



THE  
Breadwinner

*Educational Study Guide*



## Dear Educator Friend,

Aircraft Pictures, Academy Award® nominated animation studios Cartoon Saloon and Melusine Productions in association with Executive Producer Angelina Jolie have completed the animated feature film *The Breadwinner* to be released in Fall 2017. Based on the bestselling middle-grade novel by Deborah Ellis, the film is set in 2001 in Kabul, Afghanistan and follows the story of a young girl named Parvana who must cut off her hair and disguise herself as a boy to become the breadwinner for her family when her father is unfairly imprisoned. It's a timely and inspiring tale of girl empowerment and the power of imagination in the face of adversity.

The filmmakers have taken great care in not only telling an amazing story, but also in the crafting of an immersive educational experience that we hope will engage students in new and exciting ways. You may already be using *The Breadwinner* novel in your classroom. In consultation with teachers, we've expanded this traditional literary unit in the hopes of capturing the imagination of students and harnessing their inspiration to effect positive change in our world.

**You'll find the interactive version of this study guide for you and your students to use at [www.thebreadwinner.com](http://www.thebreadwinner.com).** Thank you for your ongoing dedication!

Deborah Ellis  
Author

Nora Twomey  
Film Director

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## CHAPTER ONE: THE NOVEL & THE FILM (Language Arts)

### Page 1: The Importance of Being Parvana

When the news overwhelms or covers events in parts of the world we are unfamiliar with, stories can often help us better understand and empathize with the diversity of human experiences.

*The Breadwinner* offers valuable lessons on how fear and power exerted by a few people can threaten the survival and liberty of all. Through Parvana, we learn about a life that many girls endure, during a difficult period in Afghanistan's history, casting a spotlight on the daily difficulties that girls and women encountered under the Taliban regime. Parvana's story shows us how girls' basic rights like access to education, freedom of thought and movement, and gender equality were violated. And how girls who were *bacha posh*, which literally means "dressed up as a boy", took it upon themselves or were called upon to be brave breadwinners for their families.

Most importantly, Parvana helps us understand that empowerment means believing in oneself and overcoming fear and adversity to not only survive but to courageously stand up for what you believe to be right.

### Page 2: Themes in the Novel and Film (Interactive Video)

In this interactive video, we explore three key themes in the novel and the film:

- How victims of oppression must often overcome not only physical confinement but also emotional and intellectual confinement to regain freedom from their oppressors
- Imagination and knowledge can give us strength and resilience in the fight against ignorance and intolerance
- Courage and bravery can be grown through our understanding of both new experiences and old stories and events



## **Page 3: The Effect of War and Conflict on Children**

A safe and secure world is not a reality for all children. The ongoing war in Afghanistan has taken the lives of many civilians with children making up about 30% of casualties in 2015 alone – most deaths caused by fighting, stepping on landmines and other devices.

But countries torn apart by bombs dropping out of the sky, exploding landmines and helmeted soldiers with tanks and assault rifles are not the only conditions of conflict or the only ways in which war affects children.

Parvana's story shows that while there were some men in power who wanted to spread fear and enforce confinement, there were others who did not agree with these ways and wanted to stand against it. With love and compassion, in the midst of terror and oppression, ordinary people can perform heroic acts, both large and small, to support each other and give each other strength to carry on.

## **Page 4: Symbolism (Interactive Video)**

This interactive video challenges students to identify symbols in the film and the novel and discuss their significance.

## **Page 5: Adaptation – From Novel to Film (Interactive Video)**

Screenwriter Anita Doron discusses the challenges of adapting a novel for the screen. This interactive video challenges students to identify difference between the novel and film and discuss why the Screenwriter may have made those changes. Anita Doron then leads us through three key differences and why she made the decision to adopt them.



## Page 6: Relating to the Human Experience

As a girl in Kabul, Afghanistan, Parvana lives through extraordinarily difficult circumstances that most of us will never experience: afraid of how she will survive from one day to the next, angry at injustice, despairing about her confinement and the conditions that her family and country must endure. In spite of her negative surroundings, Parvana also experiences moments of growth, courage, humour, hope and love. Many of the ways that Parvana and her family act and feel—fearful, angry, despair, confined, courageous and hopeful—are relatable.



### Journal This!

Pretend to be a character *The Breadwinner*. Choose a moment in the film or novel and write about how you would have handled a situation that character experienced or a choice that character made. For example, in the film a fruit seller in the Kabul market refuses to sell to Parvana as a girl because it would mean his arrest should he be caught. Would you make the same decision if you were in his shoes? Explain why or why not.




## Page 7: Girls Empowered

Parvana and Shauzia face significant trials and hardships over the course of the novel and the film. When thinking critically in relation to their lives and experiences you deepen your understanding of their story.



### Talk It Out!

How are Parvana and Shauzia's lives similar? How are they different? Consider the reason why each of them is working to earn money. Do you have any characteristics in common with either Parvana or Shauzia?



## Page 8: Be a Novelist or a Screenwriter

Parvana has goals and dreams that she shares throughout the novel and film. She also has the continued challenges of living within the Taliban regime, and not being able to go to school.



### Journal This!

What is Parvana's story beyond the end of the novel or once the credits roll? Write an alternate ending to Parvana's journey in either a novel or script format.



## Page 9: Empathizing with Parvana

Parvana isn't a real girl. But she represents actual girls in Afghanistan who have lived through many of her experiences. *The Breadwinner* allows us to understand the plight of Afghans by inviting us into Parvana's life and to feel her fears, courage and bravery as she experiences them. This is the power of empathy – to walk in Parvana's shoes and feel like you understand share another person's feelings and emotions rather than feel sorry for her. And on empathizing with others, we can look at how to open our hearts and extend a helping hand.



### Journal This!

Based on what you learned in the novel, how has life changed for Parvana in the past ten years? How long has it been since Parvana's mother and sisters have not been outside their house? Imagine you were not allowed to leave your home or attend school. What would you do to cope each day (with no access to electronics or the internet)?

## Page 10: Interactive Chapter Quiz - The Novel & The Film

1. The phrase “bacha posh” means:

- A: Dressed up as a boy
- B: Girl with no father
- C: To be fashionable
- D: To search for food

2. Which of the following is NOT a theme in *The Breadwinner*?

- A: Freedom vs. Confinement
- B: Knowledge vs. Intolerance
- C: Courage
- D: Jealousy

3. In the film, what does the selling of Parvana’s good dress symbolize?

- A: The end of happier times
- B: Foreshadowing her transformation into a boy
- C: Both answer A & B
- D: None of the above

4. The term “empathy” means:

- A: To be emotionless or insensitive
- B: To feel sorry for someone
- C: To feel you understand and share another person’s feelings and emotions
- D: None of the above

5. One of the following represents a key difference between the novel and the film. Which example takes place in the film but not the novel?

