

WASTE LAND

A film by Lucy Walker

EDUCATOR GUIDE

Filmed over nearly three years, *Waste Land* follows renowned artist Vik Muniz as he journeys from his home base in Brooklyn to his native Brazil and the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. There he photographs an eclectic band of "catadores"—self-designated pickers of recyclable materials. Muniz's initial objective was to "paint" the catadores with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both the dignity and despair of the catadores as they begin to re-imagine their lives.





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COMMUNITY CLASSROOM is an innovative education resource providing short documentary film content and accompanying curricular materials, lesson plans and homework assignments, to middle school, high school and community college instructors and youth-serving community-based organizations. Film modules are drawn from documentaries scheduled for broadcast on the Emmy Award-winning PBS series *Independent Lens*. Content is grouped into subject specific segments that correspond to lesson plans and educational activities.

All COMMUNITY CLASSROOM materials are designed with key national standards in mind, and available, along with the film modules, free of charge online.

COMMUNITY CLASSROOM is a product of the Independent Television Service (ITVS), with support from the Corporation for Public Broadcasting (CPB), and with guidance from the American Association of Community Colleges, KQED Education Network, National Association for Media Literacy Education, National Association of State Teachers of the Year, National Council for Social Studies, National Council of Teachers of English, PBS Teachers, National Women's Studies Association, and WQED Education.

WOMEN AND GIRLS LEAD (www.itvs.org/women-and-girls-lead) is an innovative public media initiative designed to focus, educate, and connect women, girls, and their allies across the globe to address the challenges of the 21st century.

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How to Use this Guide

Educators can use the *Waste Land* Educator Guide to support viewing of the documentary film *Waste Land*, by Lucy Walker, while engaging students in discussions about the power of art to transform society, and the connection between human dignity and human rights in Brazil. These lessons and discussions also provide a context for understanding and further investigating the factors that contribute to the staggering number of women and children living in poverty in Brazil, and other parts of the world. The activities can foster discussion and inspire action around these topics within classrooms, youth-serving organizations, families and the broader community.

Grade Level:

9-12, College

Subject Areas:

Social Studies, Economics, English Language Arts, Environmental Studies, Global Studies, Women's Studies, Visual Arts

Lesson Plans:

The activities target students at the high school level, but can be scaffolded to accommodate the college classroom, as well as informal classrooms such as after-school programs, clubs, and youth training programs through community-based organizations. All content aligns with national standards for social studies and English language arts. Each of the activities is designed to last roughly one class period (or one hour total), together the two lesson plans and film modules constitute a unit that can last one week. All activities aim to incorporate educational content and themes that can be integrated with your existing content curriculum.

The lessons are presented in the following order:

Lesson Plan 1: Art and Transformation

In this lesson, students will be introduced to Brazilian visual artist Vik Muniz and the motivation behind his art project "Pictures of Garbage." They will also meet some of the residents and works of the world's largest landfill, located in Rio de Janeiro, Brazil. They will explore the following questions: What does it mean to try to change the lives of people through an art project? What is the artist's responsibility to the communities s/he represents? If art can transform an object, can it also transform an individual, a community, a society?

Lesson Plan 2: Human Dignity and Human Rights

What is dignity? The concept of human dignity is a fundamental principal of the Universal Declaration of Human Rights and is enshrined in law in many countries, but what do we mean by human dignity and how does it relate to the rights of individuals? Students will consider the consequences for individuals and communities whose fundamental human rights are limited or denied, and develop a plan of action for improving the lives of women in their own community.

A Reminder for Teachers and Educators:

Please remember that these activities are guidelines only. We hope that you will make the necessary adjustments to meet the needs of your academic and social environment, keeping in mind your own and your students' familiarity with the issues, the needs of your school and community, your students' grade level and social awareness and the class size and duration. It is particularly important that educators remember that some of the topics in the film could cause intense debate among students with strong opposing views.

Community Classroom Film Modules:

With this Educator Guide, you can build a unit around the entire film or you can focus on one or more of the three Community Classroom film modules. Each module runs under 10 minutes in length.

How to get the Community Classroom Film Modules:

Community Classroom film modules are available in streaming video format at <http://www.itvs.org/educators>. Educators can obtain DVDs of Community Classroom modules by contacting classroom@itvs.org. DVD quantities are limited.

Purchase the Full-Length Film:

Waste Land

<http://www.wastelandmovie.com/contact.html>

About *Waste Land*

Filmed over nearly three years, *Waste Land* follows renowned artist Vik Muniz as he journeys from his home base in Brooklyn to his native Brazil and the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. There he photographs an eclectic band of "catadores" – or pickers of recyclable materials. Muniz's initial objective was to "paint" the catadores with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both dignity and despair as the catadores begin to re-imagine their lives. Director Lucy Walker (*Devil's Playground*, *Blindsight*) has great access to the entire process and, in the end, offers stirring evidence of the transformative power of art and the alchemy of the human spirit.



Waste Land Lesson Plan 1: Art and Transformation

“The moment when one thing turns into another is the most beautiful moment ... that moment is magical.”
– Vik Muniz

Grade Level: 9-12, College

Time: 50 minutes + Assignments

Subject Areas: Social Studies, English Language Arts, Women’s Studies

Purpose of the Lesson: At the beginning of the film *Waste Land*, the mixed-media artist Vik Muniz says, “What I really want to do is change the lives of a group of people with the same material that they deal with every day.” This was the inspiration for his project *Pictures of Garbage*, but what does it mean to try to change the lives of people through an art project? What is the artist’s responsibility to the communities s/he represents? If art can transform an object, can it also transform an individual, a community, a society?

In this lesson, students will develop a working definition for the term art and discuss how objects, sounds, movements, and ideas are transformed into works of art. They will consider the impact of the *Pictures of Garbage* project on the lives of the women from the Jardim Gramacho landfill and the benefits and consequences of implementing art intervention projects. Finally, they will discuss how art projects can be used to effectively address social justice issues and develop their own art-based campaign to raise awareness about or improve an issue in their school or community.

Objectives:

Students will:

- Develop a working definition for the term “art”
- Analyze and discuss what transforms an object, sound, or movement into a piece of art
- Understand the context for Vik Muniz’s art project and the socioeconomic circumstances in Brazil that contribute to the catadores’ working conditions at the Jardim Gramacho landfill
- Discuss how the artistic process transforms the artist, the subject, and the audience, and consider if/how art can transform the way we see an individual, a community, or a society
- Examine the responsibility artists have to the individuals and communities they are representing, and discuss the role of art in addressing social issues, with particular focus on women’s issues
- Design an art-based community campaign to raise awareness about an issue in their school or community

Resources:

- Film Modules
- *Waste Land*: Pictures of Garbage [3:47]
- *Waste Land*: Art and Transformation Film Module [8:02]
- *Waste Land*: Human Dignity Film Module [9:27] (optional)
- LCD projector or DVD player
- Teacher Handouts:
 - *Waste Land*: The Film in Context
- Student Handouts:
 - Student Handout A: Art for Social Change Proposal
- Several items of “clean” garbage (an empty soda can/bottle, a discarded wrapper, a plastic grocery bag, etc.)
- Pens and writing paper
- Whiteboard/blackboard and dry-erase markers/chalk
- Art supplies (poster board, markers, paint, scissors, old magazines, glue, etc.)
- Computers with internet access, if available

PRESCREENING ACTIVITY

You will need: pens and writing paper, whiteboard/blackboard, markers/chalk, several items of “clean” garbage, and art supplies (optional).

