

MEDIA CONSTRUCTION OF PEACE

A Media Literacy
Curriculum Kit



Media Construction of Peace

By
Sox Sperry



www.projectlooksharp.org

Mission Statement

Project Look Sharp is a not-for-profit, mission driven initiative committed to providing teachers with the training and materials they need to integrate media literacy, critical thinking and 21st century learning into the curriculum.



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About This Kit

This kit explores how antiwar movements over the past 170 years have been perceived by people in the United States and how the U.S. media has constructed that public perception. Each unit includes three lessons, each one devoted to a different media form including visual images, film clips and song excerpts. The subject areas covered include U.S. history, African-American studies, labor studies, Latino studies, media studies, Native American studies, peace studies, sociology and women's studies among many others. The kit will be of particular interest to high school American history teachers and college-level Peace Studies professors.

All materials can be accessed for free on our website and are also available through mobile non-Internet based versions viewed on a digital media device. Digital devices include a master PDF as well as all specified media within lesson folders purchased from the Ithaca College Bookstore. Access the bookstore through our website.

FAIR USE NOTICE:

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Media Construction of Peace

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About the Author



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OVERVIEW OF THE KIT

Media Construction of Peace

Overview, Objectives, Pedagogy and Practice

Overview

This kit provides teachers, college faculty and other educators with the materials needed to engage students in a dynamic and constructivist process of learning how antiwar movements have been perceived by the people in the United States and how the U.S. media has constructed that public perception. The subject areas covered include U.S. history, African-American studies, labor studies, Latino studies, media studies, Native American studies, peace studies, sociology and women's studies among many others.

The kit contains eight units each with three lessons including a slide history and film and song case studies. This kit and its companion, *Media Construction of Social Justice*, together examine the interrelationship between the ideals of peace and social justice in the context of U.S. history.

Objectives

- To teach core information and vocabulary about the history of U.S. antiwar movements.
- To teach students to understand historical perspective as communicated through various media.
- To train students in visual literacy and media literacy skills, especially the ability to identify persuasion in marketing ideas.
- To engage all students, but particularly those disengaged from traditional school work, in complex critical thinking and the development of reading, listening and visual decoding skills and attitudes that support life-long democratic citizenship.

Learning Standards

This kit addresses specific standards from the following:

National Council for the Social Studies:

Social studies programs should include experiences that provide for the study of:

- culture and cultural diversity;
- the ways human beings view themselves in and over time;
- people, places, and environments;
- individual development and identity;
- interactions among individuals, groups, and institutions;
- how people create and change structures of power, authority, and governance;
- global connections and interdependence and
- the ideals, principles, and practices of citizenship in a democratic republic.

National Council of Teachers of English:

- applying a wide range of strategies to comprehend, interpret, evaluate, and appreciate print and non-print texts.
- applying knowledge of media techniques, figurative language, and genre to critique and discuss print and non-print texts.

This kit addresses the core learning goals as identified by **The Peace and Justice Studies Association** (PJSA), specifically:

- to explore alternatives to violence and
- share visions and strategies for peace building, social justice, and social change.

This kit also addresses many of the core learning skills that have been identified as essential skills for the **21st Century Literacy**, specifically:

- Information and media literacy skills: analyzing, accessing, managing, integrating, and evaluating information in a variety of forms and media.
- Critical thinking and systems thinking: exercising sound reasoning in understanding and making complex choices, understanding the connections, conflict and change among systems.

Finally, the activities foster group discussion skills, and can be easily linked to related lessons in other disciplines such as art, economics or multicultural studies.

Access Materials: Slides, Video, Audio and Print

All materials for this kit are available for free download at www.projectlooksharp.org. Materials include the PowerPoint slide show, video and audio clips, and all print materials (PDF). Educators will need access to a computer and digital projector or large monitor so that the class can identify key details in each slide. Teachers may want to print and review the lesson and make copies of student readings and assessments prior to instruction.

Educators may purchase a mobile non-Internet based version of the curriculum kit on a digital media device from the Ithaca College Bookstore. Check the Project Look Sharp website for more information.

www.projectlooksharp.org

OVERVIEW OF THE KIT

How To Use These Materials

Lesson #1: PowerPoint Slides

Each unit in this kit begins with a slide lesson that explores the antiwar movement of that period with a particular focus on the summary question presented in the culminating assessment for that unit. For example, for Unit 3 on the peace movements associated with World War One Lesson #1 includes 13 slides, the majority of which explore the assessment question on the government's role in upholding or suppressing peace and liberty during World War One.

Each slide lesson begins with the students reading the two page handout, **Student Reading – Media Construction of Peace**, that gives key knowledge and vocabulary needed for “decoding” the slides. It may be given for homework or read in class. Each slide typically presents one or two documents that range from oil paintings, advertisements and book covers to DVD jackets, editorial cartoons and web pages. The teacher introduces each slide/document with brief background information adapted to reflect the knowledge, level and subject area of the class. As each slide/document is projected the teacher asks document-based probe questions that require students to apply core knowledge while analyzing the historical and media context in which the document was created. The teacher follows the decoding by adding additional information on the topic or document and by asking open ended discussion questions.

