World Affairs Council DALLAS FORT WORTH

PRESENTS

History at the Movies

Rebellion REVOLUTION & Film

Teacher's Guide

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PART I: WHAT IS REVOLUTION?

UNDERSTANDING REVOLUTION

Goals:
✓ Discuss and develop a definition for *revolution*
✓ Identify different types of rebellion and revolutions
✓ Reflect on how rebellions and revolutions are portrayed in history and in modern times
✓ Participate in small group and class discussions
✓ Participate in a screening as focused, reflective, and critical viewers

Materials: DVD

Countries Discussed: United States, United Kingdom, Russia

Introduce and explain goals of the lesson.

Activity 1: Warm-Up
Have the students consider these questions in groups of three or four:
1) What revolutions can you think of? Write these down in a brainstorm.
2) What words, phrases, and images come to mind when you hear the word revolution? Do you think this kind of rhetoric is mostly true or romanticized?
3) Why are people infatuated with the idea of "Revolution?" What is it about revolution that resonates throughout history and throughout the world?

Ask the 5-6 students to share their answers.

Activity 2: Defining Revolution
{Slide}
Alexis de Tocqueville differentiated between
1) political revolutions,
2) sudden and violent revolutions that seek not only to establish a new political system but to transform an entire society and,
3) slow but sweeping transformations of the entire society that take several generations to bring about.

Consider the following Revolutions

- American Revolution
  Video: *School House Rock:* "No More Kings"
- Russian Revolution
  Video: *Reds, The Russian Revolution in Color*
- Industrial Revolution
  Video: "Turning Points in History: Industrial Revolution"
- 1960s Counterculture & sexual revolution
  Video: CBS News Health: Watch "Fifty Years of the Pill"

After considering these different types of revolutions, ask the students to come up with a definition for revolution in groups of three or four. Have three groups share their ideas.

Additional Readings & Resources:

Harvard Political Review: What is Revolution? A Harvard undergraduate discusses the difficulties of defining revolution as well as appropriate U.S. responses to the current situation in the Arab World. http://hpronline.org/covers/revolution/what-is-revolution/

Anatomy of Revolution. A book by historian Crane Brinton outlining the "uniformities" of four major political revolutions: the English Revolution of the 1640s, the American, the French, and the 1917 Russian Revolution.
http://www.amazon.com/The-Anatomy-Revolution-Crane-Brinton/dp/0394700449

NPR: The Elements of a Successful Revolution. *Talk of the Nation. Feb. 7 2011.* History offers a guide to what makes a revolution more likely to succeed or fail. Iran's popular uprising, for example, succeeded in 1979, but China crushed the 1989 uprising in Tiananmen Square.
http://www.npr.org/2011/02/07/133568676/the-elements-of-a-successful-revolution

The Comparative and Historical Study of Revolutions. Northwestern professor of sociology, Jack Goldstone, discusses revolutionary theory: the common stages and patterns in the achievement of a "great revolution."
http://www.jstor.org/stable/2945993
PDF file available on DVD

The Independent: The false romance of revolution. Editorial columnist Mary Dejevsky warns against romanticizing and glorifying revolution and juxtaposes the world's reactions to England's youth rioters with Egypt's youth protesters.
http://www.independent.co.uk/opinion/commentators/mary-dejevsky/mary-dejevsky-the-false-romance-of-revolution-2343912.html

The History Channel: The Industrial Revolution. Includes videos and articles on the history and prominent figures and events of the Industrial Revolution.
http://www.history.com/topics/industrial-revolution

The History Channel: The Russian Revolution. Includes a summary of the revolution, plus videos and articles on prominent figures and events of the Russian Revolution.
http://www.history.com/topics/russian-revolution

PBS: The Pill. The introduction of the birth control incited a sexual revolution in the United States. Watch interviews, explore the timeline, and read articles of important people and events. Includes a teacher's guide.
http://www.pbs.org/wgbh/amex/pill/

PART II: ANY RESEMBLANCE TO PERSONS LIVING OR DEAD…

AN INTRODUCTION TO HISTORICAL FILM

Goals:
✓ Participate in a screening as focused, reflective, and critical viewers
✓ Evaluate historical film as pieces of history and their legitimacy as secondary documents compared with written history
✓ Consider historical film as a product of the time period in which they are produced
✓ Discuss and explore points of contention in historical film such as accuracy, portrayals, linear storytelling, etc.
✓ Consider the decisions made by the director and the effects on the portrayal of history and historical figures
✓ Participate in small group and class discussions
✓ Recognize and evaluate bias and point of view in film

Materials: DVD, handouts

Introduce and explain the goals of the lesson.

Activity 1: Warm-up
Take a brief survey of the class:

- How many of you find history class to be interesting or entertaining?
- How many of you find historical film entertaining? Give them examples like *Gladiator*, *Saving Private Ryan*, *The Help*, *The Social Network*, *The King's Speech*, *Schindler's List*, *etc.*
- Ask the students to name some of their favorite historical films, and have them explain why they like it.
- Why the discrepancy between historical film and history class?

Activity 2: Discussion
Pass out the abridged version of Robert Rosenstone's "History in Images/history in words" and have the students skim the reading, taking note of the thesis and main arguments.

Open the class up to the discussion of "history in images" vs. "history in words."

- What do you think is Rosenstone's main argument in his essay? Do you agree or disagree?
- What are Rosenstone's problems with history as portrayed in historical film?
- In what ways is written history better than visual history; in what ways does visual history trump written history?
- Do you think that historical film is an appropriate medium for history? Why or why not?
- In your opinion, does film and producers of films have a responsibility to be true to historical fact or true to a convincing and compelling story?

Activity 3: Historical Film as a Primary Source
Introduce *Reds* by Warren Beatty.
Pass out *Reds* film handout.

Show trailer of *Reds*

Questions to think about while watching the films:

- What is the historical context of this film?
- When was this film made? Do the politics and audience of the time produced have an effect on the film itself?

- What else besides historical accuracy are the writers and directors attempting to portray?

Additional Readings & Resources:

Film Education: Reds Study Guide. Includes an introduction to the film and its themes, a teacher's guide, topics of discussion, and additional bibliography.
http://www.filmeducation.org/pdf/film/Reds.pdf
PDF file available on DVD

Film Education: Resources. A charity funded by the UK Film Industry, promoting and supporting the use of film within the curriculum. Includes free resources covering a wide range of curriculum areas, film clips, teacher's notes, and activities.
http://www.filmeducation.org/resources/

Texas A&M University: Reading History through Film. Trenia Walker on teaching history through film as well as teaching films as cultural artifacts, using the students' higher learnig skills.
http://worldroom.tamu.edu/Presentations/Making%20History%20Come%20Alive/Making%20History%20Come%20Alive%20CD/Articles/Media%20Literacy/Historical%20Literacy,%20Reading%20History%20Through%20Film.pdf

The New Yorker: Clio at the Multiplex. Simon Schama discusses Hollywood depictions of history.
http://www.newyorker.com/archive/1998/01/19/1998_01_19_038_TNY_LIBRY_000014752

The Yale Review: "Any Resemblance to Persons Living or Dead": Film and the Challenge of Authenticity. Natalie Zemon Davis discusses how historical film can alter one's grasp of history.
http://www.stanford.edu/dept/HPS/HistoryWired/Davis/DavisAuthenticity.html

American Historical Review: History in Images/History in Words. Robert Rosenstone reflects on the advantages and disadvantages of portraying and studying history through film.
http://www.latrobe.edu.au/screeningthepast/classics/rr0499/rrrr6a.htm

Witness to Hollywood: oral testimony and historical interpretation in Warren Beatty's Reds. Leger Grindon analyses the impact of the Reds' witnesses on the film's historical interpretation.
http://www.jstor.org/stable/3815112

Warren Beatty's Best Director acceptance speech. Beatty's Oscar acceptance speech in which he outlines the political importance of his film in the context of the time and conditions under which it was released.
http://www.youtube.com/watch?v=-tlhiCdQe1Y

History in images/history in words: Reflections on the possibility of really putting history onto film

Robert A. Rosenstone

For an academic historian to become involved in the world of motion pictures is at once an exhilarating and disturbing experience. Exhilarating for all the obvious reasons: the power of the visual media; the opportunity to emerge from the lonely depths of the library to join with other human beings in a common enterprise; the delicious thought of a potentially large audience for the fruits of one's research, analysis, and writing. Disturbing for equally obvious reasons: no matter how serious or honest the filmmakers, and no matter how deeply committed they are to rendering the subject faithfully, the history that finally appears on the screen can never fully satisfy the historian as historian (although it may satisfy the historian as filmgoer). Inevitably, something happens on the way from the page to the screen that changes the meaning of the past as it is understood by those of us who work in words.

The most serious problems the historian has with the past on the screen arise out of the nature and demands of the visual medium itself. Far more unsettling is the way [film] compresses the past to a closed world by telling a single, linear story with, essentially, a single interpretation. Such a narrative strategy obviously denies historical alternatives, does away with complexities of motivation or causation, and banishes all subtlety from the world of history.

Today, the chief source of historical knowledge for the majority of the population--outside of the much-despised textbook--must surely be the visual media, a set of institutions that lie almost wholly outside the control of those of us who devote our lives to history.[3] Any reasonable extrapolation suggests that trend will continue. Certainly, it is not farfetched to foresee a time (are we almost there?) when written history will be a kind of esoteric pursuit and when historians will be viewed as the priests of a mysterious religion, commentators on sacred texts and performers of rituals for a populace little interested in their meaning but indulgent enough (let us hope) to pay for them to continue.

To think of the ever-growing power of the visual media is to raise the disturbing thought that perhaps history is dead in the way God is dead. Or, at the most, alive only to believers--that is, to those of us who pursue it as a profession. Surely, I am not the only one to wonder if those we teach or the population at large truly know or care about history, the kind of history that we do. Or to wonder if our history--scholarly, scientific, measured--fulfills the need for that larger History, that web of connections to the past that holds a culture together, that tells us not only where we have been but also suggests where we are going. Or to worry if our history actually relates us to our own cultural sources, tells us what we need to know about other traditions, and provides enough understanding of what it is to be human.

Enter film: the great temptation. Film, the contemporary medium still capable of both dealing with the past and holding a large audience. How can we not suspect that this is the medium to use to create narrative histories that will touch large numbers of people. Yet is this dream possible? Can one really put history onto film, history that will satisfy those of us who devote our lives to understanding, analyzing, and recreating the past in words? Or does the use of film necessitate a change in what we mean by history, and would we be willing to make such a change? The issue comes down to this: is it possible to tell historical stories on film and not lose our professional or intellectual souls?

Thirty years ago, **Siegfried Kracauer, a theoretician of both film and history, dismissed the historical feature as stagey and theatrical, in part because modern actors looked unconvincing in period costumes, but in larger measure because everyone knew--he argued--that what was on the screen was not the past but only an imitation of it.[4] If he neglected to deal with the equally obvious shortcoming of written history, or to explain why we so easily accept the convention that words on a page are adequate to the task of showing us the past**, Kracauer at least took a stab at the theoretical problems of history on film.

R. J. Raack, a historian who has been involved in the production of several documentaries, is a strong advocate of putting history onto film. Indeed, in his view, film is possibly a more appropriate medium for history than the written word. **"Traditional written history," he argued, is too linear and too narrow in focus to render the fullness of the complex, multi-dimensional world in which humans live. Only film, with its ability to juxtapose images and sounds, with its "quick cuts to new sequences, dissolves, fades, speed-ups, [and] slow motion," can ever hope to approximate real life, the daily experience of "ideas, words, images, preoccupations, distractions, sensory deceptions, conscious and unconscious motives and emotions." Only film can provide an adequate "empathetic reconstruction to convey how historical people witnessed, understood, and lived their lives." Only film can "recover all the past's liveliness."[6]**

Philosopher Ian Jarvie, the author of two books on motion pictures and society, took an entirely opposite view. **The moving image carries such a "poor information load" and suffers from such "discursive weakness" that there is no**

way to do meaningful history on film. History, he explained, does not consist primarily of "a descriptive narrative of what actually happened." It consists mostly of "debates between historians about just what exactly did happen, why it happened, and what would be an adequate account of its significance." While it is true that a "historian could *embody* his view in a film, just as he could embody it in a play," the real question is this: "How could he defend it, footnote it, rebut objections and criticize the opposition?" [(7)]

When historians think of history on film, what probably comes to mind is what we might call the Hollywood historical drama like *Reds*, or its European counterpart, *The Return of Martin Guerre* (1983)--the big-budget production in which costumes, "authentic" sets and locations, and well-known actors take precedence over attempts at historical accuracy. Such works in truth fall into a genre that one might label "historical romance." Like all genres, this one locks both filmmaker and audience into a series of conventions whose demands--for a love interest, physical action, personal confrontation, movement toward a climax and denouement--are almost guaranteed to leave the historian of the period crying foul.