Goal: Students will discuss what we mean when we talk about art and develop their own working definition for the term. They will consider what transforms objects, sounds, movements, and ideas into art and work in groups to create their own art out of a piece of garbage.

Part 1:

- Write the word “Art” on the board and ask the class to share what that term means to them. Briefly discuss and then record the feedback using the following questions as a guide:
 - What do we mean when we say something is art?
 - What are the qualities that make something art?
 - What are some examples of art?
 - Who makes art? What makes someone an artist?
 - How do we decide that something is or is not art? Who makes that decision?
- Instruct the students that they will have five minutes to work in collaboration with a partner to develop a definition for the word art.
- Ask the groups to share their results, and, as a class, develop a collective working definition for art. Display the definition on the board and continue to revisit and refine it throughout the activity.

Part 2:

- Display a widely recognizable work of art (such as Leonardo da Vinci’s Mona Lisa or Van Gogh’s Starry Night) and discuss, using the following questions:
 - Is this art?
 - Why or why not?
 - If so, what makes it art?
 - How does this piece relate to our definition of art?

- Display additional works of art representing a variety of disciplines, cultural traditions, and media, and discuss each. The examples can include music, sculpture, dance, graffiti art, fashion design, conceptual art, public art, and architecture, and students can also be instructed to bring in their own suggestions in advance of the lesson. Continue to revise the class definition of art as needed based on the discussion.
- There may be some disagreement over which works should be considered art. Make two columns on the board with the headings “Art” and “Not Art” and sort the examples accordingly. The class can revisit this list throughout the activity and make changes as necessary.
- Next, display an item of garbage -- an empty soda can/bottle, a discarded wrapper, a plastic grocery bag, etc. -- and ask the students: “Is this art?” Discuss why or why not, using the discussion questions and class definition as a guide. Repeat this process a few times with additional items of garbage and discuss and record the results.
- Hold up a final piece of garbage and discuss: “Can this become art? If so, how? If not, why not?”

Part 3:

- Divide the class into small groups and provide each group with an item of “garbage.”
- Instruct the groups that they will have 10 minutes to imagine and describe how they would transform their object into a work of art. Ask each group to:
 - Describe and/or sketch the work of art
 - Give their work of art a title
 - Write a brief statement that describes the theme and/or message of their piece
 - NOTE: If time and resources allow, the groups can actually make a piece of artwork from the item of garbage.
- When time is up, reconvene the class and have the groups share their work and discuss their process. Possible discussion questions may include:
 - What role or roles did each of you play as part of the creative team?
 - What are some of the benefits and challenges of working collaboratively? What strategies did your group use to complete the project?
 - What difficulties or disagreements arose during the creative process? How did you address them?
 - How would this process have been different if you had been working alone rather than in a group?
 - In addition to the physical changes made to your object during this process, in what other ways did your object change?
 - Is your object still just garbage? If so, why? If not, what is different, and what do you think caused the transformation? Can you discuss a specific moment when the transformation took place?
 - How did your perception of the object change?
 - Did this process transform you in some way? If so, how?
 - What surprised you most about this process?
- Complete the activity by asking the class to update their working definition for art to reflect their feedback from the class discussion.

Viewing The Module

You will need: pens and writing paper, LCD projector and/or DVD player, *Waste Land: Pictures of Garbage* Film Module, *Waste Land: Art and Transformation* Film Module, and the *Waste Land: The Film in Context* handout.

- Provide students with the handout *Waste Land: The Film in Context* and discuss briefly as a class. This handout can also be given as homework for students to read in advance of the lesson. Explain that the term *catador* means “collector” in Portuguese and is the term used in the film and the handout to refer to the workers at the Jardim Gramacho landfill.
- Building on the group discussion from the prescreening activity, instruct the students to take notes while watching the video and identify the transformations they see occurring throughout the film. Ask them to write down quotes that refer to the theme of transformation, and have them note who and what is transformed through the *Pictures of Garbage* project.
- Optional: Provide additional context for the film module by screening *Waste Land: Human Dignity* Film Module and the trailer for the film *Waste Land*, which can be found at (<http://video.pbs.org/video/1771965504>).

POSTSCREENING ACTIVITY

You will need: pens and writing paper, LCD projector or DVD player, and Student Handout A: Art for Social Change Proposal.

Goal: Using the film module as a jumping-off point, students will discuss the role of art in addressing social justice issues and develop their own art-based community campaign to raise awareness about an issue in their school or community.

1. Review:

- Begin by discussing *Waste Land: Art and Transformation* Film Module and ask for volunteers to share some transformations they saw occurring in the film. Use the following prompts to guide the class discussion:
 - In the film, Vik Muniz refers to transformation as “the stuff of art, transforming material and ideas.” What do you think he means by that?
 - The garbage used in the portraits of the *catadores* is still garbage, just like your object from the prescreening activity was still the same object -- what makes it art? What transformed it?
 - According to the women who participated in the art project, what impact did this experience have on their lives? How might their experience have been different if they were just the subject of the portraits and not part of the creative team that made the artwork?
 - After having worked on the art project, Isis says, “I don't see myself in the trash anymore.” What do you think she meant by this? How did she describe the impact this project had on her perception of herself and her work at the landfill?
 - There was a debate in the film between Vik Muniz and his collaborators about the responsibility they had to the *catadores* who were participating in the project and the effect this experience was having on their lives. Muniz says, “If I was a *catador* and somebody said to me, ‘Listen do you want to come work for two weeks in an artist studio ... Oh, and by the way, we may take you to a foreign country, but at the end of all of this you’ll be back here collecting garbage,’ I know I’d say yes.” Would you say yes? Why or why not? What concerns did the other members of the creative team raise? Do you agree with their concerns? If not, why? If so, what would you have done differently? What responsibility do you think an artist has to her/his subjects?

- o In the film, Muniz states: “I start thinking about how to help people and all of a sudden I feel very arrogant about it. Who am I to help anybody, because in the end, I feel like I’m being helped more than they are.” What do you think he meant by this statement? How do you think this process transformed him? What role do you think artists can or should play in addressing social issues in their work and improving conditions for the individuals and communities they represent?
- o In what ways can art be an effective medium to address social justice issues? Based on what we saw in the film and our discussion, what are some of the potential challenges or limitations of art interventions? What other examples can you give of art that was made to raise awareness about an issue or injustice or bring about social change? Are there any examples in your own community?