- A: Parvana’s family lives in Kabul
- B: Parvana and Shauzia get a job working in a brick factory
- C: Parvana’s father is arrested
- D: Shauzia has been a breadwinner longer than Parvana

*Answers: 1-A, 2-D, 3-C, 4-C, 5-B*



## CHAPTER TWO: AFGHANISTAN (Social Studies)

### Page 1: An Introduction to Afghanistan (Video)

This video attempts to demonstrate that there is more to Afghanistan than war and poverty, Taliban, turbans and burqas alone. It provides a basic introduction that touches on history, language, culture, sport and modern day statistics.

### Page 2: Afghanistan Timeline - 1950's to Present



**1950s & 1960s** – During the Cold War, Afghanistan was officially a neutral country - receiving financial support from the US and weapons from the Soviet Union. Afghanistan tries to modernize, a time when burqas became optional, modern and mud buildings stood side by side, women were given the right to vote and enter politics, liberal ways were balanced with conservative ones.



**1970s** – A series of civil wars, coups and invasions stop and even reverse progress. However, women are encouraged to continue without the veil and burqa. While women in major cities experienced an increase in personal rights and freedoms, they were oppressed and treated as property in rural areas.



**1979** – With the invasion of the Soviet Union comes a communist regime in Afghanistan. Mujahedeen groups—backed by the United States and further supported by Pakistan, China, Iran and Saudi Arabia, who provide money and weapons—push back violently.  
**1985** – Half of the Afghan population is estimated to be displaced by war.





**1988-89** – A peace accord is signed between Afghanistan, the Soviet Union, the United States and Pakistan. The Soviets pull all troops out of Afghanistan, but civil war continues.

**1992** – The Communist government (led by Najibullah), in place since before the Soviet left, is overthrown by the Mujahideen. A devastating civil war ensues with mass killings and massacres. Social development remains stunted. However, women are still allowed to go to school and work.



**1994** – The Taliban - who many thought would bring peace - come to prominence, bringing in an authoritarian regime. Women are forced to cover themselves, and girls are banned from school.

**September 1996** – Kabul, capital of Afghanistan, is captured by the Taliban.



**1998** – Taliban control 90% of Afghanistan.

**March 2001** – Destruction of the famous Bamiyan Buddha statues—declared by UNESCO to be world heritage sites—in central Afghanistan begins.



**October 2001** – Afghanistan is invaded by a US-led military coalition. The Taliban regime falls by the first week of December.

**2004** – Established as an Islamic Republic, Afghanistan adopts a new constitution in which: “The citizens of Afghanistan – whether man or woman – have equal rights and duties before the law.”



**2008** – Of the 5.4 million children enrolled in schools, about 35% are girls. But the Taliban and their supporters carry out attacks against schools, including acid attacks on girls, remaining strongly against education for girls. Parents are afraid to send their girls to school.



**Today** – Allied troops remain a presence in Afghanistan, with more U.S. troops promised by President Donald Trump. The Taliban, along with ISIS, remain a threat and control a lot of territory in Afghanistan.





### Page 3: How Does Conflict Affect a Nation?

In the film, Parvana's father tells us about an Afghanistan that existed before the chaos of the Taliban: "We studied the stars and began to see order amidst the chaos. We were scientists, philosophers and storytellers. Questions sought answers, and then more questions." From this we get a glimpse of a people that placed importance on social, educational and scientific growth. However, sitting between continents, it is a nation surrounded by major countries, serving as a pathway to empires and their power games.

When geography plays a role in international politics, we call it **geopolitics**. And so, for centuries, there have been conflicts and struggles to control Afghanistan because of where it is on the global map. No empire has ever been able to seize full control. But while Afghans resisted external powers, civil wars have ensued, giving rise to groups like the Taliban who have not only stopped but reversed any progress they have achieved over the past few decades.

### Page 4: The Breadwinners of Today (video)

In modern day Kabul, young girls no longer need to dress as boys in order to go out in public, but some families still rely on them to earn a living on the streets for their family as Parvana did. This mini-documentary will feature several girls who started out on the streets but now have access to education. The video will explore where they came from and how their outlook has changed.



## Page 5: The Significance of Stories

Across empires, nations, tribes and cultures, storytelling is a universal way of sharing knowledge from one generation to the next. Stories convey history, traditions, beliefs and values. They encompass the essence of a people and their culture—teaching lessons and morals, ways of life, spirituality and more—told and retold again and again in so many different ways to embody education, communication, entertainment, imagination and inspiration. From the earliest of times, people have told stories—from paintings on cave walls and oral traditions of story, song and poetry to the times when the printing press made mass distribution of the printed word possible.

Think of all the words that mean “story”: fairytale, folktale, fable, epic, myth, legend, chronicle and so on. Storytelling creates a relationship between the storyteller and the listener—the first using gestures and intonations or words on a page to weave a tale, the latter using imagination to create pictures and images in their mind. Both interpret the narrative in their own way.



### Talk It Out!

Discuss and list the different ways that you experience stories in your own life. Who are your favourite storytellers (include notable writers, filmmakers, YouTubers, family members, etc.) What way of storytelling or what traditions do you use to learn about your family’s past?



## Page 6: Traditional Storytelling in Afghanistan

In Afghanistan, **fables** are a very popular form of storytelling. A fable is a type of folktale passed down through generations of retelling in the oral tradition. Fables allow Afghans to share valuable insights about their values, beliefs, history, practices and customs. Generally, a fable is identified by three distinguishing characteristics:

1. The Characters are animals or inanimate objects that act like humans.
2. The story illustrates a moral lesson, frequently included at the end.
3. The story is brief, usually no more than a few pages in length.

Classic fables are not only highly entertaining, they also play an important role in highlighting and demonstrating character traits. For centuries, fables have served the crucial role of communicating a shared history, reinforcing a culture's values and calling attention to important traditions.

Fables can also help us clearly see human foibles and shortcomings that might not be as easy to recognize if the characters are human. As a result, we gain a better understanding of their immediate surroundings, as well as the people, behaviours and situations they may encounter. When the audience sees the consequences of poor decisions in a fable, they can develop a better understanding of how to handle challenging circumstances and possibly apply those lessons in their lives.



## Page 7: Elements of Storytelling in *The Breadwinner*

Storytelling plays a significant role in *The Breadwinner* film. As we discussed in Chapter 1, Parvana's father uses stories to teach his family about Afghanistan's history. In the absence of school for girls, Nurullah's storytelling is used as tool for education as much as it is for entertainment.

After her father is arrested, Parvana tells a new story about a boy who must go on a quest to retrieve a sack of seeds that was stolen from his village by the ferocious Elephant King. Over the course of the film, Parvana, her mother and Shauzia take turns continuing the story of the boy's quest as a means of comforting themselves and the family in times of despair and giving them hope to carry on.