Yet this need not be so. In principle, there is no reason why one cannot make a dramatic feature set in the past about all kinds of historical topics -- individual lives, community conflicts, social movements, the rise of a king to power, revolutions, or warfare--that will stay within the bounds of historical accuracy, at least to the extent that one need not resort to invented characters or incidents. If, by its very nature, the dramatic film will include human conflict and will shape its material in accordance with some conventions of storytelling, this does not entirely differentiate it from much written history. **One may argue that film tends to highlight individuals rather than movements or the impersonal processes that are often the subject of written history, yet we must not forget that it is possible to make films that avoid the glorification of the individual and present the group as protagonist. This was certainly one of the aims and accomplishments of Soviet filmmakers in the 1920s in their search for non-bourgeois modes of representation. If the best known of their works--Sergei Eisenstein's *Battleship Potemkin* (1925) and *October* (1927)--are for political reasons skewed as history, they certainly provide useful models for ways to present collective historical moments.**

To represent history in a dramatic feature rather than a written text does involve some important trade-offs. The amount of traditional data that can be presented on the screen in a two-hour film (or even an eight-hour mini-series) will always be so skimpy compared to a written version covering the same ground that a professional historian may feel intellectually starved. Yet the inevitable thinning of data on the screen does not of itself make for poor history.

If short on traditional data, film does easily capture elements of life that we might wish to designate as another kind of data. Film lets us see landscapes, hear sounds, witness strong emotions as they are expressed with body and face, or view physical conflict between individuals and groups. Without denigrating the power of the written word, one can claim for each medium unique powers of representation. It seems, indeed, no exaggeration to insist that for a mass audience (and I suspect for an academic elite as well) film can most directly render the look and feel of all sorts of historical particulars and situations--farm workers dwarfed by immense western prairies and mountains, or miners struggling in the darkness of their pits, or millworkers moving to the rhythms of their machines, or civilians sitting hopelessly in the bombed-out streets of cities.[(11)] **Film can plunge us into the drama of confrontations in courtroom or legislature, the simultaneous, overlapping realities of war and revolution, the intense confusion of men in battle. Yet, in doing all this, in favoring the visual and emotional data while simultaneously playing down the analytical, the motion picture is subtly--and in ways we do not yet know how to measure or describe--altering our very sense of the past.**

The challenge of film to history, of the visual culture to the written culture, may be like the challenge of written history to the oral tradition, of Herodotus and Thucydides to the tellers of historical tales. Before Herodotus, there was myth, which was a perfectly adequate way of dealing with the past of a tribe, city, or people, adequate in terms of providing a meaningful world in which to live and relate to one's past. In a post-literate world, it is possible that visual culture will once again change the nature of our relationship to the past. This does not mean giving up on attempts at truth but somehow recognizing that there may be more than one sort of historical truth, or that the truths conveyed in the visual media may be different from, but not necessarily in conflict with, truths conveyed in words.

History does not exist until it is created. And we create it in terms of our underlying values. Our kind of rigorous, "scientific" history is in fact a product of history, our special history that includes a particular relationship to the written word, a rationalized economy, notions of individual rights, and the nation-state. Many cultures have done quite well without this sort of history, which is only to say that there are--as we all know but rarely acknowledge--many ways to represent and relate to the past. **Film, with its unique powers of representation now struggles for a place within a cultural tradition that has long privileged the written word. Its challenge is great, for it may be that to acknowledge the authenticity of the visual is to accept a new relationship to the word itself.** We would do well to recall Plato's assertion that, when the mode of the music changes, the walls of the city shake. **It seems that to our time is given this vital question to ponder: if the mode of representation changes, what then may begin to shake?**

REDS (1981)

Directed by Warren Beatty

Starring Warren Beatty as John Reed
and Diane Keaton as Louise Bryant

He knew he was on the threshold of history and he wrote it that way.







The story of John Reed, a radical American journalist, and Louise Bryant, who leaves her husband for Reed and becomes an important feminist and radical in her own right. After involvement with labor and political disputes in the US, they go to Russia in time for the October Revolution in 1917, when the Communists seized power. Inspired, they return to the US, hoping to lead a similar revolution. The film is interspersed with commentary from the Witnesses, Reed's contemporaries, who tell the history from their own unique perspectives.



PART III: CELEBRITY STATUS

CHARACTERISTICS OF REVOLUTIONARIES

Films: John Adams, Michael Collins, Fidel

Goals:
✓ Participate in a screening as focused, reflective, and critical viewers
✓ Practice rhetorical analysis
✓ Evaluate portrayals of revolutionaries in media and popular culture
✓ Participate in small group and class discussions

Materials: DVD, handouts, quarter

Countries Discussed: United States, Ireland, Cuba

Activity 1: From Uprising to Revolution

ACT 1: UPRISING
The two revolutionaries hold an *armed* uprising against the established government
They are arrested and are not considered belligerents because they are so few in number.

ACT 2: INSURRECTION & CIVIL RESISTANCE
The two revolutionaries are back and begin actively recruiting for their cause.
5 civilians join Revolutionary #1 in armed rebellion against the government
→ Insurrection

7 civilians join Revolutionary #2 in unarmed protest
→ Civil Resistance

Due to greater numbers, the government begins to consider the rebels belligerents. Civil war begins.

ACT 3: REVOLUTION
Flip a coin to determine which side wins.
If the rebels win, it is a overturn of power and becomes known as a *revolution*
If the rebellion is quashed, the conflict remains known as a *civil war*

Activity 2: Screening
Introduce the HBO series, *John Adams* (2008), and films, *Michael Collins* (1996) and *Fidel* (2002)
Pass out film handouts for each of the three films.

View selections from *Michael Collins*, *Fidel*, and *John Adams*.

Extension Activity: Rhetorical Analysis
Ask the students:
- What kinds of appeals (ethos, logos, pathos) did these speeches employ? Why are they successful?
- Does the rhetoric change depending on the audience (e.g., John Adams speaking to the Continental Congress vs. Michael Collins speaking to the working classes)?

Activity 3: Characteristics of Revolutionaries
Split class into groups of 3-4 students and hand out a set of quotes to each student and one blank piece of paper and one marker per group.

Explain that each group will need to read all the quotes and then come up with a list of words to describe the people saying these things.
After it seems that the groups are finishing up have the groups share their list with the whole class.

Ask the students:
- Why would revolutionaries need these characteristics?
- How would these characteristics help them accomplish their goals?

- How are revolutionaries portrayed in the above films? What similarities can you find between the depictions?

Additional Readings & Resources:

7 Revolutionary Icons Being Used to Pimp Capitalist Excess, War, and Vanilla Ice Cream. A snarky, tongue-in-cheek list of revolutionaries who, in their death or retirement, have been used to represent all sorts of things they spent their lives opposing.
http://www.alternet.org/story/151116/7_revolutionary_icons_being_used_to_pimp_capitalist_excess,_war_and_vanilla_ice_cream

The Revolutionary Character. Erich Fromm, a German sociologist and psychoanalyst, differentiates between the revolutionary and the rebel.
http://www.angelfire.com/or/sociologyshop/rchar.html

John Adams. David McCollough's Pulitzer Prize winning biography on which John Adams the miniseries is based.
http://www.amazon.com/John-Adams-David-McCullough/dp/0684813637

HBO: Teaching John Adams. Student and teacher guides to accompany the miniseries, created by HBO and Time Learning Ventures. Contains information on the life and times of John Adams.
PDF files available on DVD
http://www.hbo.com/john-adams/index.html#/john-adams/inside/extras/download/teaching-john-adams.html

The History Channel: Castro and the Cuban Revolution. Includes videos and articles of the history and prominent figures and events of the Cuban Revolution.
http://www.history.com/videos/castro-and-the-cuban-revolution#castro-and-the-cuban-revolution

Film Education: Michael Collins Study Guide. Includes an interview with the director, historical background, and film analysis questions.
http://www.filmeducation.org/pdf/film/MichaelCollins.pdf

The Wind that Shakes the Barley trailer. Winner of the Palme d'Or at Cannes. Two brothers fight the British for Irish independence then find themselves on opposite sides of the Irish Civil War.
http://www.youtube.com/watch?v=xhn5_gUcO5E

Using Rhetorical Strategies for Persuasion. The Purdue Online Writing Lab outlines Logos, Pathos, and Ethos.
http://owl.english.purdue.edu/owl/resource/588/04/

JOHN ADAMS (2008)

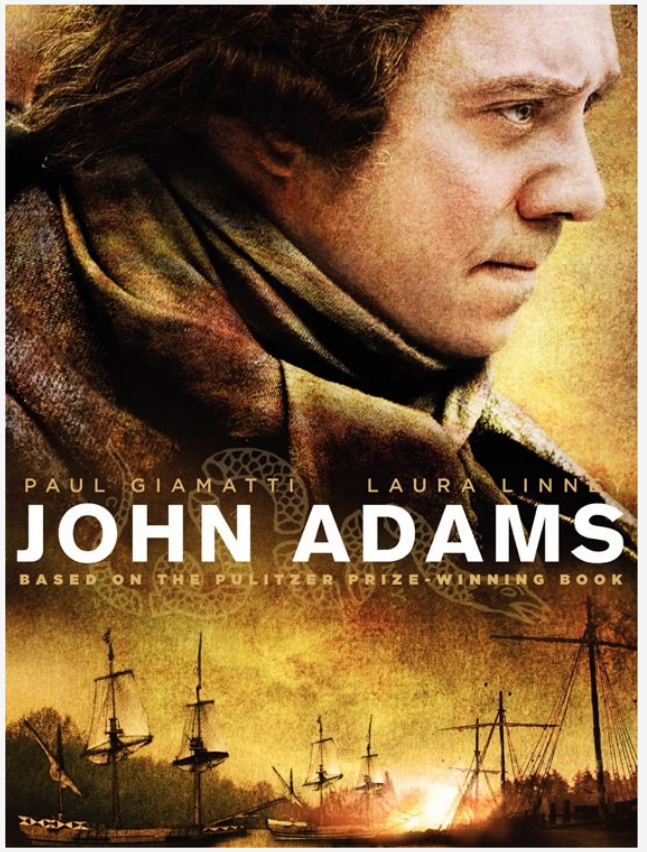
Directed by Tom Hooper

Starring Paul Giamatti as John Adams,
Laura Linney as Abigail Adams,
and Stephen Dillane as Thomas Jefferson

He United the States of America







John Adams chronicles the political life of John Adams, lawyer, revolutionary, president, and Founding Father. Beginning with the Boston Massacre and ending with Adams' retirement and death at Peacefield, the miniseries follows the often-misunderstood Adams through the tumultuous early years of American independence. This show won four Golden Globes and thirteen Emmys, more than any other miniseries in history.