2. Postscreening Activity:

- Instruct the class that they will identify an issue in their own school or community that they would like to improve or raise awareness about and work in groups to develop a proposal for an art-based campaign to address it. (NOTE: To reflect the focus of the film module, students can be encouraged to identify an issue that specifically impacts women in their community.)
- To help students brainstorm subjects for their art project, have them fold a piece of paper in half, open it, and label the left side “Brainstorm” and the right side “Candidates.” Give them one minute to fill in the “Brainstorm” half of the paper with all the issues in their school or community that they are concerned about (examples can include recycling, bullying at school, violence against women, cleaning up their streets, teen pregnancy, students’ right to privacy, drugs, and teen homelessness). When time is up, have students select two issues they feel most strongly about and list them in the “Candidates” column.
- Divide the class into small groups of three to five students and provide each group with Student Handout A: Art for Social Change Proposal. The groups will share their top candidates from the brainstorming activity, select one issue for their project, and work together to fill out their project proposal.
- Students can research examples of community and collaborative art projects, or, if time is limited, the following examples can be provided for inspiration:
 - o Groundswell Community Mural Project: www.groundswellmural.org
 - o Voices of Hope Productions: <http://voicesofhope.tv/about/>
 - o Alixa and Naima, S.T.I.T.C.H.E.D. Project: <http://www.climbingpoetree.com/live/>
 - o Bayeté Ross Smith, Got the Power Project: <http://gotthepower.tumblr.com/>
 - o Judy Gelles’ Portrait Project: <http://www.judygelles.com/portfolio/4th-grade/>
 - o The Face2Face Project: www.face2faceproject.com
- Finally, groups will share their proposals with the class and reflect. If time and resources are available, the class can select one school-based project to implement collectively or each group can implement their own project.
- There may be some disagreement over which works should be considered art. Make two columns on the board with the headings “Art” and “Not Art” and sort the examples accordingly. The class can revisit this list throughout the activity and make changes as necessary.
- Next, display an item of garbage -- an empty soda can/bottle, a discarded wrapper, a plastic grocery bag, etc. -- and ask the students: “Is this art?” Discuss why or why not, using the discussion questions and class definition as a guide. Repeat this process a few times with additional items of garbage and discuss and record the results.
- Hold up a final piece of garbage and discuss: “Can this become art? If so, how? If not, why not?”

Assessment Essays (options included below):

- In the film, one of the works of art was sold for \$50,000 and the proceeds were given to the community organizers at the landfill to provide resources, services, and equipment for the catadores. If your group's artwork were purchased for \$50,000, how would you use the money to improve circumstances in your community?
- Students will write an individual artist statement about their work, which should include the following:
 - What issue is this project addressing?
 - Why is it important to you?
 - What is the message of the piece?
 - What role did you play as part of the creative team?
 - What materials did you choose to make your project and how do they help tell the story?
 - How do you want this artwork to transform your community?
 - Did this process transform you in some way? If so, how?
 - Did you think of yourself as an artist before the project? As someone who has participated in creating a work of art, do you think of yourself as an artist now? Why or why not?
 - What impact did this process have on your own perception of what makes something art?
- If art can transform our perception of an object, can it also transform the way we see an individual, a community, a society? Compare Vik Muniz's art project from *Waste Land* with the project your group created. What transformations occurred in each? What was the intended impact for each project? In what ways do you hope your project will transform the individuals involved in making the work, the community or communities represented in the piece, and the audience that experiences it?
- Hundreds of people work in the Jardim Gramacho landfill in Brazil, but only seven were chosen by Vik Muniz to participate in this project as representatives of that community. According to the participants represented in the film, how did their relationship to their community change as a result of being selected for this project? If you were the artist, how would you decide who could participate? What steps would you take to ensure that the rest of the community benefited from the project in some way?



Extensions

- Several of the pieces in the Pictures of Garbage project were inspired by images of women from art history. Have students research iconic images of women and examine the historical context and social messages that the images convey.
 - Have them consider the following: What do the images say about women and their role in their culture and community? Who created the images -- were the artists primarily men or women? – and how do you think the artist’s perspective shapes the way women are represented? How do these representations compare to your understanding of your own identity or the identity of women in your own community?
 - Print out black and white copies of the images and remix them by adding words, drawings, quotes, and phrases that illustrate, alter, revise, or “correct” the message that each image is portraying. Students can also use collage, take a mixed-media approach, color over the printouts for a pop art effect, or digitally alter the images in Adobe Photoshop.
 - Sew, tape, glue, or staple the completed works together to create a “Remix Quilt” that can be displayed in the school.
 - The class can take the process further by exploring the social and cultural history of quilting and its significance to women’s history.
 - Complete the project by having students write an artist statement that incorporates the results of their research and describes the process and meaning behind their individual work as well as its relationship to the collective piece.

- Is art an effective medium for bringing about social change? Students will engage in a deeper examination of the Pictures of Garbage art project and analyze the short- and long-term effects of the project on the community at the Jardim Gramacho landfill.
 - Have students view the full-length version of the film *Waste Land* available at <http://www.wasteland.com>.
 - What socioeconomic challenges were the catadores dealing with before the project started? How accurate was the art project and the film’s representation of the community and the issues the people there were facing?
 - This documentary was made by the award-winning British director Lucy Walker. How do you think the film might have been different if a member of the Jardim Gramacho community had directed it? How does the perspective of the storyteller shape our understanding of communities other than our own?
 - What specific improvements came about as a result of the project? What circumstances are the people of Jardim Gramacho still struggling with and working to change? Did the art project itself raise any issues within the community?
 - What role did community organizing play in the project’s outcomes? How might the impact of the project have been different if there were no community-led programs already in place at the landfill?
 - Students can also identify other community art projects and compare and contrast the strategies and impact of each.
 - Groups can present their findings to the class and use the results of their research to inform the planning process for their own art-based campaigns.

- In the film, the portrait of one of the catadores, Irma, featured her holding a large cooking pot – an object that was both an essential part of her daily work and a visual representation of her role in the community of Jardim Gramacho. Have students research the history of women’s work in their own family and/or community. Students can interview the women themselves or people who know them and collect stories and oral histories that illustrate how their work shaped their communities as well as their own identities. Students can take notes and/or record audio or video interviews, and they can also include their own voices and stories as part of the project. Based on their research and their collaborations with their subjects, students should identify a single object for each woman that is representative of her work and create a work of art using the following activities as a guide. Students can:
 - o Create diptychs consisting of two images: a portrait of the woman and an image of the object. The portraits and the objects can be photographs, paintings, collages, or silhouettes. Each piece should be accompanied by excerpts from the woman’s interview or an essay or poem about her story and her work.
 - o Use their audio and video interviews to create a multimedia presentation that weaves together stories of several women and the objects that represent their work. For a more dynamic alternative to Microsoft PowerPoint, students can create their projects using the presentation tools at Prezi (www.prezi.com).
 - o Write an essay or poem about each woman from the perspective of the object that she uses in her work and collect the poems in a chapbook.
 - o Make a time line that traces the progression of objects through the generations of women in their families. For each object, include the story of the woman who used it and how she and her work shaped the family’s history.

- The catadores at Jardim Gramacho play a vital role in rescuing valuable resources from the trash heap and protecting the environment in the process. Unlike the United States, Brazil does not have a comprehensive, government-run recycling collection program, but because of the work of people like Isis, Magna, Suelem, and thousands of other catadores, Brazil recycles and reuses double the amount of plastic bottles and aluminum cans that the U.S. does. The film *Waste Land* and Vik Muniz’s project helped to shed light on the misconception that what we throw away has no value. Students will examine the “luxury of waste” and how one person’s trash can indeed be another person’s treasure.
 - o Students should research the facts about garbage and recycling in the United States and in their own community and compare U.S. approaches to waste management to strategies and programs in other countries.
 - o Working in groups, students can identify organizations and programs that are developing creative strategies to repurpose “garbage” into useful objects or tools such as:
 - Isang Litrong Liwanag: www.isanglitrongliwanag.org
 - Recycled fashion: <http://inhabitat.com/tag/recycled-fashion/>
 - o Each group can develop a project to create a new use for items that commonly end up in the trash heap. Students should work together to create an actual prototype and use that as the centerpiece of a campaign to raise awareness about recycling and developing innovative strategies for reducing waste.