Later on, Parvana gives the boy from her story the name Sulayman – naming him after her older brother who died several years earlier. As Sulayman nears the end of his quest and confronts the Elephant King, the story serves to give Parvana the strength she needs to confront her father's captors while also helping Parvana to confront the reality of her brother's death.

## Page 8: Meet an Afghan Storyteller

This video will introduce a native Afghan storyteller who will expand upon the tradition of storytelling in Afghanistan. He will also share a traditional Afghan fable.

## Page 9: Interactive Chapter Quiz - Afghanistan

1. "The citizens of Afghanistan – whether man or woman – have equal rights and duties before the law" was adopted as part of the:

- A: Afghan National Anthem
- B: Constitution of the Islamic Republic of Afghanistan
- C: Declaration of Independence
- D: None of the above

2. The term "geopolitics" is defined as:

- A: The government election process in Afghanistan
- B: An annual conference for geography teachers
- C: Afghanistan's official unit of measurement
- D: When geography plays a role in international politics

3. A "type of folktale passed down through generations of retelling in the oral tradition" is considered a:

- A: Lexicon
- B: Fable
- C: Family tree
- D: Limerick

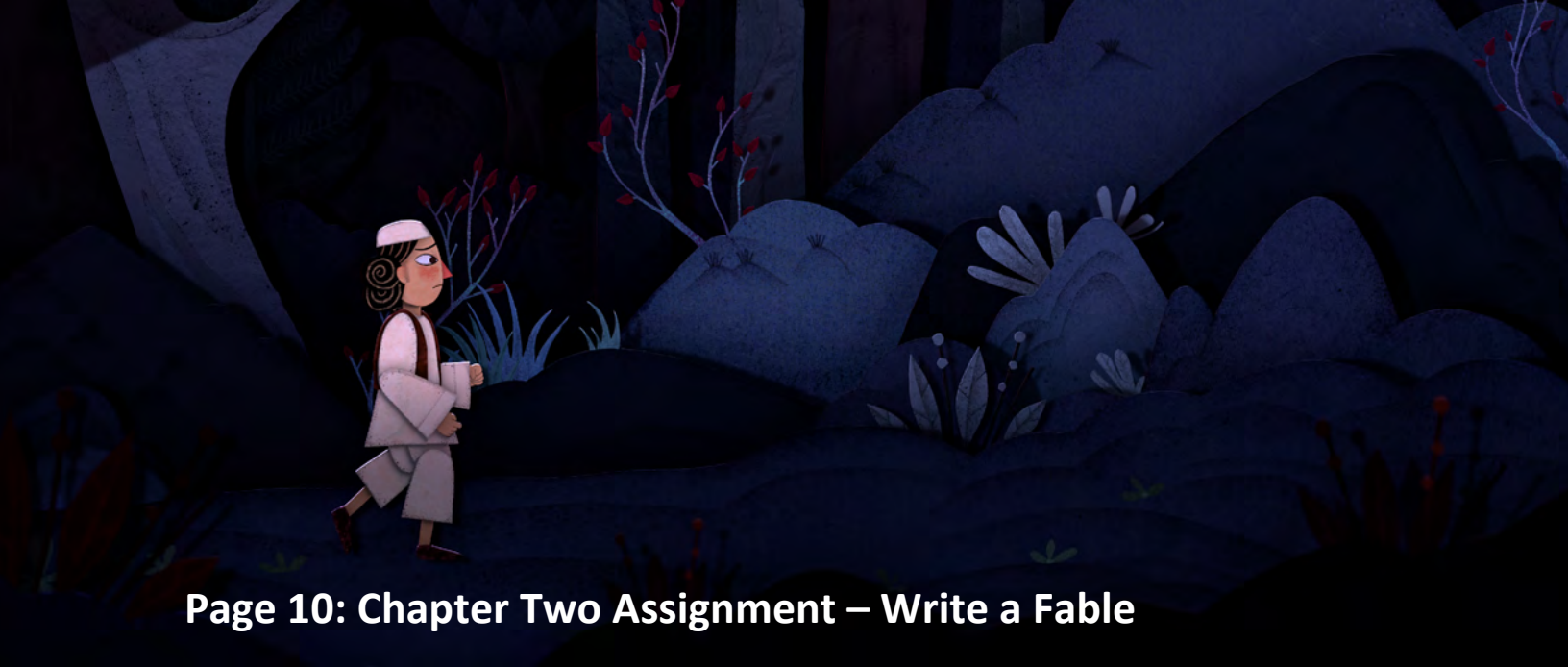
4. Which of the following is a characteristic of a fable?

- A: The characters are animals that act like humans
- B: The story illustrates a moral lesson
- C: The story is brief
- D: All of the above

5. The two most spoken languages in Afghanistan are:

- A: Mandarin and Japanese
- B: Pashto and Dari
- C: Arabic and English
- D: Pashto and French

*Answers: 1-B, 2-D, 3-B, 4-D, 5-B*



## Page 10: Chapter Two Assignment – Write a Fable

Based on what you've learned in this chapter and the student handout on the next page, write your own fable (no longer than one page). Choose a moral or lesson that you will use your fable to illustrate, including what characters and settings you will need to help tell the story. In Chapter Three, we'll use animation storyboards to illustrate your fable.

# The Breadwinner:

## Fable Writing Assignment



### Afghan Tradition of Storytelling

The ancient art of storytelling has thrived in Afghan culture and society for centuries through music and spoken art forms. These stories and fables are a way to pass down knowledge and history from one generation to the next, while also imparting cultural beliefs and values. They have also served to captivate audiences and entertain Afghans through the ages. They continue to do so even today.

Fables help people (especially children):

- Learn a moral lesson
- Understand and appreciate tradition, history and culture
- Model character traits
- Explore new ways of seeing the world
- Discover a love of stories

Read the following example of a fable:

### **“My Strongest Friend”**

Long ago in the jungles of Afghanistan, big strong Lion was asleep under the shade of a tree. Little Mouse came out of his home in the tree and wanted to play. Mouse ran up and down Lion’s neck and playfully tapped his back.

Lion awoke and roared. He picked Mouse up in one hand.

“I’m going to eat you!” he roared. Lion opened his mouth to swallow Mouse whole.

“Please do not eat me! I am kind and may help you one day!” begged Mouse in a squeaky voice.

Lion laughed “You’re just a mouse! You’re tiny! You could never be of help to me.”

Lion was laughing so hard that he dropped Mouse and gave him the chance to run away.

Many years passed and Lion found himself under a similar tree, taking a nap. Only this time, there were hunters nearby who had come to trap him! They threw a net over Lion. He roared and roared because he was trapped but he could not escape.

Mouse heard the roars and recognized them.

Late that night, while the hunters were sleeping, Mouse quietly chewed threw the rope and freed Lion.