MICHAEL COLLINS (1996)

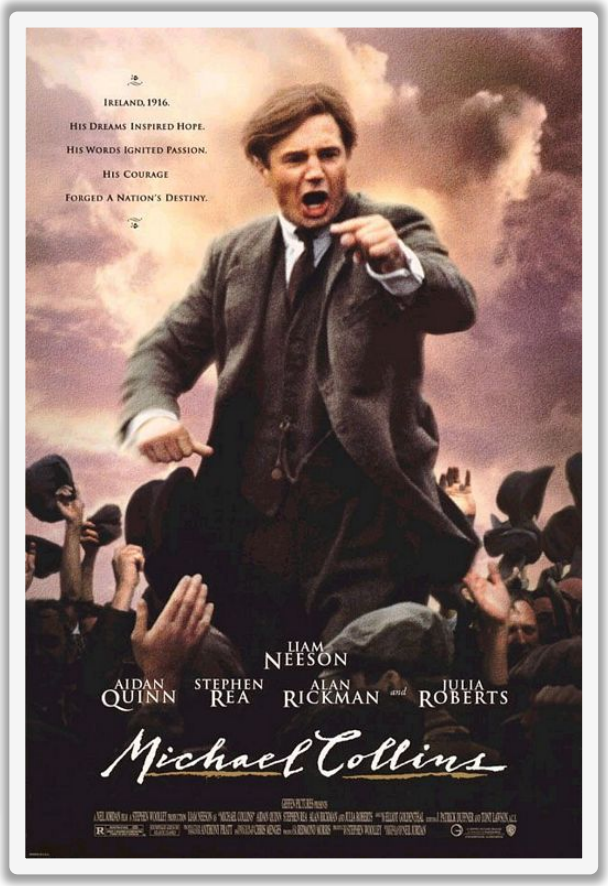
Directed by Neil Jordan

Starring Liam Neeson as Michael Collins
and Alan Rickman as Eamon de Valera

Ireland, 1916.
His dreams inspired hope. His words inspired passion.
His courage forged a nation's destiny.

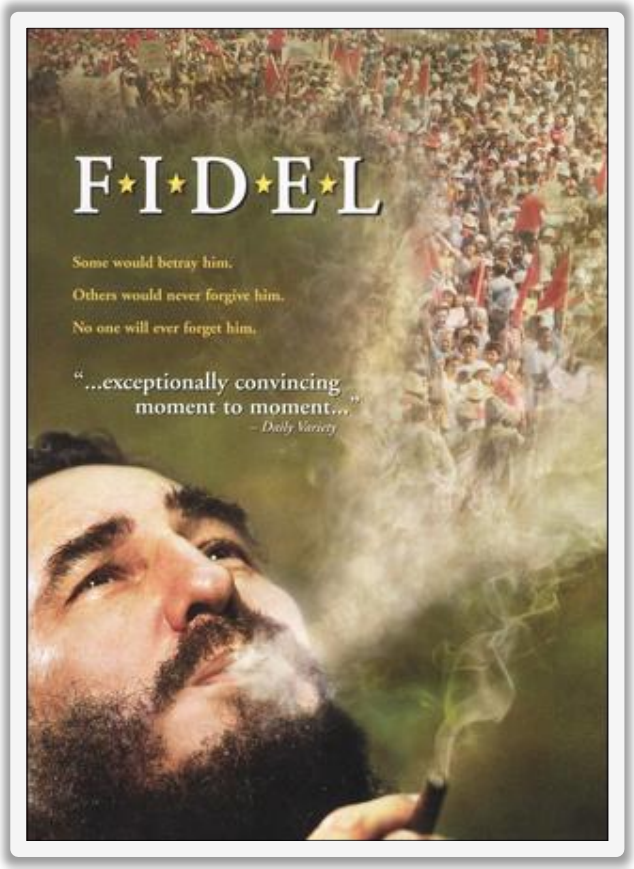






The rise and fall of one of the most important and controversial figures in Ireland's struggle for independence is chronicled in this biographical drama.
Michael Collins played a crucial role in the establishment of the Irish Free State in the 1920s, but becomes vilified by those hoping to create a completely independent Irish republic. Michael Collins was voted Best Picture at the 1996 Venice Film Festival, and Liam Neeson was awarded the prize







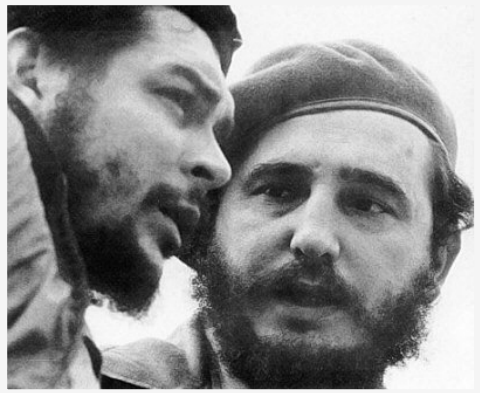
FIDEL (2002)

Directed by David Attwood

Starring Victor Hugo Martin as Fidel Castro
and Gael Garcia Bernal as Che Guevara

He fought for freedom. He settled for power.





A Showtime television drama about the rise of Fidel Castro from a respected lawyer in Cuba to rabble-rousing dissident to power-hungry ruler of his nation. In 1959, Fidel Castro's tiny band of rebels toppled a corrupt Cuban dictatorship. Forty years later, Castro remains in power, incredibly surviving a CIA-led invasion, a missile crisis, eight assassination attempts, nine U.S. presidents and the fall of his Soviet allies.

PART IV: EQUALITY

REVOLUTION AND SOCIETY

Films: Iron Jawed Angels; Invictus

Goals:

✓ Participate in a screening as focused, reflective, and critical viewers

✓ Understand how revolution can affect society in two case studies

✓ Consider historical film as a product of the time period in which they are produced

✓ Evaluate documentary film and reporting for bias

✓ Analyze documentary data and reporting as primary historical sources

✓ Evaluate political cartoons, tables and graphs

✓ Participate in small group and class discussions

Materials: Handouts, DVD

Countries Discussed: United States, South Africa

VOTES FOR WOMEN:

Activity 1: Screening

Introduce the film *Iron Jawed Angels* (2004)
Pass out *Iron Jawed Angels* film handout
View selections from *Iron Jawed Angels*

Activity 2: Discussion

Discuss the film as a class:

- What were your initial impressions with the film? Did you like/dislike it? Did you feel it was an accurate representation of the times?
- How were the suffragists portrayed?
- Why were the suffragists ultimately successful? What were their tactics?
- Do you think their strategies were intelligent and reasonable? Would you have picketed during a world war?
- In what ways do you think the anachronistic soundtrack added or detracted from the historical film?

Activity 3: Voting Today

Have the students review the Political Cartoon and Voter Turnout handouts.

Have the students reflect over the following questions individually:

- How does political cartoon #1 relate to the viewpoints states in the film by Alice Paul ("NAWSA fights it with Madonna and Child…serve, serve, serve")
- Describe the trend of young people (18-24) as shown in the graph. Compare it to the political cartoons #2 and #3
- This film was released during an election year, what could you deduce from this? Does the film have its own political agenda?
- How do you think the portrayals of Alice Paul, Lucy Burns, etc. in the film relate to these statistics?
- Does this film do a good job of encouraging young adults, particularly young women, to vote? Would this film encourage you to vote?

Afterwards, have the students discuss their ideas in groups of three or four.

Choose some students to share their reflections with the class.

THE END OF APARTHEID:

Activity 4: Screening
Introduce the clips, selections from BBC's *Witness* and Clint Eastwood's *Invictus* (2009)

Activity 5: Discussion & Reflection
Discuss the clips as a class, integrating both the information from the documentary and the film:

- In what ways do the clips from the 1950s and 60s differ from the news broadcasts in later years and now? How has the rhetoric and vocabulary changed?
- Are the news broadcasters from the early clips biased? Are they for or against Apartheid, are they sympathetic to the whites or the blacks? How can you tell?
- How was this revolution achieved? How was South African's strategies different than the American women's? What are some similarities and differences in these two protests?
- In what ways did the balance of power shift after Mandela's election? How was the shown in Invictus?
- How did Mandela reunify the nation after his election? Through what actions did he "share the power" between blacks and whites as portrayed in the film?

Activity 6: Conclusion
Discuss revolution and society as a class:

- In what ways do revolutions transform a society?
- Are the effects of such a drastic change always good or progressive? What are some negative effects?
- How should a new power deal with such changes in society, especially in a society that is unhappy about the change?

Additional Readings & Resources:

How Long Must Women Wait for Liberty? Teacher's guide to accompany HBO Film's *Iron Jawed Angels*. Developed by Time Learning Ventures
http://www.time.com/time/classroom/voting/pdfs/teacher.pdf

Time: Should Voting be Mandatory? *Aug. 21, 2012.* Eric Liu on why the United States, with her abysmal voter turnout, should make voting compulsory for her citizens.
http://ideas.time.com/2012/08/21/should-voting-be-mandatory/?iid=op-main-lede

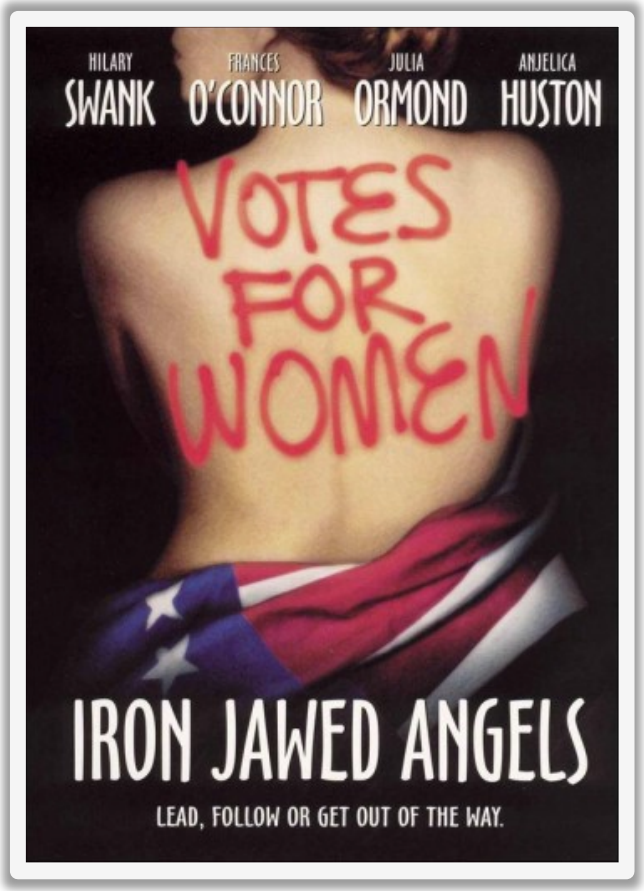
PBS: Saudia Arabia Women's Suffrage. *Newshour. Sept. 26, 2011.* King Abdullah has granted women the right to vote starting in 2015, but not everyone is satisfied.
http://www.pbs.org/newshour/rundown/2011/09/saudi-arabia-women-vote.html

Voter Turnout Among Young Women and Men. The Center for Information and Research on Civic Learning and Engagement's complete fact sheet. Includes graphs and descriptions of voter turnout based on gender, education level, relationship status, and more.
http://www.civicyouth.org/PopUps/FactSheets/FS_04_gender_vote.pdf

BBC: South Africa Profile. Includes overview, leaders, facts and timeline of the country of South Africa.
http://www.bbc.co.uk/news/world-africa-14094918

Why "Apartheid" Applies to Israeli Policies. Created by the US Campaign to End Israeli Occupation, this article states the reasons why this organization believes the Apartheid analogy applies to Israel's current situation.
http://www.endtheoccupation.org/downloads/AAFWhyApartheid.pdf

New York Times: Israel and the Apartheid Slander. *Oct. 31, 2011.* New York Times Opinions columnist Richard Goldstone on why Israel is not an Apartheid state.
http://www.nytimes.com/2011/11/01/opinion/israel-and-the-apartheid-slander.html





IRON JAWED ANGELS (2004)

Directed by Katja von Garnier

Starring Hilary Swank as Alice Paul,
Frances O'Connor as Lucy Burns,
and Bob Gunton as Woodrow Wilson

Lead, follow or get out of the way.