RESOURCES

Books

Choosing to Participate. Brookline, MA: Facing History and Ourselves National Foundation, 2009.

Herman, Lloyd. *Trashformations: Recycled Materials in Contemporary American Art and Design*. Bellingham, WA: Whatcom Museum of History and Art, 1998.

Kristof, Nicholas D. and Sheryl WuDunn. *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*. New York: Knopf, 2009.

Muniz, Vik and Leslie Martin. *Reflex: A Vik Muniz Primer*. New York: Aperture, 2005.

Films

Worst Possible Illusion: The Curiosity Cabinet of Vik Muniz

Directed by Anne-Marie Russell

<http://www.itvs.org/films/worst-possible-illusion>

Born into Brothels

Directed by Ross Kauffman and Zana Briski

www.kids-with-cameras.org



Alignment to Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

Writing Standards 6–12

3. (9-10, 11-12) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
6. (9-10, 11-12) Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Speaking and Listening Standards 6-12

1. (9-10, 11-12) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
4. (9-10) Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
4. (11-12) Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
5. (9-10, 11-12) Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6-12

1. (9-10, 11-12) Write arguments focused on discipline-specific content.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
7. (9-10, 11-12) Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

National Curriculum Standards for Social Studies

1. CULTURE

Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well as the lives and societies of others.

4. INDIVIDUAL DEVELOPMENT AND IDENTITY

Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.

5. INDIVIDUALS, GROUPS, AND INSTITUTIONS

Institutions such as families and civic, educational, governmental, and religious organizations exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.

National Standards for Arts Education Grades 9-12

- VA1: Understanding and applying media, techniques, and processes
- VA5: Reflecting upon and assessing the characteristics and merits of their work and the work of others
- VA6: Making connections between visual arts and other disciplines

8. What organizations or community programs are also addressing this issue? How will you include them in the project?

9. How would the artwork connect to a broader call to action or awareness campaign about the issue?

10. What do you want people to learn from your project?

11. What impact would you want it to have on your community/school?

Waste Land Lesson Plan 2: Human Dignity and Human Rights

“I started to see myself...That’s what this job brought to me, the will to change.” – Magna De França Santos

Grade Level: 9-12, College

Time: 50 minutes + Assignments

Subject Areas: Social Studies, English Language Arts, Women’s Studies

Purpose of the Lesson: What is dignity? The concept of human dignity is a fundamental principle of the Universal Declaration of Human Rights and is enshrined in law in many countries, but what do we mean by human dignity and how does it relate to the rights of individuals?

In this lesson, students will discuss what dignity means in their lives and examine the relationship between human dignity and human rights. They will consider the consequences for individuals and communities whose fundamental human rights are limited or denied, and develop a plan of action for improving the lives of women in their own community.

Objectives:

Students will:

- Examine the concept of dignity, create a working definition for the term human dignity, and consider its relationship to human rights
- Understand the socioeconomic circumstances in Brazil that contribute to the catadores’ working conditions at the Jardim Gramacho landfill
- Examine how the limitation of rights for the women depicted in *Waste Land* impacts their social, economic, and political opportunities
- Demonstrate their understanding of the consequences of limiting human rights and the value of human dignity by comparing their own community to the community depicted in *Waste Land*, identifying areas of commonality where women’s access to one or more human rights have been denied or limited, and developing a plan of action to address that issue

Resources:

- Film Modules: *Waste Land: Pictures of Garbage* [3:47], *Waste Land: Human Dignity* Film Module [9:27], *Waste Land: Art and Transformation* Film Module [8:02] (optional)
- LCD projector or DVD player
- Teacher Handouts: *Waste Land: The Film in Context*
- Student Handouts: Student Handout A.v1: Film Module Worksheet, Student Handout A.v2: Film Module Worksheet, Student Handout B: Postscreening Activity Worksheet
- Kraft paper
- Pens and writing paper
- Whiteboard/blackboard and markers/chalk
- Computers with internet access



Procedures

PRESCREENING ACTIVITY

You will need: pens and writing paper, whiteboard/blackboard, dry-erase markers/chalk, washable markers, and 10 large sheets of kraft paper (approximately 4 ft x 6 ft).

Goal: In preparation for viewing the *Waste Land* film modules, students will develop a working definition for human dignity, consider its relevance to human rights, and examine the resources, supports, and protections that are necessary to ensure and preserve it.

- Write “Dignity” on the board and ask the class what this word means to them using the following questions as a guide:
 - What is dignity? How would you describe it?
 - When do you see the term dignity used and in what context? Can you give an example?
 - When do you feel like you have dignity?
 - What is the difference between being dignified and being treated with dignity?
 - What is the relationship between dignity and ideas like self-respect and self-worth?
 - How is our work and what we do to make a living connected to our sense of dignity?
 - What does the phrase human dignity mean to you?
 - Who deserves to be treated with dignity? Are some people more deserving than others? Why or why not?
 - Can you give an example of a time when you or someone you know was not treated with dignity? What impact did it have?
- Using the feedback from the class discussion as a guide, develop a working definition for the phrase human dignity. Formal definitions for the terms dignity and human dignity can also be researched and incorporated into the class definition at this time. Return to the working definition throughout the process as necessary to revise and refine.
- Divide the class into small groups and provide each with a large piece of kraft paper and washable markers. Ask for a volunteer from each group to lie on the paper while the group traces their outline. (Variation: groups can also use a smaller piece of paper and draw the outline of a person or a large circle.)
- Ask students to think about qualities that define them as unique individuals, using their definition for human dignity as a guide. (Examples include curiosity, intelligence, empathy, self-respect, and hope.) Have each group fill in the inside of the figure with words and phrases that describe those qualities, using the following questions as prompts:
 - What makes me an individual and unique?
 - What are the qualities I am most proud of?
 - What do I aspire to become?
- Next, ask the groups to think about what resources, supports, and protections they need to preserve their human dignity and reach their full human potential. They should write all of these words outside the lines on the left side of the figure. (Examples include education, a job, friends, health care, a supportive family, and a home.)

- To the right of the figure, ask the students to write down all of the challenges and threats to their security and dignity. What forces or circumstances could threaten your safety, health, and human dignity, and prevent you from attaining your goals? (Examples include violence, abuse/bullying, poverty, no access to education, unemployment, lack of legal protection, illness, and no access to medical care.)
- Make three columns on the board: “Human Being,” “Protections,” and “Threats.” Have each group share their feedback from the brainstorming activity and record the results for each category in the corresponding columns on the board. Review the results and discuss:
 - Are all of the protections listed essential for humans to thrive? Of the protections we have listed, which ones would you consider the most important?
 - How do these protections ensure human dignity?
 - What prevents humans from having dignity or being treated with dignity?
 - Once something is established as essential to the human condition, is it a right?
 - Are all groups entitled to the same rights? Can/should rights be universal?
 - Are the threats and protections that we have discussed the same for the women and men in your community? What are the differences/similarities?
 - What other factors impact our access to human rights and cause human dignity to be denied? (Examples include class, race, geography, religion, and sexual orientation)
- Let the students know that they will be referring back to their definition for dignity throughout the lesson and ask them to keep the discussion in mind as they view the film modules.
- Leave the kraft paper from the groups’ brainstorming process posted in the room and keep the results from the discussion on hand for use in the postscreening activity.
- Variation: If time is limited, this activity can be made quicker by working as a class rather than in small groups. Hang one large sheet of kraft paper with a figure traced on it in the front of the room, and have the class brainstorm and complete each step of the activity together while the instructor or volunteers record the feedback.