Teachers may want to begin the decoding process with a general question such as “What do you notice?” or “What are we looking at here?” and then proceed to a deeper analysis as suggested in the probe **Questions** and **Further Questions**. Such general questions can help the teacher discover what students know about the topic or media form prior to the decoding and

also set the stage for student participation in constructivist dialogue about what they see and what they know. There is generally room on the second page of each slide lesson within the **Teacher Guide** for teachers to add their own notes and questions.

This interactive decoding process is detailed in the **Teacher Guide** that includes a two-page lesson for each of the slides. Each slide lesson begins with **Background Information** that students may need in order to answer the probe questions. This should be communicated to the class before decoding each slide. Probe **Questions** ask students to apply their knowledge of history and media in each slide. **Possible Answers** are included to model evidence-based responses that address key historical and media literacy concepts and information. However, there is rarely one right answer to any of these interpretative questions, and the teacher should encourage multiple readings and a diversity of responses as long as students present evidence to back up their interpretations. It is important that students recognize that all people do not interpret media messages in the same way. It is also important to encourage students to begin to ask their own media literacy questions, especially as they become more familiar with this form of critical analysis.

The **Teacher Guide** includes **Additional Information** that adds information from the source document, including text that may be too small to read when projected or additional historical details that the teacher may choose to share during or after the decoding. Teachers may want to invite students to analyze some of the text-based documents included in **Additional Information** in addition to decoding the image-based documents presented in the slides.

Further Questions prompt students to move beyond text-based analysis to discuss issues, make personal connections, do follow-up research or take social action. Teachers can add their own questions to these suggestions as a means to encourage “Big Picture” understanding. The slides/documents provide an opportunity for teachers to probe into fundamental questions about U.S. foreign policy, media involvement in U.S. military intervention and educational access to antiwar viewpoints. Teachers may also want to encourage students to further their understanding by taking action steps such as media production relating to their personal perspectives on war and peace or research on the history of local antiwar movements.

Connections link each slide to related topics in this and other kits with abbreviated references to specific slides and lessons. Elsewhere in this **Introduction** you will find a **Thematic Listing** that includes 12 broad thematic categories, each containing a list of specific documents found in this kit that can be used as a group to explore that theme or issue.

Lessons #2-3: Film and Song

Each unit includes lessons consisting of film and song excerpts that look at a particular theme relating to that antiwar movement. For example, Unit 5 on the Cold War Lesson #2 includes film clips which explore the filmmakers’ views on the likely impact of a nuclear war. Unit 8 on the Iraq War Lesson #3 includes songs that explore the songwriter’s views on the problem with and possible resolutions to the Iraq War. These lessons also ask students to identify the creative techniques used by the storytellers such as the choice of dialogue, visual effects and soundtrack for film and the choice of style, tempo and recording techniques for song. Each film and song lesson includes a one-page **Lesson Plan**, a **Student Worksheet** and a detailed **Teacher Guide**. All of the clips can be accessed at our website (www.projectlooksharp.org) or via the digital media device under the corresponding Unit and Lesson.

Assessment

The **Assessment** asks each student to demonstrate his or her knowledge gained from Lesson #1 and his or her critical thinking and media literacy skills through document-based analysis. This exercise can be given at the end of Lesson #1 or can be used as a take home assignment. In cases where teachers use all three lessons it might be appropriate to suggest including information from the films and songs in addition to the documents in their analysis. Teachers may want to have students complete this as a small group exercise.

Level, Time and Coverage

Although these materials were designed for upper-level high school and college classes, the curriculum can be used effectively with a wide range of students by editing the slides and questions and providing additional background information. The time it takes to deliver these lessons will vary depending upon the knowledge of the students, the experience of the teacher with this form and these materials, the amount of additional information delivered and further questions asked, and how many of the documents the teacher uses.

Certain lessons such as Unit 2 on the nineteenth century Wars of Manifest Destiny Lesson #1 are likely to be too long to be presented in one class period. Although teachers may sometimes need to edit the number of documents used, they should avoid the temptation to sacrifice student interaction for content coverage. The power of the lessons emerge when students actively apply their knowledge, identify evidence, articulate their interpretations, analyze authorship and point of view, and discuss meaningful issues. If a teacher does not have the time to complete a lesson as offered he/she should reduce the number of documents presented rather than cover all of them in a lecture format.

OVERVIEW OF THE KIT

Media Literacy and Democratic Citizenship

The founders of the United States articulated the need for a literate citizenship as core to the development of a deep and enduring democracy. We live in an age when the most influential messages about pressing social issues and events are delivered through mass media such as television, magazines and the Internet. Most students use the Internet as their primary source of information, yet few have any formal training in assessing the credibility of information in Web sites. It is essential to the success of our democracy that young people consciously and consistently analyze and evaluate media messages. They need to be taught to seek out current, accurate, and credible sources of information; they need to understand the influence of media messages on their understanding of the world; and they need training in identifying and using various techniques for communicating messages in different media forms. Without these critical skills, we risk losing the diversity and freedom of thought that underpins a culture of true democracy.