Lion and Mouse became very good friends after that.

From then on, Lion called the Mouse “My strongest friend.”

## How to Create a Fable in the Afghan Tradition of Storytelling

**Part 1:** Think about the moral of the story that you want to tell. This moral should become clear at the end of the story. Here are some examples of “the moral of the story”:

- Slow and steady wins the race.
- Be truthful.
- Don’t judge others by their appearances (which was used in *My Strongest Friend*)
- Weaknesses can be your strengths in disguise.

**Part 2:** How many characters will you need? What will each character symbolize? These characters should be animals or objects that act like humans. By making characters human-like, but different from humans, we are able to understand biases and shortcomings more easily than if the characters are human. We are also able to remember the lesson more clearly and apply the learning in our own lives.

For example, to explain the moral of “don’t judge others by their appearances” in *My Strongest Friend*, the author chose a character that symbolized strength (Lion) and a character that symbolized weakness (Mouse).

**Part 3:** Think about at least two scenes in which the characters interact. The contrast in the two scenes will demonstrate the moral of the story.

- a. In the first one, show the logical or obvious outcome in the situation. For example, it is obvious that Lion is the strong one while Mouse is the meek one who needs help.
- b. But in the second scene, present a problem or conflict that shows a role reversal, as in this example where Mouse is strong and brave in order to save Lion who is helpless.

**Part 4:** Add a few details like where and when the story takes place, and what the characters are doing that helps set up the first interaction with each other. Keep the overall story short, as that is one of the key elements of a fable.

### Assignment

Now it’s your turn to write a fable in the Afghan tradition. What will be the moral of your story and which characters will you choose to share the lesson?



## CHAPTER THREE: ANIMATION

### Page 1: An Introduction to the Animation Process (Video)

This video introduces the process of creating an animated feature film – featuring interviews and explanations from members of the creative team and filmed on location at the Cartoon Saloon animation studio in Kilkenny, Ireland.



### Page 2: A Brief History of Animation

The word “animation” comes from the Latin word “animare”, which means “to give life to”. In 1832, the invention of the phenakistoscope, two spinning disks with one on top of the other, gave the illusion of movement, and gave birth to the future of moving pictures. In the decades ahead, other devices like the zoetrope and the flipbook build on the optical illusion of movement.

The first hand-drawn animation came in 1908 with *Fantasmagorie*, considered to be the first animated cartoon. But it wasn't until 1928, when Walt Disney created *Steamboat Willie*, that the first cartoon with coordinated sound and movement began the golden age of animation. In 1931, Warner Bros. introduced *Merrie Melodies*, a series of animated comedy films (that lead to the creation of Bugs Bunny by the end of the decade) with Walt Disney pushing boundaries again in 1938 with the release of *Snow White and the Seven Dwarfs* - the first feature-length animated film.

By the 1960s, Hanna Barbera began using cost-effective ways to debut shows such as *The Flintstones* - the first animated television series. And in 1984, *The Adventures of Andre & Wally B* becomes the first fully CGI-animated film. Over in Japan, Studio Ghibli, which produces anime feature films, was founded in 1985. The iconic *The Simpsons* made its primetime television debut in 1987 (and has become the longest-running show, animated or otherwise, on American television).

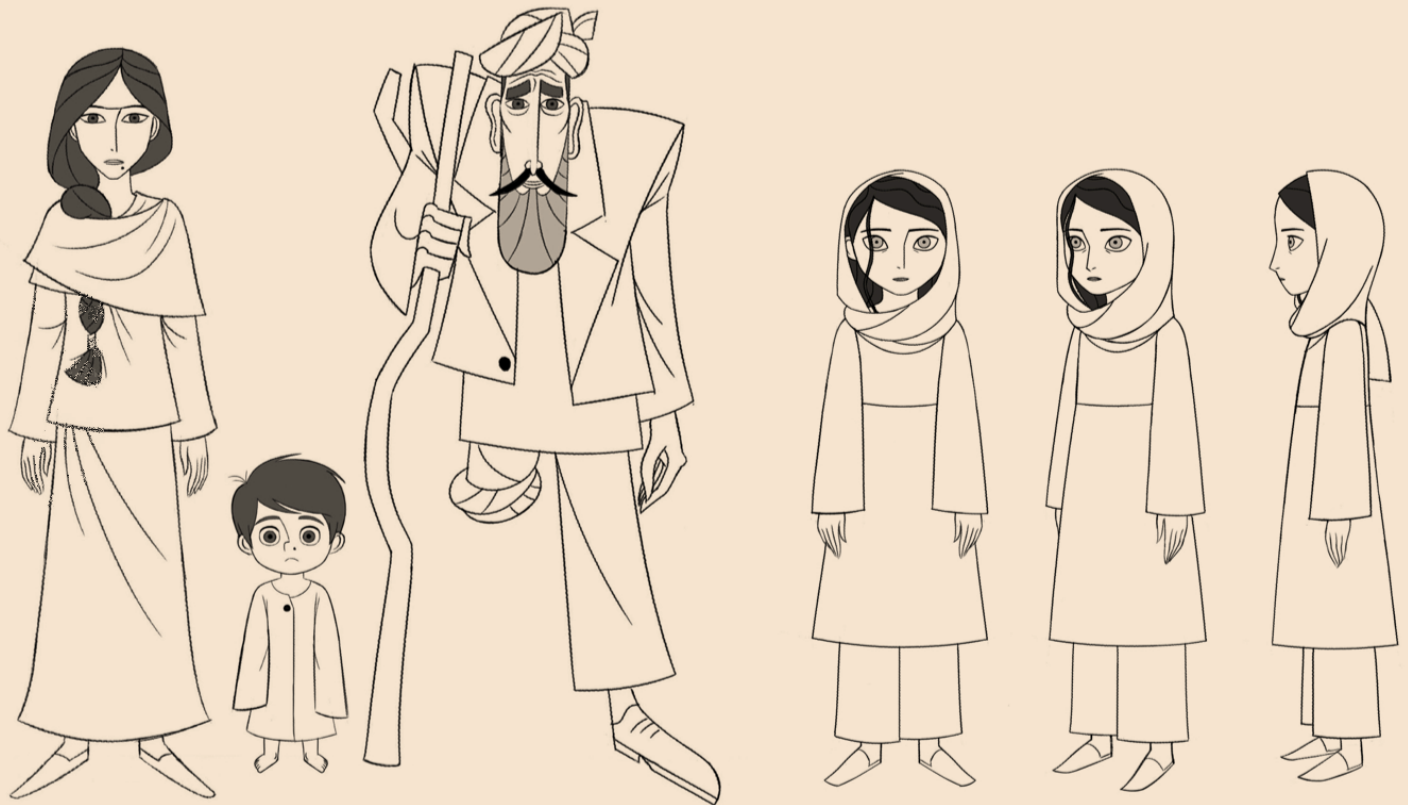
In the 1990s, Aardman Animations (the studio behind *Wallace and Gromit*) refined the art of stop motion animation and claymation, and Pixar's *Toy Story* became the first feature length CGI-animated film. While Walt Disney's *Beauty and the Beast* became the first animated film to be nominated in the Best Picture category in 1992, it wasn't until 2001 that the Academy Awards introduced the Best Animated Feature category. From hand-drawn and cel animation to CGI, many styles of animation are used today in all forms of entertainment including film, television, video games, advertisements, music videos and more.