VIEWING THE MODULE

You will need: pens and writing paper, LCD projector or DVD player, *Waste Land: Pictures of Garbage*, *Waste Land: Human Dignity Film Module*, Student Handout A: Film Module Worksheet (versions 1 & 2), and *Waste Land: The Film in Context* handout.

- Distribute the handout *Waste Land: The Film in Context* and discuss briefly as a class. This handout can also be given as homework for students to read in advance of the lesson. Explain that the term *catador* means “collector” in Portuguese and is the term used in the film and the handout to refer to the workers at the Jardim Gramacho landfill.
- Optional: Provide additional context for the film module by screening *Waste Land: Art and Transformation Film Module* and the trailer for the film *Waste Land*, which can be found at (<http://video.pbs.org/video/1771965504>).
- While students are viewing the film modules they should take notes that will help guide the postscreening discussions and activities, using one of the two note-taking activities provided below. Have students keep their notes to use for reference during the postscreening activity.
 - o **OPTION 1:** Distribute the Student Handout A.v1: Film Module Worksheet. Ask students to take notes while watching the film module and to record words, phrases, and quotes from the women’s stories that relate to the class discussion about dignity, with a focus on the following questions:
 - What circumstances led the women in the film to work at the Jardim Gramacho landfill?
 - What other opportunities to make a living were available to them?
 - How do they feel about being *catadores*?
 - How do they describe their experience working on the art project?
 - What threats to their dignity and safety do they describe in the film?
 - What supports and protections do they discuss?
 - o **OPTION 2:** Provide students with the Student Handout A.v2: Film Module Worksheet and ask them to use the handout to take notes while they watch the film. Using the prescreening activity as a guide, instruct them to fill in the worksheet as follows:
 - Fill the inside of the figure with the quotes and phrases used by the women in the film to describe who they are, how they see themselves, and what they want to achieve.
 - On the left side of the figure, record the women’s descriptions of the resources, supports, and protections they have to preserve their human dignity and reach their full human potential.
 - On the right side of the figure, record the women’s description of the challenges and threats they face to their security and dignity.

POSTSCREENING ACTIVITY

You will need: pens and writing paper, LCD projector or DVD player, Student Handout B: Postscreening Activity Worksheet, and the Universal Declaration of Human Rights (plain-language version): <http://www.un.org/cyberschoolbus/humanrights/resources/plain.asp>.

Goal: Students will review the film modules and examine the relationship between human dignity and human rights with respect to the lives of the women depicted in *Waste Land*. They will consider the consequences for individuals and communities whose fundamental human rights are limited or denied, and develop a plan of action for improving the lives of women in their own community.

Additional online resources:

Universal Declaration of Human Rights (official version):

<http://www.un.org/cyberschoolbus/humanrights/resources/universal.asp>

Human Rights Factsheet: <http://www.un.org/cyberschoolbus/humanrights/resources/factsheet.asp>

1. Postscreening Discussion:

- Begin by discussing *Waste Land: Human Dignity Film Module* and ask for volunteers to share their notes on the women's stories from Student Handout A: Film Module Worksheet. Use the following prompts to guide the class discussion:
 - o Why did Vik Muniz call his art project Pictures of Garbage? (Who/what were the images about? What impact do you think he wanted to have on the way people see and think about catadores?)
 - o What are some of the circumstances that led the women in the film to work at the landfill? Why didn't the women just work somewhere else? What other options are available to them?
 - o Before he started his project, Vik described what he thought life at the landfill was like. He says, "This is where everything that is not good goes. Including the people." But Valter and Suelem both say they are proud of their work as catadores and Magna describes it as "honest work." Why do you think they are proud of their choice to work at the landfill?
 - o In the film Magna talks about people reacting to the way she smells when she takes the bus home from working at the landfill. She says, "It's better than turning tricks in Copacabana ... It's more dignified. I may stink now, but when I get home I'll take a shower and I'll be fine." Based on this statement, how do you think Magna would define dignity? Although Magna and Suelem's choices were limited, they chose to work at the landfill as opposed to the other options available to them. How does our ability to choose relate to our sense of personal dignity?
 - o Suelem started working at the landfill when she was a child. What happened in her family that caused her to go to work at such a young age? What difficulties did her mother face when Suelem was growing up? How does her mother's experience raising her compare to Suelem's experience as a mother of two children?
 - o From what we saw in the film, what protections are in place for women with children in this community? What support do Suelem and Magna have to help them provide for and protect their families? What challenges do their own children face?
 - o Do you think there are challenges that women working at the landfill face that are different from the challenges that men face? Why or why not?
 - o According to the women who participated in the art project, what impact did this experience have on their lives? How might their experience have been different if they were just the subject of the portraits and not part of the creative team that made the artwork?

- o When Magna is talking about how working on the project changed her, she says, “I started to see myself.” What do you think she meant by that?
- o Do you think Valter, Suelem, and Magna have dignity? Why or why not? According to what they said in the film, where does their sense of dignity come from? In what ways did the art project help to reinforce or restore their human dignity?

2. Postscreening Activity

- Have students revisit their definition for human dignity and the results of their Prescreening activity brainstorm (“Human Being,” “Threats,” “Protections”). Ask them if there is anything they would like to add or change after having viewed and discussed the film modules.

Read these sentences from the Universal Declaration of Human Rights (UDHR) and explain that this document was adopted by the United Nations in 1948 to set the standard for how human beings should behave toward one another so that everyone’s human dignity is respected.

...Recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world...
–Preamble, Universal Declaration of Human Rights

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.
–Article 1, Universal Declaration of Human Rights

Discuss:

- Why do you think the United Nations specifically includes dignity in its protection of human rights?
 - How is dignity different from basic essential rights of food, water, and shelter? How is it the same?
 - How do you think the protections we identified in the Prescreening activity compare to the human rights that are referenced in these quotes?
- Divide the class into small groups and provide each student with Student Handout B: Postscreening Activity Worksheet and a copy of the plain-language version of the Universal Declaration of Human Rights (UDHR): <http://www.un.org/cyberschoolbus/humanrights/resources/plain.asp>.
 - o Ask the groups to read through the UDHR and think about how these human rights relate to the stories shared by the women in the film. On their worksheet, students should identify and list the rights that they think are being violated, limited, or denied to the women at the Jardim Gramacho landfill. Their selections should be based on the women’s own stories about their lives and the students should use their notes from Student Handout A: Film Module Worksheet for reference.
 - o Next, students will revisit the UDHR and discuss how these human rights are experienced by women in their own community (e.g., their school or their neighborhood). They will list all the rights that they feel are being violated, limited, or denied to women they know.
 - o Finally, they will compare their lists and identify one human right that has been limited for women in both communities. They will be asked to briefly describe the basis for their selection -- using evidence from the film and examples from their own community -- and the consequences of its limitation.
 - o NOTE: Students should work as a team to complete the worksheet but each student will need to fill in her/his own copy to use as reference for the assessment essay.