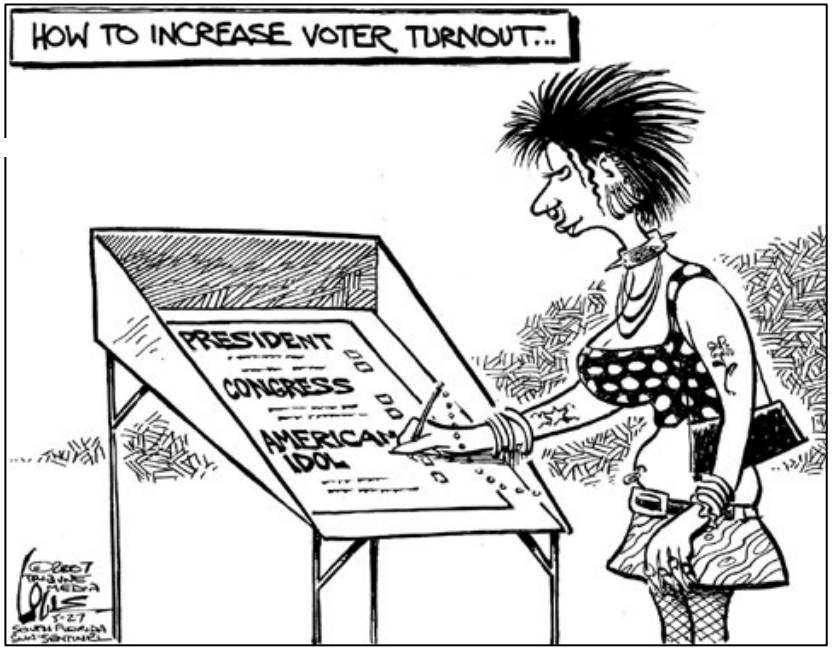


Second-wave suffragists, Alice Paul and Lucy Burns, fight for the 19th Amendment of the Constitution and for the right for future generations of women to vote. Sacrificing their health, marriages and the limited amount of freedom they had, these women were imprisoned and force-fed after picketing and hunger striking against a wartime president, Woodrow Wilson. But they survived to see the results of their efforts. With modern soundtrack and lavish costumes, history rarely looked so fresh.

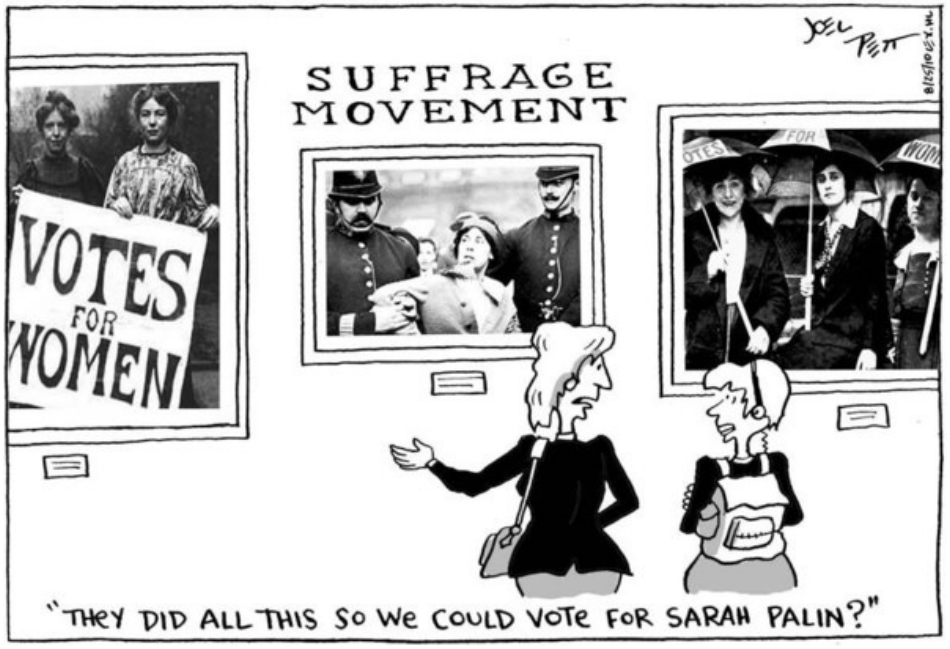
1


What a Woman may be, and yet not have the Vote
MAYOR
NURSE
MOTHER
DOCTOR or TEACHER
FACTORY HAND
What a Man may have been, & yet not lose the Vote
CONVICT
LUNATIC
Proprietor of white Slaves
Unfit for Service
DRUNKARD

2


HOW TO INCREASE VOTER TURNOUT...
PRESIDENT
CONGRESS
AMERICAN IDOL

3


SUFFRAGE MOVEMENT
VOTES FOR WOMEN
"THEY DID ALL THIS SO WE COULD VOTE FOR SARAH PALIN?"

CIRCLE
The Center for Information & Research on
Civic Learning & Engagement

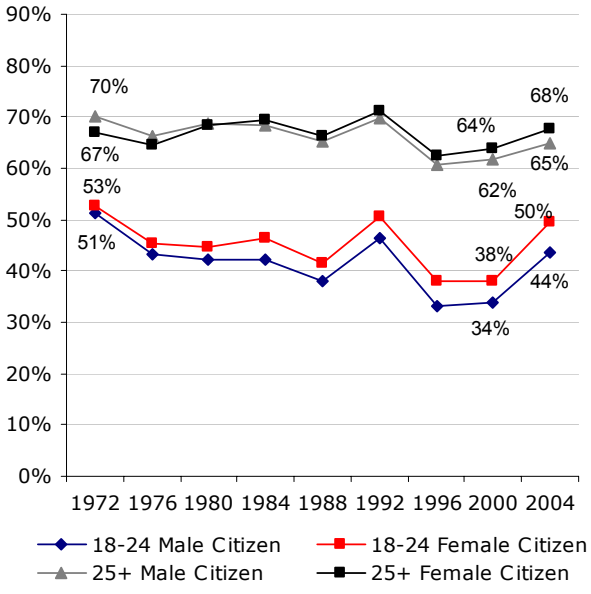
Voter Turnout Among Young Women and Men

By Mark Hugo Lopez, Emily Kirby, and Jared Sagoff[1]
January 2003, Updated July 2005

Civic engagement among young men and young women, while similar, is not equal. In recent years, young women, particularly college educated young women, have voted and volunteered more and been more civically engaged than their young male counterparts. This fact sheet presents information on one measure of civic engagement, voter turnout, across women and men. It also highlights some of the similarities and differences between young women and young men in their attitudes towards voting.

In 2004, there were approximately 12.5 million young female citizens between the ages of 18 and 24 and approximately 12.4 million young male citizens between the ages of 18 and 24.[2]

Graph 1: 18-24 Year Old Citizen Voter Turnout by Gender, Presidential Years



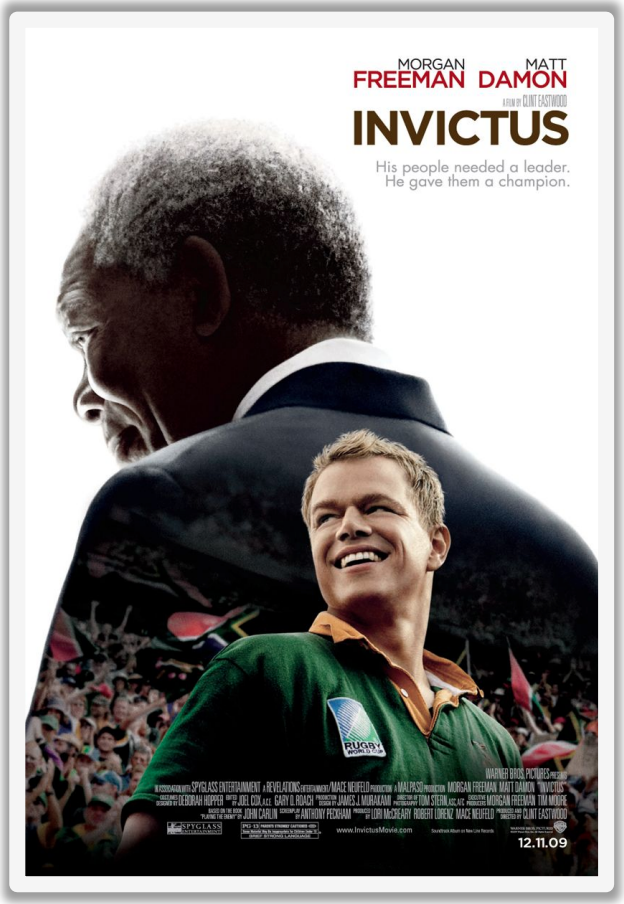
Source: Current Population Survey, November Supplements, 1972-2004

Voter Turnout[3]

Voter turnout among young people, as reported in CIRCLE's fact sheet "The Youth Vote 2004" reached its highest level in more than a decade in 2004 after a steady decline since 1972, with the exception of a spike in turnout in 1992. At this point, it is unclear whether 2004 represents another one-time spike in turnout like 1992 or if it signals a new trend towards increasing youth turnout.

Although in the 1972 general election men and women were equally likely to go to the polls, over the past thirty years the gap between male and female turnout in presidential elections has widened considerably. By 1992, 51 percent of women ages 18-24 voted while only 46 percent of men did so. In 2004, this difference continued to widen to nearly six percentage points, although both genders posted significant gains in turnout over the 2000 election. This is shown in Graph 1.

CIRCLE was founded in 2001 with a generous grant from The Pew Charitable Trusts and is based in the University of Maryland's School of Public Affairs.





INVICTUS (2009)

Directed by Clint Eastwood

Starring Morgan Freeman as Nelson Mandela
and Matt Damon as Francois Pienaar.

His people needed a leader. He gave them a champion.





The film tells the inspiring true story of how Nelson Mandela joined forces with the captain of South Africa's rugby team, Francois Pienaar, to help unite their country. Newly elected President Mandela knows his nation remains racially and economically divided in the wake of apartheid. Believing he can bring his people together through the universal language of sport, Mandela rallies South Africa's rugby team as they make their historic run to the 1995 Rugby World Cup Championship match.

PART V: TAKE A WALK

INSTANCES OF NONVIOLENT RESISTANCE

Films: Gandhi, Good Bye, Lenin!

Goals:

✓ Participate in a screening as focused, reflective, and critical viewers

✓ Consider historical film as a product of the time period in which they are produced

✓ Identify various instances of nonviolent resistance

✓ Discuss the influence of Gandhi and civil disobedience in later revolutions

✓ Discuss the difference between history and *recent* history

✓ Analyze film portrayals of recent history

✓ Participate in small group and class discussions

Materials: Handouts, DVD

Countries Discussed: India, Germany

THE SALT MARCH:

Activity 1: Background

Give students the Salt March handout.

Have the students look over the background information before beginning the screening.

Activity 2: Screening

Introduce the film, *Gandhi* (1982)

View selections from *Gandhi* and "Freedom Riders"

Activity 3: Salt & the Impact of Gandhi

Discuss the videos and handouts as a class:

- Why was salt symbolic for Gandhi and the Indian Independence movement? What is the importance of symbols in a revolutionary movement, consider tea during the American Revolution, etc.
- How did the British officials respond to the Satyagraha?
- What can you deduce from their response in the beginning and their response after the March about their feelings toward the Indians? How did it change?
- How has Gandhi's methods influenced other activist leaders?

Extension Activity: Art & Politics

To be done after watching Gandhi *in its entirety*.

Have the students design posters from either side of the Indian Independence movement (British government or Indian Nationalists) defending their side of the struggle.

OSTALGIE:

Activity 4: Screening

Introduce the film, *Good Bye Lenin* (2003).

Pass out the Good Bye Lenin handout, and have the students look over the film synopsis and Berlin's history.

View selections from ABC's *World News Tonight* and *Good Bye Lenin*

Activity 5: Nostalgia & Satire

Discuss the film in groups of three or four, using the questions provided in the handout and the ones below.

Choose two or three groups to share their answers.

Activity 6: Art & Economics

Have the students design two package labels for common consumer goods like potato chips or laundry detergent. Make one as the good would be branded in East Germany, and make another as it would be marketed in a capitalist country.

Explain to the students why a capitalist country would produce goods with flashier branding compared to a communist country where there is no market competition.