## Page 3: Meet the Director – Nora Twomey (Video)

In discussion with Director Nora Twomey, this video explores the role of the Director on an animated feature film, the skills required to direct and Nora's advice for students interested in a career in animation.

## Page 4: Meet the Cast – Voice Recording (Video)

Over half of the actors who voiced roles in *The Breadwinner* were either born in Afghanistan or are of Afghan descent. This video will take you behind the scenes of the voice recording process and include personal stories from the actors as to the significance of this film.



## Page 5: Character Design

At the very beginning, the characters are sketched out very roughly. It's not about making a pretty drawing but rather about discovering a character, finding out who they are and what they may look like. Eventually, when the director is happy with the designs, more poses of the character are drawn so that all the animators know how to draw them from different angles. This ensures that the characters look the same throughout the film even if dozens of people draw the same character.

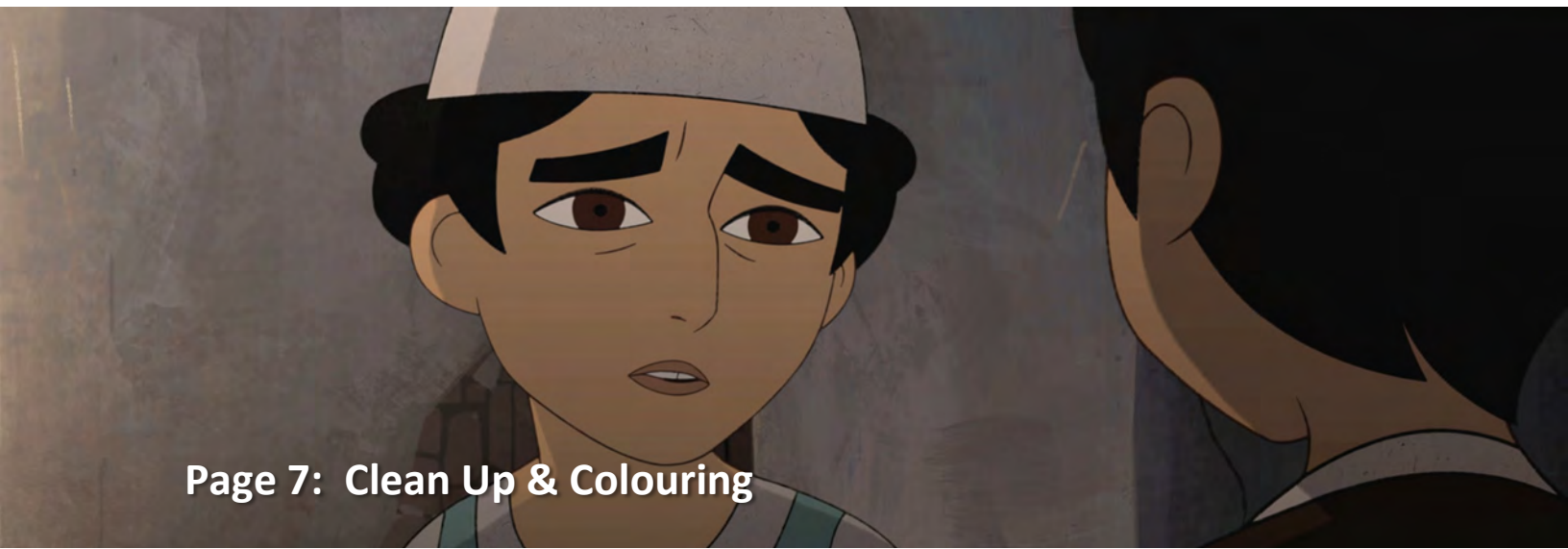


## Page 6: Storyboarding, Posing & Rough Animation

At the beginning of the animation process once the voice recordings are completed, each scene is roughly sketched out. These sketches are called storyboards. When drawing storyboards, it is more important to capture the character's emotions and the mood of the scene than it is to make a pretty drawing. The storyboard also helps the artist figure out the best place to put the characters.

The next stage is called posing where the characters are drawn more "on model", which means they look more like they should with more detail and structure. Each scene needs roughly three poses like the one shown in red (on the example online) to show how the characters should be drawn and how they feel.

After posing comes the rough animation stage. Many drawings are produced (around twelve drawings for every second of the movie!) and then played very quickly one after the other. The drawings move so fast that our brains perceive them as a moving image. Suddenly the characters have come to life!



## Page 7: Clean Up & Colouring

Once Rough Animation is complete, the drawings are cleaned up with a black pen. Clean Up Animators work to tidy the animation so that it does not have as many rough strokes as in previous stages. The reason they are cleaned up is to make the characters look more realistic (as opposed to looking like sketches). It is also easier to colour the drawings afterwards if they are tidy as in the example online.

After Clean Up, shadows are added to the drawings. This work is done by an artist who specializes in drawing effects like fire, water, rubble, dust or in this case, shadows. This stage helps the characters to blend in with their backgrounds.

The final stage is colouring, which makes the characters look even more believable and makes them one with their environment. Up until thirty years ago, the colouring was done with real paint and brushes. Nowadays computer programs make it easier and faster to colour each drawing – a useful tool when you have 70,000 drawings to colour as was the case on *The Breadwinner*!



## Page 8: Layout & Backgrounds

In animation every scene requires a stage or location for the character to live in. It is the responsibility of the Layout and Background Artist to design and paint these locations. A Layout Artist translates the storyboard into polished frames. They establish the camera position and movement, design and draw the locations, place the characters in the location and fill in the shadows. The Layout Artist serves a similar role to a cinematographer in live action films.

Colour is an important design element in animation as it sets the tone for the movie. It can build harmony or tension within a scene and can affect the audience's emotions. The Background Artist designs a colour palette using the storyboards and creates a mood for the scene. These are called colour keys which act as a colour guide for the Background Artist to paint over the layout.