- When they have completed the activity, reconvene the class, ask each group to share their feedback, and discuss the results.
- Introduce the following statistic: “The United Nations Development Programme states that although women and girls comprise approximately half of the world’s population, they account for 70 percent of the world’s poor.” Discuss:
 - Next, students will revisit the UDHR and discuss how these human rights are experienced by women in their own community (e.g., their school or their neighborhood). They will list all the rights that they feel are being violated, limited, or denied to women they know.
 - Finally, they will compare their lists and identify one human right that has been limited for women in both communities. They will be asked to briefly describe the basis for their selection -- using evidence from the film and examples from their own community -- and the consequences of its limitation.
 - NOTE: Students should work as a team to complete the worksheet but each student will need to fill in her/his own copy to use as reference for the assessment essay.
- When they have completed the activity, reconvene the class, ask each group to share their feedback, and discuss the results.
- Introduce the following statistic: “The United Nations Development Programme states that although women and girls comprise approximately half of the world’s population, they account for 70 percent of the world’s poor.” Discuss:
 - Why do you think this is the case?
 - If women and men have the same rights, what factors could contribute to this disparity?
 - What in the film speaks to this statistic?
 - Note: If time and resources are available, this topic can be explored in more depth through Extension #4.

Assessment Essays (Options Included Below):

- **OPTION 1:** In what way are the obstacles that women in your community face similar to or different from the obstacles faced by the women at the Jardim Gramacho landfill? Using Student Handout B: Postscreening Activity Worksheet for reference, describe how you would work to improve circumstances for women in your community, using the following questions to guide your essay:
 - What would your goals be?
 - What steps would you take to effect change?
 - Who would you work with to accomplish these goals?
 - What organizations are addressing these issues in your community and how would you collaborate with them?
 - What are the opportunities and resources available to you?
 - What obstacles would you face and what strategies would you use to overcome them?
 - How would your community change if you were successful in your efforts?
 - What would the outcome look like?
- **OPTION 2:** Until they are enacted and enforced, human rights are just words on a page. Read the following quote by Eleanor Roosevelt, who played a crucial role in developing and championing the UDHR. Describe what the quote means in your own words and respond to the questions below:

“Where, after all, do universal human rights begin? In small places, close to home -- so close and so small that they cannot be seen on any maps of the world. Yet they are the world of the individual person; the neighborhood he lives in; the school or college he attends; the factory, farm, or office where he works. Such are the places where every man, woman, and child seeks equal justice, equal opportunity, equal dignity without discrimination. Unless these rights have meaning there, they have little meaning anywhere. Without concerted citizen action to uphold them close to home, we shall look in vain for progress in the larger world.” – Eleanor Roosevelt

- o Discuss:
 - Who is responsible for protecting the rights and dignity of individuals?
 - What does Roosevelt mean by “Without concerted citizen action to uphold them close to home, we shall look in vain for progress in the larger world”? How can our individual actions have a global impact?
 - How did the individual actions of the people depicted in *Waste Land* give “meaning” to the rights listed in the UDHR?
 - In the quote Eleanor Roosevelt says that human rights begin “in small places, close to home.” What actions can we take every day to preserve the rights and dignity of people in our families, our schools, and our communities?

EXTENSIONS

1) In September 2000, the United Nations signed the Millennium Development Goals (MDGs) with the aim of halving the number of people living in poverty, reducing child mortality, fighting disease, and improving social and economic conditions in the world’s poorest countries by 2015. Have your class examine the MDG campaign’s focus on women and consider how and why improving rights and resources for women and girls is considered key to eradicating global poverty.

- o Divide the class into eight groups, assign each an MDG, and instruct the groups to develop a “We Are the Goal” presentation, which should include the following:
 - A summary of the MDG and the campaign’s strategies for improving social and economic conditions for women
 - Information on the public perception and understanding of the MDGs. (Students can investigate the public’s knowledge and understanding of the MDG campaign by recording “person on the street” interviews and including the footage in the presentation.)
 - Examples of specific programs that have been implemented and their impact to date
 - How the campaign relates to issues in the students’ own community
 - A plan of action for the group and their school community to contribute to the MDG campaign
- o The presentations should be multimedia and can include photo essays, video footage, audio clips, animations, etc., using the following websites as resources:
 - Animoto: <http://animoto.com>
 - Capzles: <http://www.capzles.com>
 - Prezi: <http://prezi.com>
- o Information and resources for research on the MDGs can be found at:
 - United Nations Millennium Development Goals: www.un.org/millenniumgoals
 - End Poverty 2015: www.endpoverty2015.org
 - MDG Get Involved: <http://www.un.org/en/mdg/summit2010/getinvolved.shtml>
 - UN Women: http://www.unifem.org/gender_issues/millennium_development_goals/
 - MDG Monitor: www.mdgmonitor.org

2.) Have students engage in a deeper exploration of the Universal Declaration of Human Rights and consider the relevance of each of these rights to their own lives and the lives of young people in their community, using the website Youth for Human Rights as a resource: www.youthforhumanrights.org.

- o Play the video Human Rights Defined: www.youthforhumanrights.org/what-are-human-rights.html. Discuss with the class what we mean when we talk about human rights and how the concept of human rights evolved.
- o Assign each student a right, and instruct her/him to watch the corresponding video illustrating that right.
- o Have students write an essay or a poem, or make a video that describes what each of these rights means in their lives.
- o Compile the completed works into a Declaration of Youth Rights.

3.) Community-led organizations such as The Associação dos Catadores do Aterro Metropolitano de Jardim Gramacho (ACAMJG) played an important role in ensuring that the benefits from the Pictures of Garbage project were felt by the entire Jardim Gramacho community, not just the seven catadores featured in the film. Have students engage in a deeper examination of Brazil's Recyclable Materials Collectors Cooperatives (Cooperativa dos Catadores de Materiais Reaproveitáveis/COOPAMARE) and their role in developing community-based solutions to national issues such as unemployment, workers' rights, waste management, urban planning, and environmental protection.

- o Using their research as a guide, instruct students to identify community-led campaigns in their local area that have organized to raise awareness of a local issue, protect the rights of individuals or groups in their community, or provide services that are otherwise unavailable.
- o Students should research the history of the community-based campaign, the issue(s) the organizers are addressing, how they organized, the impact they are having (or hope to have) on the community, and their relationship with local government.
- o Students can approach the project as investigative journalists and examine all sides of the issue by conducting interviews with the organizers, members of the community, and representatives from local government. They can present their completed work as a newspaper article, a radio report, or a television news report.

4.) As discussed, the United Nations Development Programme states that although women and girls comprise approximately half of the world's population, they account for 70 percent of the world's poor. Ask students to examine the factors that contribute to women being disproportionately vulnerable to the threat of poverty, and how these factors impact their lives and the lives of women in their communities.