Additional Readings & Resources:

Film Education: Gandhi Study Guide. Includes historical background, teacher resources, Gandhi biography, timeline, worksheet questions, research topics, and film analysis topics.
http://www.filmeducation.org/pdf/film/Gandhi.pdf

Film Education: Good Bye Lenin Study Guide. Includes film synopsis, historical background, film analysis, suggested discussion and study questions, and extension work.
http://www.filmeducation.org/pdf/film/GoodbyeL.pdf

PBS: India and Pakistan at 60 Lesson Plan. *Newshour*. Lesson plan, includes background, activities, and critical analysis of the partition of British India into India and Pakistan after the Indian Independence Movement.
http://www.pbs.org/newshour/extra/teachers/lessonplans/world/ip_anniversary.html

Empire Falls: The Revolution of 1989. *The Nation. Nov. 16, 2009.* An article on events and impact of the end of socialism in Eastern Europe in 1989.
http://www.thenation.com/article/empire-falls-revolutions-1989#

Gandhi an Autobiography. In his classic autobiography, Gandhi recounts the story of his life and how he developed his concept of active nonviolent resistance, which propelled the Indian struggle for independence and countless other nonviolent struggles in the 20th century.
http://www.amazon.com/Gandhi-An-Autobiography-Story-Experiments/dp/0807059099

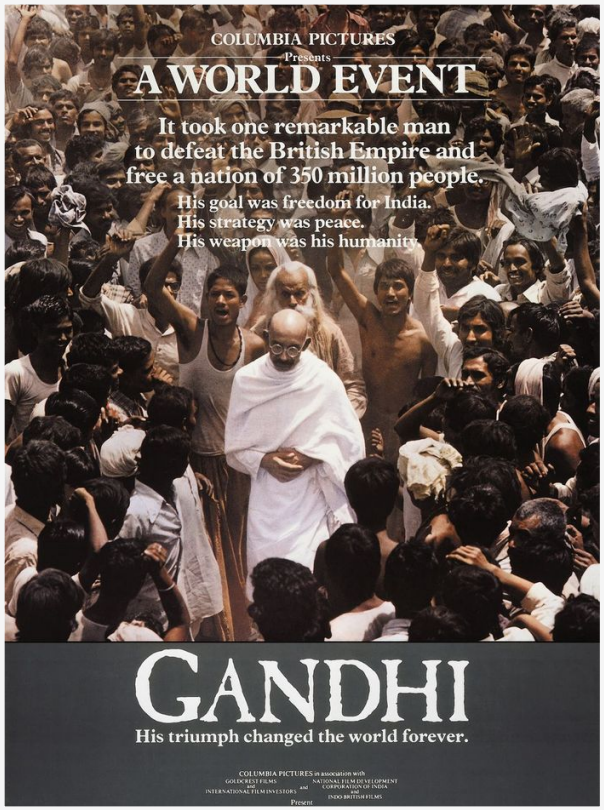
Civil Disobedience. David Henry Thoreau's essay that inspired Gandhi, Martin Luther King, Alice Paul, and others. *Civil Disobedience* is a call for every citizen to value his conscience above his government.
http://thoreau.eserver.org/civil.html

Time: Top Ten Nonviolent Protests. A look back at some of the most iconic moments of nonviolent protest, in photographs.
http://www.time.com/time/photogallery/0,29307,1887394,00.html

TED: Fighting with non-violence. Scilla Elworthy maps out the skills we need -- as nations and individuals -- to fight extreme force without using force in return. To answer the question of why and how non-violence works, she evokes historical heroes -- Aung San Suu Kyi, Mahatma Gandhi, Nelson Mandela -- and the personal philosophies that powered their peaceful protests.
http://www.ted.com/talks/scilla_elworthy_fighting_with_non_violence.html

TED: How to topple a dictator. Srdja Popovic (who led the nonviolent movement that took down

Milosevic in Serbia in 2000) lays out the plans, skills and tools each movement needs -- from nonviolent tactics to a sense of humor.	http://www.ted.com/talks/srdja_popovic_how_to_topple_a_dictator.html



GANDHI (1982)

Directed by Richard Attenborough

Starring Ben Kingsley as Mohandas K. Gandhi
and John Gielgud as Lord Irwin

His goal was freedom for India. His strategy was peace.
His weapon was his humanity.







Biography of Mohandas K. Gandhi, the lawyer who became the famed leader of the Indian revolts against the British rule through his philosophy of non-violent protest. It follows the last fifty years of his life, from South Africa to the Partition of India into Hindu India and Muslim Pakistan to his assassination at the hands of a Hindu extremist.

Salt March

Salt March, also called **Dandi March** or **Salt Satyagraha**,



Mohandas K. Gandhi and Sarojini Naidu on the Salt March in western India, March 1930.

Bettmann/Corbis

major nonviolent protest action in India led by Mohandas K. Gandhi in March–April 1930. The march was the first act in an even-larger campaign of civil disobedience (*satyagraha*) Gandhi waged against British rule in India that extended into early 1931 and garnered Gandhi widespread support among the Indian populace and considerable worldwide attention.

Salt production and distribution in India had long been a lucrative monopoly of the British. Through a series of laws, the Indian populace was prohibited from producing or selling salt independently, and instead Indians were required to buy expensive, heavily taxed salt that often was imported. This affected the great majority of Indians, who were poor and could not afford to buy it. Indian protests against the salt tax began in the 19th century and remained a major contentious issue throughout the period of British rule of the subcontinent.

In early 1930 Gandhi decided to mount a highly visible demonstration against the increasingly repressive salt tax by marching through what is now the western Indian state of Gujarat from his ashram (religious retreat) at Sabermati (near Ahmadabad) to the town of Dandi (near Surat) on the Arabian Sea coast. He set out on foot on March 12, accompanied by several dozen followers. After each day's march the group stopped in a different village along the route, where increasingly larger crowds would gather to hear Gandhi rail against the unfairness of the tax on poor people. Hundreds more would join the core group of followers as they made their way to the sea until on April 5 the entourage reached Dandi after a journey of some 240 miles (385 km). On the morning of April 6, Gandhi and his followers picked up handfuls of salt along the shore, thus technically "producing" salt and breaking the law.

No arrests were made that day, and Gandhi continued his *satyagraha* against the salt tax for the next two months, exhorting other Indians to break the salt laws by committing acts of civil disobedience. Thousands were arrested and imprisoned, including Jawaharlal Nehru in April and Gandhi himself in early May after he informed Lord Irwin (the viceroy of India) of his intention to march on the nearby Dharasana saltworks. News of Gandhi's detention spurred tens of thousands more to join the *satyagraha*. The march on the saltworks went ahead as planned on May 21, led by the poet Sarojini Naidu, and many of the some 2,500 peaceful marchers were attacked and beaten by police. By the end of the year, some 60,000 people were in jail.

Gandhi was released from custody in January 1931 and began negotiations with Lord Irwin aimed at ending the *satyagraha* campaign. A truce subsequently was declared. This paved the way for Gandhi, representing the Indian National Congress, to attend the second session (September–December 1931) of the Round Table Conference in London.

Kenneth Pletcher

"Salt March". *Encyclopædia Britannica. Encyclopædia Britannica Online.* Encyclopædia Britannica Inc., 2012. Web. 31 Jul. 2012 <http://www.britannica.com/EBchecked/topic/885370/Salt-March>.

FILM EDUCATION

national SCHOOLS film week

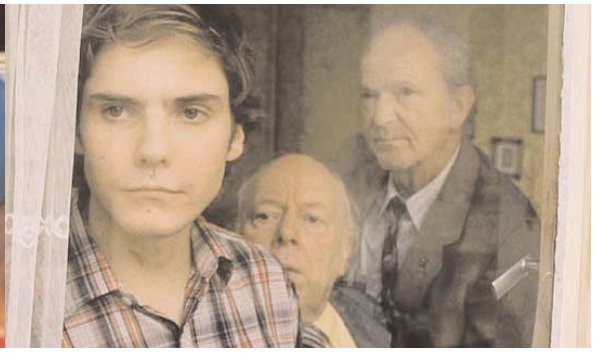
supported by the UK FILM COUNCIL

NSFW Resources 03

Goodbye Lenin

Hailed as the Best European Film at the 2003 Berlin Film Festival, *Goodbye Lenin* is set in East Germany around the time of the collapse of the Berlin Wall. The film provides a fleeting glimpse into one of the major events in modern European history, touching many important political and social issues. This heart-warming film took more money at the German box office in its first month than the Harry Potter films.





Film Synopsis

Wolfgang Becker's *Goodbye Lenin* is a Rip Van Winkle-style satire about one man's attempt to make history and time stand still, so he can protect his ill mother from the times political upheaval.

We first meet the Kerner family in 1989 on the eve of the German Democratic Republic's 40th anniversary; Twenty-year-old Alex lives with his mother Christiana and his sister Ariane. His father defected to the west ten years earlier. Christiana is a celebrated member of the Socialist party and a strong political activist, so when she sees her son taking part in an anti-government demonstration, she suffers a heart attack and falls into a coma. During the eight months she is unconscious, political events gather speed, the Berlin Wall is knocked down, the East German government is dismantled and capitalism invades from the west.

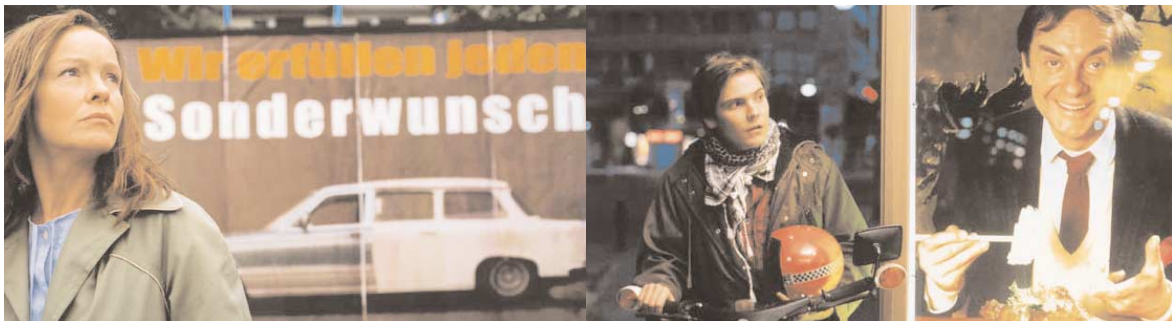
Because of her fragile condition Alex and Ariane decide that when their mother awakens they will keep all knowledge and reference to the changing world from her, to protect her from the shock, as advised by the doctors.

And, so begins their ridiculous plight to keep the German Democratic Republic (GDR) alive within the four walls of their apartment. Using farcical stunts, mixed with emotional scenes, the characters manage to explain away every glimpse of the western world that Christiana catches. Leaving her in ignorant bliss right up until the very end.

© *Film Education 2003*

Key Developments in Berlin's History

Retracing the steps of the Kerners, *Goodbye Lenin* takes wry pot-shots at the ideologies of communism and capitalism, and turns this family crisis into a symbol of Germany's own attempt to heal old wounds and rebuild itself.



The historical context of the film is the dominant part of the plot and offers viewers with little or no knowledge of this political era an insight into how life was and how life changed so dramatically. For those with past experience of the time, it allows a chance to look back nostalgically and remember the good and the bad, of Germany's history and transformation.

Few capital cities have endured such a turbulent history as Berlin. At the end of the Second World War, the allied countries, the Soviet Union, Britain, America and France, signed 'the Potsdam Treaty', which defined the new borders for Germany and Berlin. During the decades that followed, Berlin became increasingly divided between the Soviet influenced east, and the British, USA and France influenced west. In 1961, the already separated city was finally split into two by the Berlin Wall. The Wall separated East Germany (the German Democratic Republic – GDR) from West Germany (Federal Republic of Germany – FRG).

The GDR held a tight reign over people's lives and the city, preaching the rule of communism; most East Germans lived a restricted existence. Families and friends were cut off from their loved ones, with many having little or no contact with them for over two decades.

The director, scriptwriter and lead actor in the film have strong personal links to East Berlin and have used their knowledge and personal experience to enhance the films authenticity. Having worked hard to recreate East Berlin in 1989, Becker and his film crew sourced cars, clothes and other artefacts from the period, Wolfgang Becker states in an interview, that the cost of re-creating East Berlin in the 1980s, was completely underestimated, so they spent all the allocated budget in just two weeks.