## Page 9: Interactive Chapter Quiz - Animation

1. How many drawings does it take to create one second of animation?

A: 2

B: 5

C: 12

D: 50

2. How many finished drawings did it take to complete *The Breadwinner* film?

A: 1,000

B: 6,000

C: 12,000

D: 70,000

3. What comes before the storyboard stage in the production timeline?

A: Backgrounds

B: Voice recording

C: Animation

D: Clean-up

4. The word "animation" comes from the Latin word "animare". It means:

A: "to give life to"

B: "to create a lot of drawings"

C: "to sharpen a lot of pencils"

D: "to make a movie"

5. A Layout Artist's job is similar to which role in a live action film production?

A: Make Up Artist

B: Cinematographer

C: Costume Designer

D: Caterer

*Answers: 1-C, 2-D, 3-B, 4-A, 5-B*

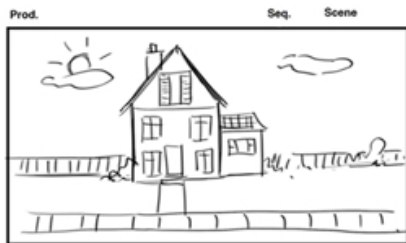


# The Breadwinner: Storyboarding Assignment

Based on what you've learned in this chapter, it's time to take the fable that you wrote at the end of Chapter 2 and storyboard it! This exercise can also be done in a group by choosing one fable and dividing it up amongst the group members so they can each storyboard a different part. Being a talented visual artist is not necessary...stick people are most welcome! Break down your fable into different camera shots using the suggestions below as a guide. Think about why it might be important for a certain part of your fable to be storyboarded using a close up or if a long shot might be best to show your audience what is happening in the background. You'll find a storyboarding template on the next page - make as many copies as you need to tell your fable. One scene in your fable can include as many shots as you think are necessary. We've also included a sample storyboard created for the fable "My Strongest Friend" that you can enjoy as an example.

## Different Camera Shots and Why We Use Them

### ESTABLISHING SHOT



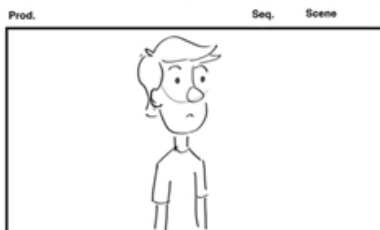
This shot is at the head of the scene and establishes the location the action is set on.

### LONG SHOT



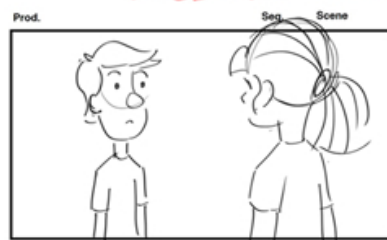
Also known as a "wide shot", this shot normally frames the subject from head to toe while capturing the environment. Similar to the establishing shot but more focussed on the characters.

### MEDIUM SHOT



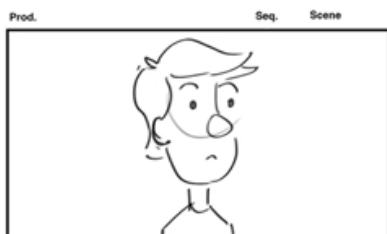
The medium shot generally shows characters from the waist up and is typically used in scenes with dialogue. It aims to capture subtle facial expressions and body language.

### MEDIUM SHOT



Known also as "two-shot" when two characters inhabit the frame, this shot can be important in establishing relationships between characters.

### CLOSE-UP SHOT



This shot usually only keeps the characters face in full frame. Since it eliminates any of the surrounding elements, it's really up to the expression on the character's face to tell the story.

### EXTREME CLOSE-UP SHOT



This shot usually focuses on a small part of the character's face or body, like a twitching eye or the licking of lips in order to convey intense emotions.

STORYBOARDS FOR THE PRODUCTION: \_\_\_\_\_

SCENE

	ACTION:
	DIALOGUE:

SCENE

	ACTION:
	DIALOGUE:

SCENE

	ACTION:
	DIALOGUE:

STORYBOARDS FOR THE PRODUCTION: My Strongest Friend

SCENE	
	ACTION:
	DIALOGUE:

SCENE 1	
	ACTION:
	DIALOGUE: Long ago in the jungles of Afghanistan...

SCENE 2	
	ACTION:
	DIALOGUE:

SCENE 3	
	ACTION:
	DIALOGUE: ...big strong Lion was asleep under the shade of a tree.

STORYBOARDS FOR THE PRODUCTION: My Strongest Friend

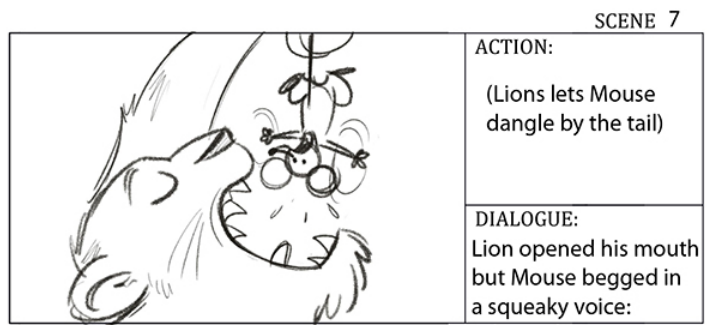
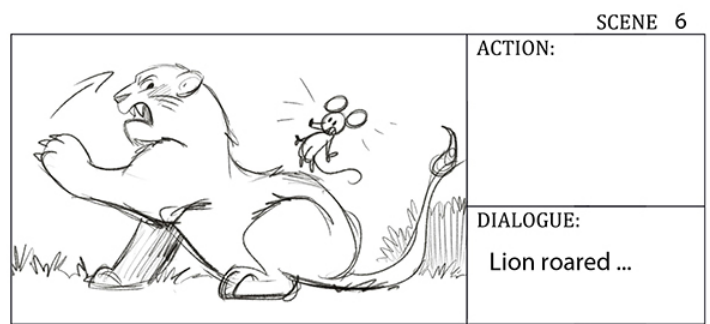
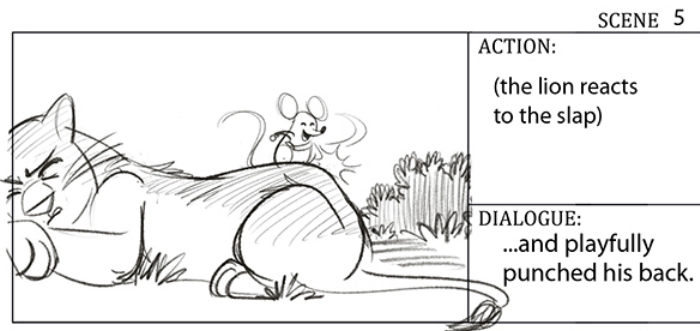
SCENE 3	
	ACTION: (a little mouse pops up from behind the bush, looking around)
	DIALOGUE:

SCENE 4	
	ACTION: (Mouse has a cheeky grin on its face)
	DIALOGUE: Little Mouse came out to play.