- o Introduce students to the website for Half The Sky (www.halftheskymovement.org), which "lays out an agenda for the world's women and three major abuses: sex trafficking and forced prostitution; gender-based violence including honor killings and mass rape; [and] maternal mortality, which needlessly claims one woman a minute."
- o Option 1: Have students read the stories of the women featured on the website and write a dialogue between themselves and that woman. They can use the following questions as a guide: What are your dreams? What do you both want to affect in the world? How do each of you see your community changing if you were given that opportunity? What can you learn from each other? Using Sarah Jones's TED Talk for reference and inspiration, students can perform the work with a partner: (http://www.ted.com/talks/sarah_jones_as_a_one_woman_global_village.html)
- o Option 2: Have students research the origins of the title Half the Sky. Using their research as a guide, ask students to sketch/collage a mural that depicts a woman or women holding up half the sky. What is floating in the sky on the woman's/women's side? On the man's side? Do they balance each other? How are they different? Students should complete the work by writing an artists' statement that describes their artistic process, the message of the piece, and what their artwork means to them.

RESOURCES

Books

Choosing to Participate. Brookline, MA: Facing History and Ourselves National Foundation, 2009.

Kristof, Nicholas D. and Sheryl WuDunn. *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*. New York: Knopf, 2009.

Muniz, Vik and Leslie Martin. *Reflex: A Vik Muniz Primer*. New York: Aperture, 2005.

Films

Worst Possible Illusion: The Curiosity Cabinet of Vik Muniz

Directed by Anne-Marie Russell

<http://www.itvs.org/films/worst-possible-illusion>



Alignment to Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

Writing Standards 6-12

3. (9-10, 11-12) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
6. (9-10, 11-12) Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Speaking and Listening Standards 6-12

1. (9-10, 11-12) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
4. (9-10) Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
4. (11-12) Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
5. (9-10, 11-12) Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6-12

1. (9-10, 11-12) Write arguments focused on discipline-specific content.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
7. (9-10, 11-12) Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
9. (9-10, 11-12) Draw evidence from informational texts to support analysis, reflection, and research.

National Curriculum Standards for Social Studies

1. CULTURE

Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well as the lives and societies of others.

4. INDIVIDUAL DEVELOPMENT AND IDENTITY

Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.

5. INDIVIDUALS, GROUPS, AND INSTITUTIONS

Institutions such as families and civic, educational, governmental, and religious organizations exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.

10. CIVIC IDEALS AND PRACTICES

An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn about the rights and responsibilities of citizens of a democracy, and to appreciate the importance of active citizenship.

National Standards for Arts Education Grades 9-12

VA1: Understanding and applying media, techniques, and processes

VA5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

VA6: Making connections between visual arts and other disciplines

4. How do they describe their experience working on the art project?

5. What threats to their dignity and safety do they describe in the film?

6. What supports and protections do they discuss?

Notes:

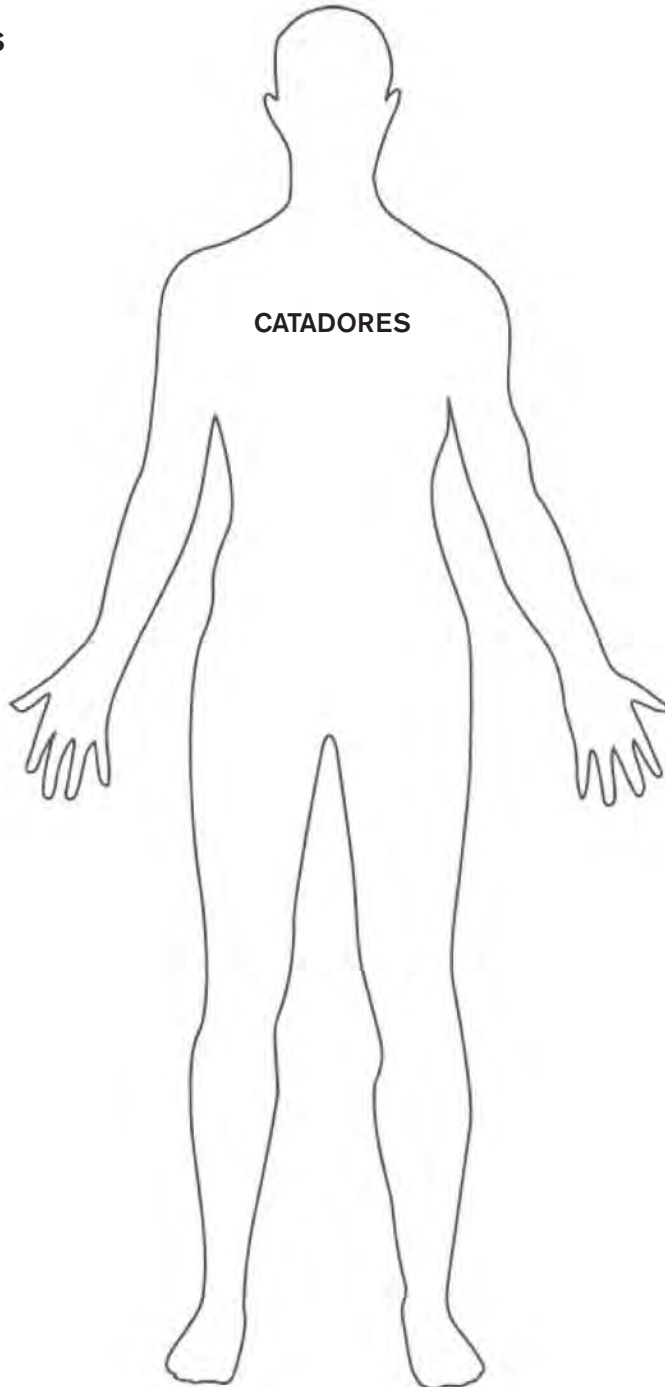
Lesson Plan 2: Human Dignity and Human Rights

Student Handout A. V2: Film Module Worksheet

Name: _____

PROTECTIONS

THREATS



CATADORES

Waste Land: The Film in Context

Brazil in Context:

Adapted from "Case Study: Brazil" by the United Nations Development Programme Evaluation Office: <http://www.undp.org/evaluation/documents/thematic/nhdr/BRAZIL.pdf>, The World Bank's country profile for Brazil: www.worldbank.com/brazil, "Oxfam in Action: Brazil": http://www.oxfam.org.uk/oxfam_in_action/where_we_work/brazil.html, "ECPAT-USA: PCT Brazil": <http://ecpatusa.org/what-we-do/protect/pct-brazil/>, and Amnesty International's "Brazil: Women-The 'hidden victims' of the favelas," posted April 17, 2008: http://www.amnesty.org.uk/news_details.asp?NewsID=17727

Brazil is the largest country in Latin America and the fifth-largest country in the world in terms of both size and population. It is also among the 10 richest countries in the world, with an abundance of natural resources and a thriving agricultural and industrial economy. Although Brazil is South America's most developed and politically influential country, there is a great disparity in income and resources among its people. The poverty level in Brazil is over three times higher than in countries with a similar economy, and the poorest 20 percent of the population earns less than three percent of the country's income, while the richest 20 percent earns over 63 percent.

About 35 percent of the population lives in poverty, on less than two dollars a day, and social factors such as long-standing gender and racial discrimination are the root causes of income inequality for the poorest Brazilians. Children under the age of 15 make up 25 to 30 percent of the labor force. Most child workers are girls, very few of whom are able to attend school, and they are often vulnerable to both physical and sexual abuse by their employers. In addition, Brazil has the second highest rate in the world of women being forced or sold into prostitution, a practice known as sex trafficking.

