefs from each of the religions studied.

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

### **Specific Expectations**

\* Define the terms *belief*, *faith*, *tradition* and *ritual* and be able to relate these to the religion studied.

\* Compare and contrast the rituals and practices of various religions (e.g., dietary laws).

### **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.

\* 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*, and *liberal* in the context of various religions.

\* Explain how variations in practice can cause divisions within a religion or religious community.

\* Analyse the influence of concepts of morality and ethics in various religious traditions.

\* Categorise daily rituals employed by various religions (e.g., regular prayer).

\* Analyse the difficulties that individuals who follow particular religious practices in regard to diet or behaviour may encounter living in Canadian society (e.g. an Orthodox boxer scheduled to play a match on Shabbat).

## **American History, Grade 11, University Preparation (CHA3U)**

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

\* Analyse the interactions among major groups and communities in the United States throughout history.

### **Specific Expectations**

\* Compare the experiences of various immigrant groups and their influence in American history (e.g., ethnic ghettos, discrimination, influence on the development of local/regional cultures).

### **Change and Continuity: Overall Expectations**

\* Analyse the historical process of change in the context of events that have transformed the United States.

### **Specific Expectations**

\* Analyse the changing roles played by minority groups in the development of American society (e.g., African Americans, Jewish Americans, Hispanic Americans).

### **Social, Economic and Political Structures: Overall Expectations**

\* Analyse the forces that have influenced the development of American society.

### **Specific Expectations**

\* Assess the extent to which religion has influenced American social and political life.

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