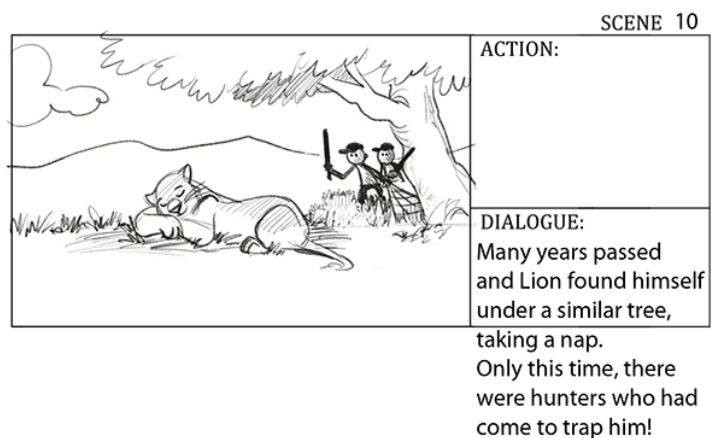
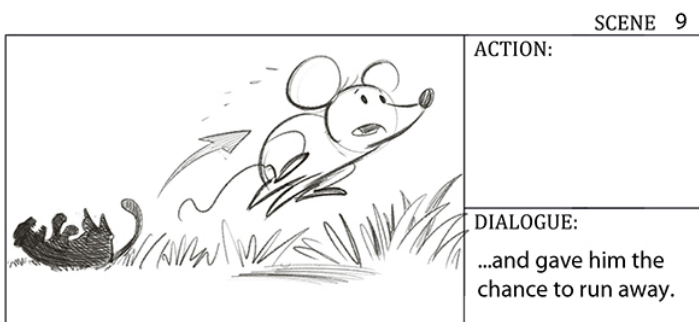
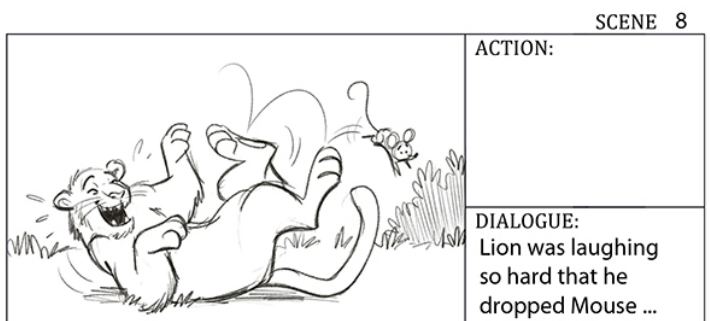
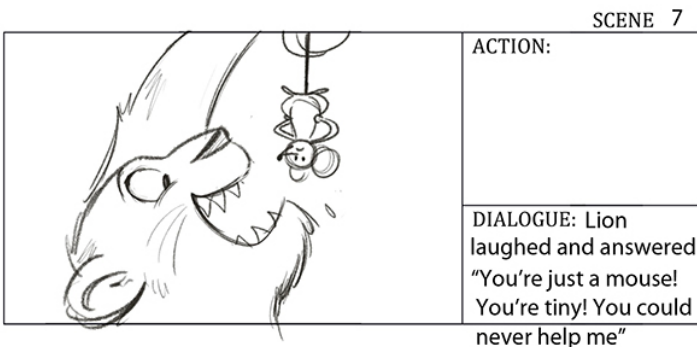
SCENE 5	
	ACTION:
	DIALOGUE:

SCENE 5	
	ACTION:
	DIALOGUE: Mouse ran up and down Lion's neck ...

STORYBOARDS FOR THE PRODUCTION: My Strongest Friend




STORYBOARDS FOR THE PRODUCTION: My Strongest Friend



STORYBOARDS FOR THE PRODUCTION: My Strongest Friend

SCENE 10




ACTION:

DIALOGUE:

They threw a net over Lion...

SCENE 11




ACTION:

DIALOGUE:

...and Lion roared and roared because he was trapped!

SCENE 12

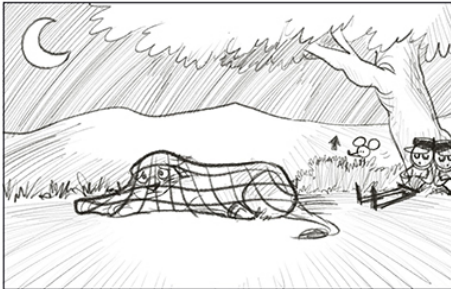


ACTION:

DIALOGUE:

Mouse heard the roars and recognized them.

SCENE 13



ACTION:


(Mouse pops up from behind the bush)

DIALOGUE:

Late that night, while the hunters were sleeping...

STORYBOARDS FOR THE PRODUCTION: My Strongest Friend

SCENE 14

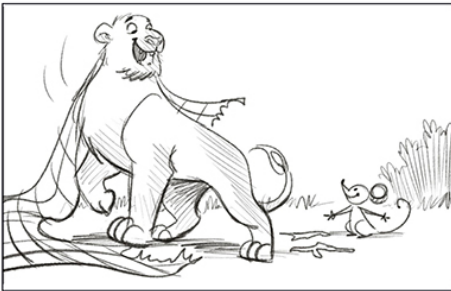


ACTION:

DIALOGUE:

...Mouse quietly chewed threw the rope...

SCENE 15




ACTION:

DIALOGUE:

...and freed Lion.

SCENE 16




ACTION:

(they hug)

DIALOGUE:

Lion and Mouse became very good friends after that.

SCENE 17



ACTION:

(they hang out together, Mouse is waving)

DIALOGUE:

From then on, Lion called the Mouse "My strongest friend".



## THE BREADWINNER ACTION GUIDE

Parvana is a fictional character, but she embodies real girls in Afghanistan who have lived through similar experiences. Her story highlights how girls' basic rights like access to education, freedom of thought and movement, and gender equality were violated in the past. In many parts of Afghanistan, girls and women are still fighting for equality and access to education.

To show solidarity, and support children and women in Afghanistan and around the world, do something to take action and make a difference. This action guide will help get you started.

## GO DEEPER

Do more research on the issues of access to education and gender equality. Ask yourself, what more do I still need to know? Create a list of questions as you go. For example:

- Why is universal access to education still a challenge?
- How does lack of gender equality affect girls and women today?
- What factors continue to affect children in Afghanistan?