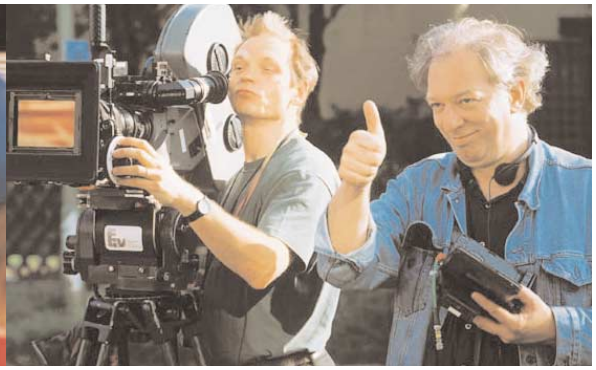
- **From watching the film what do you think life would have been like living in East Berlin? How does it differ to your life in the twenty-first century? Or life in the UK in the late 1980s?**
- **How would you feel if you lived in East Berlin? How would you feel about the wall getting progressively bigger and more impassable? Would you feel safer? Or would you feel more trapped?**
- **Has Becker recreated a believable East Berlin in the late 1980s?**
- **What is the connection between the film's title and the fall of the Berlin Wall?**

© *Film Education 2003*

Reflections of a Utopian City

Both Alex and director Wolfgang Becker create an almost utopian German Democratic Republic, which some film critics have complained is just too far away from the reality. The film makes no mention of the negative side of the political party. Of how they spied on their supporters, of Bautzen, the GDR's notorious torture prison for political rebels or the treatment of refugees attempting to leave the party.







- **Why do you think Becker only chose to show mainly a positive side?**
- **How might the film's tone have changed if Becker had included more about the darker side of the government?**

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PART VI: THE ARAB EARTHQUAKE

REVOLUTION IN THE 21ST CENTURY

Goals:

✓ Consider the reasons, both social and political, behind the Arab Spring
✓ Evaluate the importance and impact of twenty-first century technology on the Arab Spring
✓ Read and evaluate literature and song as primary sources
✓ Compare and contrast the revolutions in the Middle East with previous ones
✓ Assess the accomplishments of the Arab Spring
✓ Participate in a screening as focused, reflective, and critical viewers

Materials: Handouts, DVD

Countries Discussed: Tunisia, Libya, Egypt, Yemen, Syria

Activity 1: Songs of the Revolution

Show clips of El General's "Rais Lebled" ("Head of State")

- What are the rappers and songwriters of the Arab Spring asking for in their music?
- What are some of their complaints?
- Why do you think music is an important tool for revolutionaries?
- What are the risks these songwriters took?

Activity 2: Social Media

Watch selections from Al Jazeera's *The Arab Awakening: Tweets from Tahrir*.

- How has revolution in the 21st century different than before?
- What is revolutionary about social media? How did it change the outcome of the Arab Spring?
- What did the live videos of the protests make you feel?
- Is the effect of watching videos filmed by mobile phones and personal cameras different than the effect of watching videos filmed by the media and journalists? Describe.
- Do these activists feel that the revolution was successful? Why or why not?
- Does the revolution that these tweeters describe remind you of other revolutions in history?

Activity 3: Since 2011

Have the students look at the handouts: the poem "O My Libya," "Life After the Arab Spring," and Political Cartoons of the Arab Spring. Discuss these in small groups and ask 3-4 students to share their groups' views to the class.

- What is the primary tone of the poem, "O My Libya?" What does it convey about the general feeling toward the revolution in Libya in 2010?
- Summarize and describe some of the changes for the Middle Eastern Youth? Were there any changes that surprised you?
- Looking at the political cartoons, how has the outlook of the Arab Spring changed since 2011? For better or for worse?
- What are some major fears of the West for the Arab Spring?

Additional Readings & Resources:

NPR: Timeline of the Arab Spring. A timeline of the major events of the Arab Spring with photos and descriptions.
http://www.npr.org/2012/01/02/144489844/timeline-the-major-events-of-the-arab-spring

Rolling Stone: Protest Songs of the Arab Revolution. Article on how music with a social conscience inspired the Middle East in 2011.
http://www.rollingstoneme.com/index.php?option=com_content&view=article&id=1025

Visual.ly: The 2011 Arab Spring Infographic Timeline. An Infographic that outlines the major events of the Arab Spring, beginning with the self-immolation of Mohamed Bouazizi and ending with violence in Egypt and Syria in December of 2011.
http://visual.ly/2011-arab-spring-infographic-timeline

The New Yorker: The Burmese Spring. Evan Osnos writes about the startling shift toward openness in Burma.
http://www.newyorker.com/online/blogs/photobooth/2012/08/the-burmese-spring.html

Middle East Studies Center : Teaching Resources. Includes book lists for elementary through high school students and other resources for teachers for teaching about various topics such as the Arab Spring, Islam, Israel, Muslim women, and Middle Eastern culture.
https://sites.google.com/site/mescresources/resources-for-teachers/lesson-plans

Words Without Borders Magazine. Opens doors to international exchange through translation, publication, and promotion of the best international literature.
http://wordswithoutborders.org/

O My Libya

We'll go with you wherever you may go.
Our palm trees blossom from your secret springs.
Your face redeems us.

When Nowhere's left for you we'll take your place.
You will always be us
when nowhere's left to go.

The flower cranes its neck upon your door.
Arrogance avoids your path.

Nights frolic, their stars bright as suns.
The Pleiades usher in the dawn
where young girls weave green fields
for that which is to come,

where grains of wheat melt
into what the pigeons dream
who coo their songs for those close by,
and those away,
their tune a bread infused with generosity.

Their graceful chorus sings beneath the archways,
nights when streaked rose petals
welcome those who drink yesterday's waters

We'll be there to ward off
that evil, to invoke the name God.
Let our soft prayers thunder out, o my country.

ليبياي

كعم ونذهب كعم سنأتي
يبانيك عر سر من انطعا
كريبا عتد مي من انيعسد

نيا كلذ لظيلا حين تانس نكون
يحن وسظتي
نيا نل دوعي انل نيح

كبا باعطاف الزهرة ى لع فاطرأ
كوطخ مسار عن النعرة ديحتو

ب الأجنحة مسمشات يالليل تاده
ب الثريا سيتدل حيفة
ل الأبنل تخيطل

ل الحمائم يغوب ئذتل طنحال في
م غاني والدي يقاصل لل يتاده
ل الشمائم ب نمقوع للا نحبز

ل الذي فلخ من للج وقة
ى شوالدور بتب لايل في
ل الفب ذاهل تفي هايم سما

م شرهن عك ذهب كلذ نأتي
ذو نبسم لن تيرداه وا ديلب.

ى ليل موين ال

2010

Laila Neihoum is a journalist, poet, editor and translator. She was the first Libyan author to join the International Writers Program at the prestigious University of Iowa Writing Program. She edits and contributes to a number of Libyan journals and newspapers and has published a short-story collection and compiled a collection of poems by young Libyans.

Read more: http://wordswithoutborders.org/article/o-my-libya#ixzz24nwf8bnd

LIFE AFTER THE ARAB SPRING

THE CHANGING WORLD OF MIDDLE EASTERN YOUTH

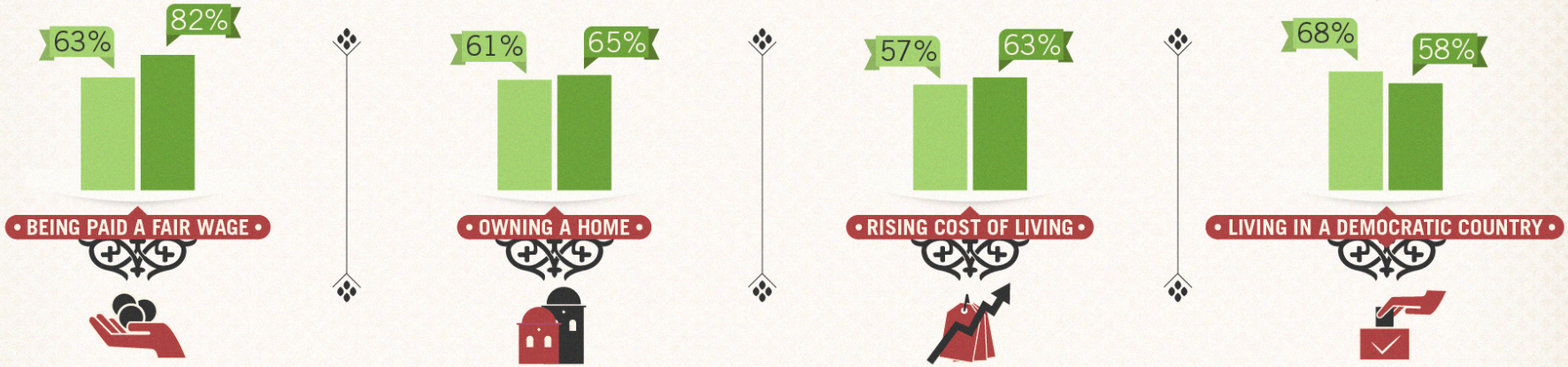
A year and a half after the Arab Spring uprisings began in Tunisia and spread through neighboring countries, a new survey finds that young people's major concerns have shifted. The "Arab Youth Survey 2012" shows people between age 18 and 24 in the Arab region* are generally more worried about earning a living wage and owning homes than about living in a democratic country—a significant shift from last year.

In a region in which the majority of the population is younger than 30, what does this change mean for the future of the Middle East?

TOP CONCERNS ARE SHIFTING

As a growing number of Arab countries have moved toward democracy, young people have begun to worry more about smaller-scale challenges like earning enough money to live and owning their own homes.

Percent who thought the concerns were **"very important"** — 2011 — 2012

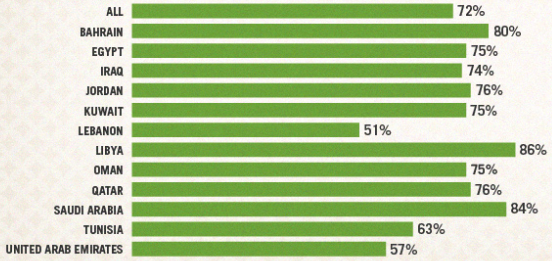


In countries that experienced the greatest upheaval, democracy remains a major focus of youth—an average of 70 percent of young people in Egypt, Libya, and Tunisia described living in a democratic country as a "very important" concern.

TRUST IN GOVERNMENT IS UP

The leaders of Tunisia, Egypt, Libya, and Yemen were all overthrown or killed as part of the Arab Spring protests. Today, almost three-quarters of young people in the Middle East say their government has become more trustworthy as a result of the uprisings

My government has become more trustywothy since the Arab Spring



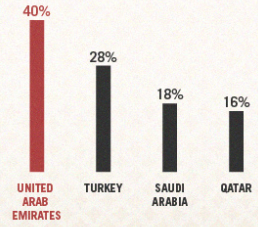
*Study includes Bahrain, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Oman, Qatar, Saudi Arabia, Tunisia, and United Arab Emirates.

SOURCES: ASDA'A BURSON-MARSTELLER. "AFTER THE SPRING: ARAB YOUTH SURVEY 2012." CHRONICLE.COM

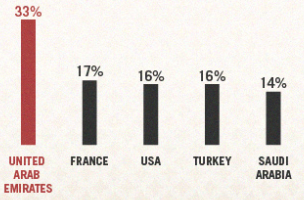
UNITED ARAB EMIRATES: MIDDLE EAST IDOL

When asked which country they want their own nation to emulate or where they'd most like to live, the largest number of Arab youth choose the United Arab Emirates, which has the world's sixth-largest oil reserve, a relatively stable government, and what the International Monetary Fund calls a "high-income developing economy."

Which country in the world would you most like your country to be like?



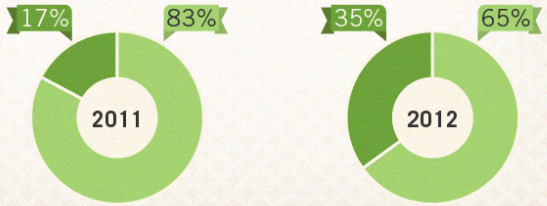
Which country in the world would you like to live in?



OUT WITH THE OLD, IN WITH THE NEW?