Social conditions can be especially difficult for women and girls in the big cities of Rio de Janeiro and São Paulo, where a third of the population lives in slums known as favelas. Drugs and prostitution are widespread in the favelas and economic opportunities for women are limited. An Amnesty International report from 2008 describes the specific challenges faced by women living in the favela communities:

"The reality for women in Brazil's slums is catastrophic. They are the hidden victims of the criminal and police violence that has engulfed their communities for decades.

"In the absence of the state, drug lords and gang leaders are the law in most shanty towns. They dispense punishment and protection and use women as trophies or bargaining tools."

Basic services, such as healthcare and education, are compromised because of the violence. Women have been forced to travel miles to see a doctor if local clinics fall within the territory of a rival gang.

Maternity services, [child care centers] and schools can be closed for long periods because of police operations or criminal violence. Healthcare workers and teachers are often too scared to work in these areas.

Women are seen as disposable by both criminals and corrupt police officers in Brazil. They are often used as 'mules' or as decoys by drug gangs.

"The state violates the rights of these women in three ways. It supports policing practices that lead to killings, perpetuates a system that ensures access to justice is extremely difficult if not impossible, and condemns them to intense hardship."

The federal government ... recently launched a project that aims to address the decades of neglect that has contributed to this reality. However little has been done to analyse and address the specific needs of women living in these communities. ("Brazil: Women-The 'hidden victims' of the favelas," Amnesty International, April 17, 2008, http://www.amnesty.org.uk/news_details.asp?NewsID=17727.)

Jardim Gramacho Landfill

(Excerpted from the *Waste Land* film press notes)

Built on the north edge of Rio de Janeiro's Guanabara Bay directly across from the iconic statue of Christ the Redeemer -- whose back is turned to it, arms outstretched away toward the south -- the metropolitan landfill of Jardim Gramacho ("Gramacho Gardens") receives more trash every day than any landfill in the world. Seven thousand tons of garbage arriving daily make up 70 percent of the trash produced by Rio de Janeiro and surrounding areas.

Established in 1970 as a sanitary waste facility, the landfill became home to an anarchic community of scavengers during the economic crises of the 1970s and 1980s. These catadores lived and worked in the garbage, collecting and selling scrap metal and recyclable materials. They established a squatter community (the favela of Jardim Gramacho) surrounding the landfill that is now home to over twenty thousand people and entirely dependent on an economy that revolves around the trade of recyclable materials.

In 1995, Rio's sanitation department began to rehabilitate the landfill and formalize the job of the catador, granting licenses to catadores as well as enforcing basic safety standards, such as the prohibition of children from the landfill. They also began a pilot project to create a carbon-negative power plant fuelled by urban solid waste. On their side, the catadores formed ACAMJG, the Association of Recycling Pickers of Jardim Gramacho, whose president, Tião Santos, is featured in *Waste Land*. ACAMJG led the way in community development. Under Mr. Santos's leadership, ACAMJG has created a decentralized system of recycling collection in neighboring municipalities; has created a recycling center; has encouraged professional recognition of the catador, enabling catadores to be contracted for their services; has established a 24-hour medical clinic, and has begun the construction of a day care center and a skills training center. In addition to its community initiatives, ACAMJG leads a national movement for greater professional recognition for the catador and for support from the federal government, and teamed up with other movements across South America to hold the first international conference of catadores in São Paulo in November 2009.

Today roughly thirteen hundred catadores work in the landfill, removing two hundred tons of recyclable materials each day. They have extended the life of the landfill by removing materials that would have otherwise been buried and have contributed to the landfill having one of the highest recycling rates in the world.

The landfill is scheduled to close in 2012 and groups like ACAMJG are fighting to raise support to provide skills training to catadores.

About Vik Muniz:

The artist Vik Muniz was born in Brazil and lives in Brooklyn, New York. His artwork incorporates everyday objects into his photographic process to create witty, bold, and often deceiving, images. Often working in series, the New York-based artist makes pictures from unlikely materials including dirt, diamonds, sugar, wire, string, chocolate syrup, peanut butter, and pigment.

Pictures of Garbage Project

(Excerpted from the Waste Land film press notes)

Vik Muniz lives for the moment when all of our fixed preconceptions fail us and we are forced to enter a dialogue with the world we inhabit. In this moment, we are confronted with the chaos that is otherwise hidden from view. It is precisely through his artwork (both in product and in process) that Muniz harnesses the generative possibility of chaos.

Similar to dumpster diving and freeganism, Vik Muniz's latest project Pictures of Garbage is invested in the excavation of garbage. However, a key distinction is that his particular exploration moves beyond questions of utility – he isn't simply interested in finding and salvaging the secret treasures within trash heaps (e.g., iPods, sealed fruit bowls, jewelry) but rather in using garbage as an art medium. "The beautiful thing about garbage is that it's negative; it's something that you don't use anymore; it's what you don't want to see," says Muniz. "So, if you are a visual artist, it becomes a very interesting material to work with because it's the most nonvisual of materials. You are working with something that you usually try to hide."

First, Muniz traveled to the biggest garbage dump in the world, Jardim Gramacho (north of Rio de Janeiro), where he met with a community of people who scavenge the recyclable refuse of the city – catadores in Portuguese – to make a living. An estimated three thousand to five thousand people live in the dump, fifteen thousand derive their income from activities related to it, and some that Muniz met in Jardim Gramacho come from families that had been working there for three generations. Catadores, like the trash heaps they call home, are shunted to the margins of society and made invisible to the average Brazilian. And yet, Muniz is not interested in perpetuating a "Save The Children" politics of pity that positions catadores as passive victims. "These people are at the other end of consumer culture," he says. "I was expecting to see people who were beaten and broken, but they were survivors." Muniz quickly befriended and collaborated with a number of catadores on large-scale portraits of themselves including Irma, a cook who sells food in the dump; Zumbi, the resident intellectual who has held on to every book he's scavenged; and 18-year-old Suelem, who first arrived there when she was 7.

According to Donald Eubank, "Muniz rented 4 tons of junk and a warehouse, and together they arranged the trash on the ground to replicate photographs of themselves that Muniz had taken earlier. Then they would climb up to the ceiling and take photos of the compositions from 22 meters high. The portraits of the people are made out of empty spaces, out of what wasn't garbage." Calling upon his resources as a world-famous artist, Muniz raised \$64,097 at an auction held by the esteemed Phillips de Pury & Company in London by selling one of his garbage portraits. One hundred percent of the profits went to the Association of Recycling Pickers of Jardim Gramacho.



EDUCATOR GUIDE CREDITS

CURRICULA WRITER

Allison Milewski is a curriculum specialist and educator with over ten years' experience in arts and media education. She has developed and implemented primary and secondary school arts integration programs, professional development workshops, and arts and media curricula through her work with organizations such as ITVS, Tribeca Film Institute, and Urban Arts Partnership where she managed a broad range of arts-based enrichment programs for over 20 New York City public schools. In addition, Allison launched PhotoForward in 2004 to provide photography and digital media instruction to under-served youth with the goal of encouraging self-exploration and active community engagement as citizen artists. Allison attended the Literacy through Photography Institute at Duke University's Center for Documentary Studies and received a BA in Liberal Arts from the New School for Social Research with a concentration in Media Studies. She is currently pursuing a certificate in Creative Art Therapy at the New School University.

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