## CREATE AN ACTION PLAN

Take time to plan and write out the following so that you will stay on track:

- Set a goal. Think about why you care about the issue and what you want the outcome of your action to be. For example, are you raising money to support projects that will affect girls' access to education in Afghanistan? Include the organization or project your fundraising will support and how.
- Get others involved with your plan.
- Think about how you will raise awareness about the issue throughout your action campaign and then do it. Think about the facts and statistics you want to share and how you will put a human face to the issue so that people don't get lost with just numbers alone. Will you incorporate social media? How will you get the word out to the most number of people?
- Plan the action you will take by thinking out the 5Ws and How (e.g. what resources will you need, when will you hold the fundraiser, etc.). Here are some fundraising ideas:
  - » Host an a-thon: Walk-a-thon, Run-a-thon, Dance-a-thon, Read-a-thons
  - » Organize a sports and games tournament
  - » Send grams: Candy-Grams, Cookie-Grams, Inspirational-Message-Grams
  - » Offer dance lessons: Salsa, Tango, Bollywood, Ballroom, and more
  - » Hold a movie night or documentary screening
  - » Host a coffee house or poetry reading
  - » Create and put on a play and performances

*How about this? Using real world solutions—such as STEM (science, technology, engineering and math), entrepreneurship, or politics and government—what would you do to make change in the lives of girls like Parvana? Can you turn this into an action plan?*



## TAKE ACTION!

Any action you take should be meaningful and well thought out. But that doesn't have to mean it has to take a lot of time. In just a few ...

- ... minutes, you can raise awareness over social media by posting a powerful message about access to education and gender equality. Make it one message or a series. It can be a quote, facts, statistics, a story of a girl who is denied her rights. Be sure your research is done well as these messages serve to educate others. You can also share your goal over social media and tell people how to support your action plan.
- ... hours, you can stage an awareness building campaign that involves deeper conversations with people about the issues you are tackling. Create a handout or some giveaway that others can walk away with so that they know how to support you and can also keep the conversation going.
- ... days, you can do an event-based campaign—using one of the fundraising ideas above (or come up with one of your own!)—that involves more planning, people and time. It'll also be a lot of fun!

## ORGANIZATIONS AND PROJECTS YOU CAN SUPPORT

When fighting for gender equality and furthering access to education, your action plan can tackle the issues locally, globally or even both. At home, consider supporting local organizations or schools in your own communities that may benefit from more resources such as books, computers and lab equipment. Globally, organizations are working hard for children's rights, while also providing funds and resources to improve access to education.

Here are some organizations and projects you can support directly by building one or more into your action plan.

### **GIRL RISING — <http://girlrising.com>**

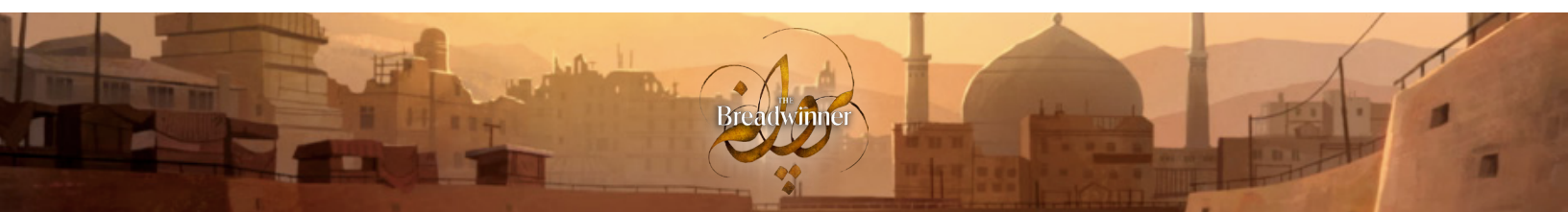
Join Girl Rising and become a champion for girls' education. Use your voice and talent to help create meaningful change: spread the message, raise funds, and rally your community to advocate for policies supporting girls' education.

### **GIRLS LEARN INTERNATIONAL (GLI) — <http://girlslearn.org/girls-rights/>**

GLI partners with schools abroad to take action for human rights and raise funds to support girls' education initiatives. GLI is currently partnered with schools in 10 countries where girls continue to face significant obstacles to attending school, especially secondary school.

Based on conversations with schools in Afghanistan, access to the internet and computer technology is the most important need. Schools have shared that these are crucial for bringing Afghan students, particularly girls, into contact with the broader world, opening up new possibilities and facilitating subject learning in a very cost-effective way.

- Overall fundraising goal: \$75,000
- Supports 6 schools with the following overall makeup:
  - » 27,600 students (23,706 girls and 3,894 boys)
  - » 745 teachers (720 women teachers and 25 male teachers)
  - » 292 classrooms



### **AFGHAN BRACELET — <http://store.feminist.org/afghanbracelet.aspx>**

Handmade by women in Afghanistan, these colourful bracelets are a great conversation piece around the issues of gender equality in Afghanistan. All proceeds from the sale of each bracelet also go back to the women who made them. Turn these bracelets into a fundraising tool and increase the impact! By purchasing these bracelets in bulk and selling them for a few extra dollars—you'll support the women who've made them, plus you'll support your fundraising goal.

### **GIRL SCOUTS — [www.girlscouts.org](http://www.girlscouts.org)**

Support Girl Scouts, which builds girls of courage, confidence, and character, who make the world a better place.

### **MALALA FUND — [www.malala.org](http://www.malala.org)**

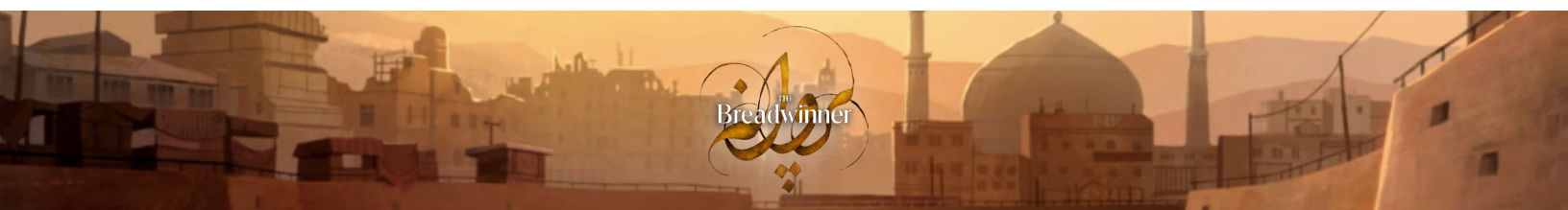
Malala Yousafzai is a Pakistani student and education activist who began speaking out for girls' education at the age of 11. After surviving an assassination attempt by the Taliban at 15, she co-founded Malala Fund with her father Ziauddin. Founded in 2013, Malala Fund champions every girl's right to 12 years of free, safe, quality education. Malala Fund works in regions where the most girls miss out on secondary education, with a focus on priority countries Pakistan, Afghanistan, India, Nigeria and countries housing Syrian refugees (Lebanon and Jordan).

### **UNICEF — [www.unicef.org](http://www.unicef.org)**

Active across 190 countries, UNICEF advocates for the rights of children around the globe to protect the lives of every child, every day.

### **SCHOOLS IN YOUR COMMUNITY**

Contact the head office for your school district to learn more about what resources may be needed in neighbouring schools (or even your own).





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