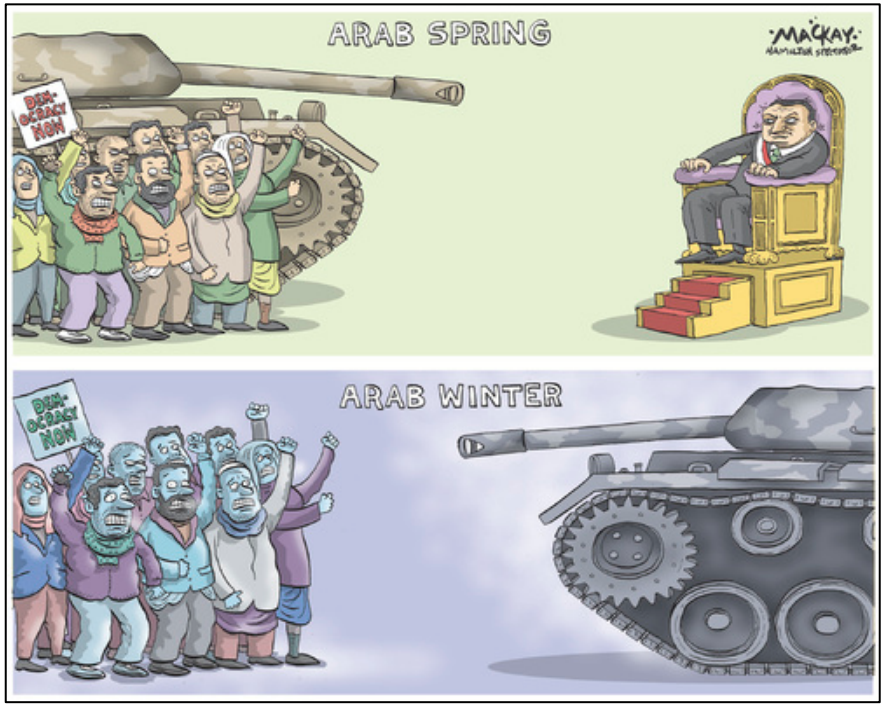
While the majority of young adults in the Arab world say traditions remain important, the number who say modern values have replaced traditional ones has doubled in the past year.

- ***Traditional values mean a lot to me, and ought to be preserved for generations to come.***
- ***Traditional values are outdated and belong in the past. I am keen to embrace modern values and beliefs.***



A COLLABORATION BETWEEN GOOD AND COLUMN FIVE


FSK
OCRACY
DEM
THE
Bennett Chattanooga Times Free Press


ARAB SPRING
MACKAY
DEM-OCRACY NOW
ARAB WINTER
DEM-OCRACY NOW


Dry Bones
ARAB SPRING? SYRIAN REVOLT?
EGYPT IN FLUX? POST-U.S. IRAQ?!
LIBYA? TUNISIA? YEMEN?
IRAN ABOUT TO GET THE BOMB?
ISRAEL IS IN A POKER GAME!
..AND EVERYBODY ELSE IS GETTING NEW CARDS!
EagleCartoons.com DryBones.com

Additional Part: A Religious Restoration

Iran's Islamic Revolution

Films: Persepolis

Goals:

✓Understand the social and political factors that led to the Iranian Revolution

✓Understand the current conditions of Iran as a result of the revolution of 1979.

✓Consider the impact of religion in the Middle East

✓Participate in a screening as focused, reflective, and critical viewers

✓Participate in small-group and class discussions

Materials: Handouts, DVD

Countries Discussed: Iran

Activity 1: Screening

Introduce *Persepolis* (2007)

View selections from *Persepolis*.

Activity 2: Iran Before and After

Have the students look at the "Hierarchy of Power" handout.

- Revolution is traditionally associated with an overthrow of a repressive government and increased freedom. Based on what you saw in *Persepolis*, as this the case in 1979?
- What was society in Iran like before the Revolution? What were the problems?
- What was society in Iran like after the Revolution?
- What kind of government is Iran? Would you be happy living in that kind of government?

Additional Readings & Resources:

Scholastic: Iran's Islamic Revolution. Historical background to the Iranian Revolution of 1979. http://teacher.scholastic.com/scholasticnews/indepth/upfront/features/index.asp?article=f091806_TP_Iran

TED: Predicting Iran's future. Bruce Bueno de Mesquita uses mathematical analysis to predict (very often correctly) such messy human events as war, political power shifts, Intifada ... After a crisp explanation of how he does it, he offers three predictions on the future of Iran. http://www.ted.com/talks/bruce_bueno_de_mesquita_predicts_iran_s_future.html

TED: Politics and religion are technologies. Noah Feldman makes a searing case that both politics and religion -- whatever their differences -- are similar technologies, designed to efficiently connect and manage any group of people. http://www.ted.com/talks/noah_feldman_says_politics_and_religion_are_technologies.html

BBC: Iran Profile. Includes overview, leaders, facts and timeline of the country of South Africa. http://www.bbc.co.uk/news/world-middle-east-14542438

Huffington Post: Religion and Revolution. Ted Glick reflects on the impact religion has on revolutionaries form Mahatma Gandhi, to Fidel Castro, to Martin Luther King, Jr. http://www.huffingtonpost.com/ted-glick/religion-and-revolution_b_860478.html

CFR: Religion in Tunisia. *June 28, 2012.* Victoria Taylor leads a conversation on Tunisia's attempts to reconcile a role for religion in what had been, until last year's pivotal revolution, a staunchly secular society, as part of CFR's Religion and Foreign Policy Conference Call series.
http://www.cfr.org/tunisia/after-revolution-religion-tunisia-audio/p28629

The Complete Persepolis. Marjane Satrapi's autobiographical graphic novel on which the film is based.
http://www.amazon.com/The-Complete-Persepolis-Marjane-Satrapi/dp/0375714839/ref=sr_1_1?ie=UTF8&qid=1345931301&sr=8-1&keywords=the+complete+persepolis

Argo trailer. An American political drama about the rescue of six U.S. diplomats from Tehran during the 1979 Iran hostage crisis.
http://www.youtube.com/watch?v=w918Eh3fij0

BBC: Fall of a Shah. A BBC documentary on the Iranian Revolution of 1979: A look back on the reign of the Shah and explore how both he and the West underestimated the power of religion in Iran.
http://www.youtube.com/watch?v=0s5pRsCWW9k

Middle East Studies Center: Persepolis study guide. A list of reading and discussion questions based on the book.
PDF file available on DVD.
http://doclibrary.com/MSC124/DOC/Persepolis3035.pdf

PERSEPOLIS (2007)

Directed by Marjane Satrapi and Vincent Paronnaud

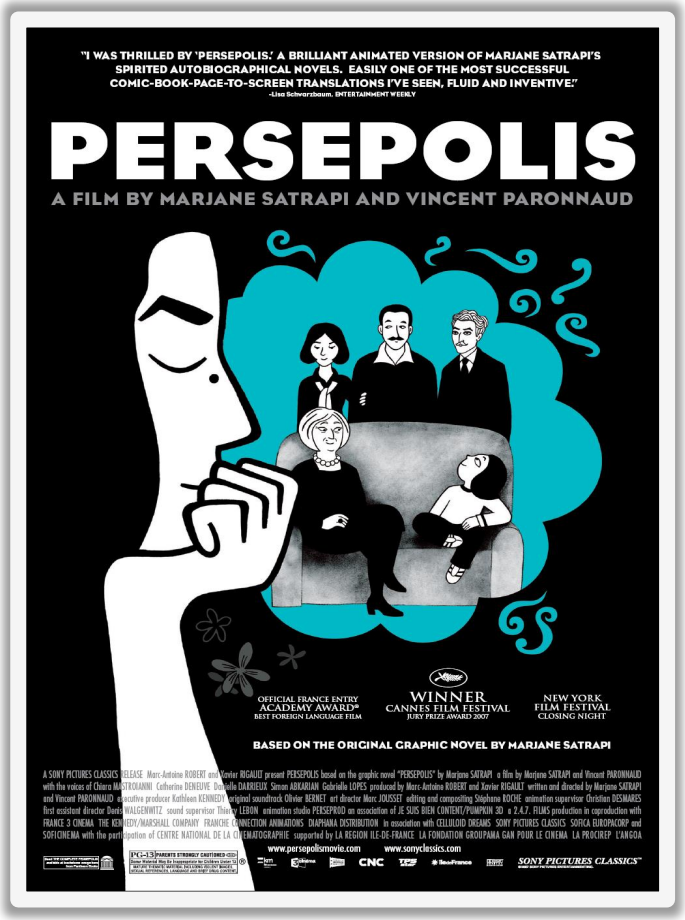
Starring Chiara Mastroianni as Marjane Satrapi,
Gabrielle Lopes Benites as Marji (child),
and Catherine Deneuve as Mrs. Satrapi

War. Revolution. Family. Punk Rock.





Iranian Revolution, 1979: Marjane 'Marji' Satrapi watches the events of a long dream fulfilled. As Marji grows up, she witnesses how the new Iran, now ruled by Islamic fundamentalists, has become a repressive tyranny once again. Her parents send her to Vienna to study and begin a better life. But in Europe, Marji finds a culture loaded with abrasive characters and profound disappointments. Even when she returns home, Marji finds that both she and Iran have changed too much, and she must decide where she truly belongs.





Hierarchy of Power in Iran: One Man Above All Others

Elections aside, Iran is ruled from the top by a supreme leader, Ayatollah Ali Khamenei, whose sweeping powers extend in all directions. He is pre-eminent among five power centers in Iran, as identified by experts on the country and ranked here in order of importance. *BILL MARSH*

1 The Supreme Leader

Khamenei, below, has long had the most power. The recent crackdown on protesters of the election results indicates that he may be granting greater influence to the military and security apparatus.



Commander in chief of all military

Regular military forces

2 The Revolutionary Guard



This elite force, perhaps 120,000 strong, has emerged as Iran's most powerful organization. Khamenei, as commander, appoints its top leadership, but it is not monolithic. Ahmadinejad has close ties to the Guard, which has gone along with post-election repression. Military officers in Iran have seized power in the past, and analysts don't entirely dismiss the possibility of a Guard commander trying to shove aside the mullahs. Khamenei, who has a reputation as a micromanager, keeps close tabs on his commanders.

At left, Khamenei with a Guard officer.

Controls

QUDS FORCE Elite branch that operates abroad.

Controls

BASIJ MILITIA Nationwide paramilitary that has repressed demonstrators.

Close ties

Basij leader is Ahmadinejad ally

5 National Security Council

Foreign policy advisory body chaired by president. It also advises Khamenei on nuclear policy.

Chairman

Officially chaired by the president, but the council rarely acts against the wishes of the supreme leader

Oversees the president and **can dismiss him**

4 President

Khamenei has used Mahmoud Ahmadinejad (below) to increase hardline conservative influence throughout the government by replacing loyalists of former leaders. Previous presidents were less beholden to Khamenei and acted more as ideological counterweights.



Appoints

LOYALISTS Ahmadinejad has placed thousands of allies in and atop important ministries, including those responsible for elections, media and internal security.

Approves candidates

3 The Guardian Council

Appoints six main clerics

Appoints

Head of judiciary, who ...

... appoints six other council members.

This council of six clerics (who wield the most influence) and six jurists (who are largely functionaries) is a powerful brake on liberalization and reform. Ayatollah Ahmed Jannati (below), the council's chairman, is a strong backer of President Ahmadinejad.



- The council controls elections.
- It determines who can run.
- It has the power to block all laws enacted by Parliament.

It is the regime's gatekeeper, snuffing out reformist efforts where they surface.

Appoints members of the Expediency Council

Approves candidates, reviews legislation

PARLIAMENT Has no supervisory power over supreme leader. Is subject to being overruled by Guardian Council.

ASSEMBLY OF EXPERTS Selects, and in theory can remove and replace the supreme leader. But the Assembly has been quiet of late. Headed by former President Ali Akbar Hashemi Rafsanjani, a conservative pragmatist opposed to Ahmadinejad.

EXPEDIENCY COUNCIL Resolves disputes between Guardian Council and Parliament, as well as matters referred to it by the supreme leader. Headed by Rafsanjani.

Sources: Karim Sadjadpour, Carnegie Endowment for International Peace; Said A. Arjomand, State University of New York at Stony Brook; Times reports

THE NEW YORK TIMES; KHAMENEI PHOTO BY ATTA KENARE/AGENCE FRANCE-PRESSE/GETTY IMAGES

APPENDIX

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS;
COLLEGE AND CAREER READINESS STANDARDS;
WORKS CITED

TEKS STANDARDS

§113.41. United States History Studies Since 1877

C 1. (C) Explain the contributions of the Founding Fathers

C 2. (D) Explain the significance of the following years as turning points: 1914-1918 (World War I), 1957 (Sputnik launch ignites U.S.-Soviet space race), 1991 (Cold War ends)

C 3. (B) Analyze economic issues such as industrialization

C 3. (C) Analyze social issues affecting women, minorities

C 5. (a) Evaluate the impact of Progressive Era reforms, including initiative, referendum, recall, and the passage of the 16th, 17th, 18th, and 19th amendments

C 5 (B) evaluate the impact of muckrakers and reform leaders

C 6 (A) analyze causes and effects of events and social issues such the Red Scare, Prohibition, and the changing role of women

C 8 (B) describe how Cold War tensions were intensified by the arms race, the space race

C 9 (A) trace the historical development of the civil rights movement in the 19th, 20th, and 21st centuries, including the 13th, 14th, 15th, and 19th amendments;

C 9 (B) describe the roles of political organizations that promoted civil rights, including ones women's, and other civil rights movements;

C 9 (C) identify the roles of significant leaders who supported various rights movements

C 9 (H) evaluate changes and events in the United States that have resulted from the civil rights movement

C 21 (B) discuss historical reasons why the constitution has been amended

C 22 (a) discuss Alexis de Tocqueville

C 22 (C) describe U.S. citizens as people from numerous places throughout the world who hold a common bond in standing for certain self-evident truths

C 23 (a) identify and analyze methods of expanding the right to participate in the democratic process, including lobbying, non-violent protesting, litigation, and amendments to the U.S. Constitution

C 23 (B) evaluate various means of achieving equality of political rights, including the 19th, 24th, and 26th amendments and congressional acts

C 23 (C) explain how participation in the democratic process reflects our national ethos, patriotism, and civic responsibility as well as our progress to build a "more perfect union."

C 24 (a) describe qualities of effective leadership

C 26 (a) explain actions taken by people to expand economic opportunities and political rights

C 26 (d) identify the political, social, and economic contributions of women

C 27 (a) explain the effects of scientific discoveries and technological innovations

C 27 (c) understand the impact of technological and management innovations and their applications in the workplace and the resulting productivity enhancements for business and labor such as assembly line manufacturing

C 29 (f) identify bias in written, oral, and visual material

§113.42. World History Studies

C 1 (E) identify major causes and describe the major effects of the following important turning points in world history from 1750 to 1914

C 1 (F) identify major causes and describe the major effects of the following important turning points in world history from 1914 to the present: the world wars and their impact on political, economic, and social systems; communist revolutions and their impact on the Cold War; independence movements; and globalization.

C 8 (A) explain how 17th and 18th century European scientific advancements led to the Industrial Revolution

C 8 (B) explain how the Industrial Revolution led to political, economic, and social changes

C 9 (a) compare the causes, characteristics, and consequences of the American and French revolutions

C 9 (d) identify the influence of ideas such as separation of powers, checks and balances, liberty, equality, democracy, popular sovereignty, human rights, constitutionalism, and nationalism on political revolutions

C10 (d) identify the causes of the February (March) and October revolutions of 1917 in Russia, their effects on the outcome of World War I, and the Bolshevik establishment of the Union of Soviet Socialist Republics

C12 (b) explain the roles of various world leaders

C13 (d) explain the roles of modern world leaders in the collapse of communism in Eastern Europe and the Soviet Union

C13 (f) explain how Arab rejection of the State of Israel has led to ongoing conflict

C14 (a) summarize the development and impact of radical Islamic fundamentalism on events in the second half of the 20th century

C15 (b) analyze and compare geographic distributions and patterns in world history shown on maps, graphs, charts, and models

C17 (a) locate places and regions of historical significance directly related to major eras and turning points in world history

C18 (b) identify the historical origins and characteristics of communism

C18 (e) explain why communist command economies collapsed in competition with free market economies at the end of the 20th century

C18 (f) formulate generalizations on how economic freedom improved the human condition, based on students' knowledge of the benefits of free enterprise in Europe's Commercial Revolution, the Industrial Revolution, and 20th-century free market economies, compared to communist command communities

C19 (b) identify the characteristics of the following political systems: theocracy, absolute monarchy, democracy, republic, oligarchy, limited monarchy, and totalitarianism

C20 (b) identify the impact of political and legal ideas contained in the following documents: the Declaration of Independence, the U.S. Constitution, and the Declaration of the Rights of Man and of the Citizen

C 21 (a) describe how people have participated in supporting or changing their governments

C 21 (b) describe the rights and responsibilities of citizens and noncitizens in civic participation throughout history

C 21 (c) identify examples of key persons who were successful in shifting political thought

C 22 (e) identify examples of individuals who led resistance to political oppression

C 23 (b) identify examples of religious influence on various events referenced in the major eras of world history

C 24 (a) describe the changing roles of women, children, and families during major eras of world history

C 24 (b) describe the major influences of women

C 25 (d) explain how Islam influences law and government in the Muslim world

C 28 (a) explain the role of textile manufacturing and steam technology in initiating the Industrial Revolution and the role of the factory system and transportation technology in advancing the Industrial Revolution

C 29 (e) identify bias in written, oral, and visual material

§113.43. World Geography Studies

C 5 (b) interpret political, economic, social, and demographic indicators to determine the level of development and standard of living in nations using the terms Human Development Index, less developed, newly industrialized, and more developed

C 13 (b) compare maps of voting patterns or political boundaries to make inferences about the distribution of political power

C 14 (b) compare how democracy, dictatorship, monarchy, republic, theocracy, and totalitarian systems operate in specific countries

C 15 (a) identify and give examples of different points of view that influence the development of public policies and decision-making processes on local, state, national, and international levels

C 15 (B) explain how citizenship practices, public policies, and decision making may be influenced by cultural beliefs, including nationalism and patriotism

C 16 (b) describe elements of culture, including language, religion, beliefs and customs, institutions, and technologies;

C 16 (C) explain ways various groups of people perceive the characteristics of their own and other cultures, places, and regions differently

C 17 (c) compare economic, political, or social opportunities in different cultures for women, ethnic and religious minorities, and other underrepresented populations

C 18 (b) assess causes, effects, and perceptions of conflicts between groups of people, including modern genocides and terrorism

C 18 (d) evaluate the spread of cultural traits to find examples of cultural convergence and divergence such as the spread of democratic ideas

§113.44. United States Government

C 1 (a) explain major political ideas in history, including the laws of nature and nature's God, unalienable rights, divine right of kings, social contract theory, and the rights of resistance to illegitimate government

C 1 (d) identify the contributions of the political philosophies of the Founding Fathers, including John Adams

C 2 (a) give examples of the processes used by individuals, political parties, interest groups, or the media to affect public policy

C 2 (b) analyze the impact of political changes brought about by individuals, political parties, interest groups, or the media, past and present.

C 5 (c) compare the role of government in the U.S. free enterprise system and other economic systems

C 7 (f) identify how the American beliefs and principles reflected in the Declaration of Independence and the U.S. Constitution contribute to both a national identity and federal identity

C 11 (c) identify opportunities for citizens to participate in political party activities at local, state, and national levels

C 12 (a) compare the U.S. constitutional republic to historical and contemporary forms of government

C 13 (c) identify the freedoms and rights guaranteed by each amendment in the Bill of Rights

C 14 (c) understand the responsibilities, duties, and obligations of citizenship

C 15 (a) analyze the effectiveness of various methods of participation in the political process at local, state, and national levels

C 15 (b) analyze historical and contemporary examples of citizen movements to bring about political change or to maintain continuity

§118.4. Economics with Emphasis on the Free Enterprise System

C 5 (c) examine current examples of free enterprise, socialist, and communist economic systems;

C 5 (d) understand that the terms free enterprise, free market, and capitalism are synonymous terms to describe the U.S. economic system

C9 (a) describe characteristics and give examples of pure competition, monopolistic competition, oligopoly, and monopoly

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COLLEGE AND CAREER READINESS STANDARDS

I. Interrelated Disciplines and Skills

A. 5- Analyze how various cultural regions have changed over time.
B. 3- Analyze causes and effects of major political, economic, and social changes in U.S. and world history.
C. 1- Evaluate different governmental systems and functions.
   3-Explain and analyze the importance of civic engagement.
D. 1-Identify and evaluate the strengths and weaknesses of different economic systems.
E. 2- Define the concept of socialization and analyze the role socialization plays in human development and behavior.
   4- Identify and evaluate the sources and consequences of social conflict

II. Diverse Human Perspectives and Experiences

A. 1- Define a 'Multicultural Society' and consider both the positive and negative qualities of multiculturalism.
B. 1- Explain and evaluate the concepts of race, ethnicity, and nationalism.
2- Explain and evaluate the concept of gender.
3- Analyze diverse religious concepts, structures, and institutions around the world.
4- Evaluate how major philosophical or intellectual concepts influence human behavior of identity.

III. Interdependence of Global Communities

B. 1- Apply social studies methodologies to compare societies and cultures.

IV. Analysis, Synthesis, and Evaluation of Information
1- Understand and interpret presentations (e.g., speeches, lectures, informal presentations) critically

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Gandhi. DVD. Directed by Richard Attenborough. 1982; Culver City, CA: Columbia Pictures, 1983.

Good Bye, Lenin!. DVD. Directed by Wolfgang Becker. 2003; Hollywood, Los Angeles: Sony Pictures Classics, 2003.

Invictus. DVD. Directed by Clint Eastwood. 2009; Burbank, CA: Warner Bros. Pictures, 2010.

Iron Jawed Angels. DVD. Directed by Katja von Garnier. 2004; New York City: HBO Films, 2004.

John Adams. DVD. Directed by Tom Hooper. 2008; New York City: HBO, 2008.

Michael Collins. DVD. Directed by Neil Jordan. 1996; Burbank, CA: Warner Bros. Pictures, 1997.

"Nov. 10, 1989: Celebration at the Berlin Wall." World News Tonight. ABCNews. 1989.

Persepolis. DVD. Directed by Marjane Satrapi and Vincent Paronnaud. 2007; Hollywood, Los Angeles: Sony Pictures Classics, 2008.

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Russian Revolution in Color. Smithsonian Channel. 2007. Youtube.

"The Birth Control Revolution." CBS. 2010. Youtube.

"Turning Points in History: Industrial Revolution." AllHistories. Youtube.

Characteristics of a Revolutionary

"It is lamentable that to be a good patriot one must become the enemy of the rest of mankind." Voltaire

"Americans would die on their feet rather than live on their knees." George Washington

"I only regret that I have but one life to give for my country." Nathan Hale

"A revolution of government is the strongest proof that can be given by a people of their virtue and good sense." John Adams

"When you put your hand to the plow, you can't put it down until you get to the end of the row." Alice Paul

"Freedom in a capitalist society always remains as about the same as it was in ancient Greek republics: Freedom for the slave owners." Vladimir Lenin

"No amount of political freedom will satisfy the hungry masses." Vladimir Lenin

"I have witnessed the tremendous energy of the masses. On this foundation it is possible to accomplish any task whatsoever." Mao Zedong

" Several hundred million peasants… will rise like a tornado or tempest—a force so extraordinarily swift and violent that no power, however great, will be able to suppress it." Mao Zedong

"I know you are here to kill me. Shoot, coward, you are only going to kill a man." Che Guevara

"If there ever was in the history of humanity an enemy who was truly universal, an enemy whose acts and moves trouble the entire world, threaten the entire world, attack the entire world in any way or another, that real and really universal enemy is precisely Yankee imperialism." Fidel Castro

"This then is what the ANC is fighting. Their struggle is a truly national one. It is a struggle of the African people, inspired by their own suffering and their own experience. It is a struggle for the right to live." Nelson Mandela

Take the first step in faith. You don't have to see the whole staircase, just take the first step. Martin Luther King, Jr.

"You have to be there all the time and see that they do not snow you under, if you are really going to get your reform realized." Emmeline Pankhurst

"Ash-sha'b yurīd isqāṭ an-niẓām
The People want to bring down the regime" – Arab Spring protest chant

"Fear is not the natural state of civilized people." – Aung San Suu Kyi


Delikateß-
Sauerkraut
VEB OBST- UND GEMÜSEVERARBEITUNG


VEB NORDFRUCHT


mischgemüse


VEB OGEMA Stendal
Junge Erbsen
extra zart


Campbell's
Select Harvest
Golden Recipes
Minestrone


WOLFGANG
PUCK
ORGANIC SOUP
CLASSIC MINESTRONE


Campbell's
CONDENSED SOUP
MINESTRONE


Amy's
ORGANIC
SOUPS
LOW FAT
MINESTRONE