Collective Reading of Media Messages

This curriculum is based on the classroom practice of collective reading, in which the teacher leads the class through the process of decoding images, sounds and text as a way of developing a range of critical thinking skills while teaching core knowledge. This constructivist approach encourages the development of moral reasoning as students clarify their own interpretations, listen to the analysis of their peers, and discuss ethical issues. Decoding of the documents in this curriculum will help train students to distinguish fact from opinion, analyze point of view and identify bias, interpret historical documents, and use evidence to back up a thesis.

The classroom decoding process is particularly effective in involving students who rarely share their opinions about print-based material, including students with reading disabilities, visual learners, and students for whom English is a second language. The teacher should consider calling on students or going around the room to ensure participation by all students in the collective reading process.

Encouraging Multiple Readings

Although the Teacher Guides for each lesson include possible answers to the probe questions, the teacher should encourage multiple readings and a diversity of responses for most of the questions posed in the teacher guide. It is important that students give evidence in the document to explain their conclusions. Occasionally a question has only one right answer (e.g., Who created this video?), and students should learn to distinguish between objective and subjective questions. The suggested answers given in the scripts are intended to reflect typical responses that address key historical and media literacy concepts and information. However, it is important that students recognize that all people do not interpret media messages the same way. Depending upon each reader's background, including life experience, age, gender, race, culture, or political views, he or she may have very different interpretations of a particular text. The collective reading experience provides the opportunity to explore these differences and discuss the important concept that readers interpret messages through their own lenses.

Reading Bias

A major theme of these materials is the recognition that all media messages come from a particular point of view and have a bias that reflects the intent and perspective of the producer and sponsor. With these materials, teachers can train students to recognize bias and point of view. The teacher should encourage students to ask critical questions about any media messages encountered inside or outside the classroom using the Key Questions To Ask When Analyzing Media Messages found at www.projectlooksharp.org.

Bias in this Curriculum and in the Classroom

This series of lessons, like all media, also has a point of view and a bias. As professors use the lessons, they may identify opinionated language, selective facts, missing information, and many other subjective decisions that went into constructing this view of history. The same questions the curriculum applies to other documents can be applied to this media construction: Who produced this curriculum for what purpose and what is its bias? Professors and students could and should be asking critical questions about the editorial choices that went into constructing these lessons. For instance, why did we choose to focus on certain topics, but not others? And, what is your evidence for these conclusions? When using these materials teachers will make their own decisions of what to include and to edit, what questions to use and what issues to avoid. All of these decisions, both by the creators and users of the curriculum, will influence the view of history that students receive. Professors should encourage students to thoughtfully analyze and discuss the stories, the perspectives, and the biases celebrated and criticized within our own classrooms. Those skills and practices are core to an educated democratic citizenship.

Additional Resources

For more information about media decoding download these documents from the project Look Sharp Web site:

www.projectlooksharp.org

- Key Questions to Ask When Analyzing Media Messages
- Tips for Media Decoding
- Core Principles for Media Literacy Education

Fair Use of Media Documents

The classroom critique of political and cultural documents (e.g., paintings, TV news clips, excerpts from films, web pages) is essential to the development of core literacy skills in our media saturated democracy. To enable educators to fulfill the mission of teaching these core civic objectives, Project Look Sharp has created media literacy integration kits using a variety of different media documents for critical analysis in the classroom. The documents in this curriculum are presented for the purpose of direct critique and are solely to be used in an educational setting.

For more information about fair use in Media Literacy Education, go to the Media Education Lab at Temple University at www.mediaeducationlab.com.

OVERVIEW OF THE KIT

Thematic Listing, Focusing Ideas, and Connections

THEMATIC LISTING

Throughout this kit there are references to *Connections* (thematic categories) relating to groups of documents that share a similar theme or that can be used to explore a specific issue. The following listing includes 12 broad thematic categories, each containing a list of specific documents found in this kit that can be used as a group to explore that theme or issue. In addition, the *Teacher Guide* for each PowerPoint slide and case study concludes with a list of more narrowly defined thematic categories.

In most cases there is information given in the *Teacher Guide* that specifically addresses the thematic connection (e.g., in the background information, additional info) that may help teachers craft lessons around these themes. Teachers may want to reconstruct a new PowerPoint presentation with selected documents. In addition there are listings of case studies that explore similar issues where applicable.

Following the thematic listing you will find focusing ideas, and a list of connections to other Project Look Sharp curriculum kit lessons concerned with similar topics related to peace and war.

Racial Justice: Documents that present or critique racism within an antiwar context

Labor: Documents that address issues of class conflict or labor rights

Native American: Documents that explore American Indian history or culture

Civil Disobedience: Documents that portray actions of principled law breaking

Faith Community: Documents that underscore religious or spiritual approaches

War Crimes: Documents that deal with crimes against civilians during wartime

Conscription/Conscientious Objection: Documents about the military draft

Government Suppression: Documents that review efforts to subvert antiwar action

Student Movements: Documents produced by, for or about high school/college students

Weapons Systems: Documents having to do with particular types of weapons

Military Resistance: Documents about active duty service people & veterans

Solidarity With “The Enemy”: Documents reflecting contact with the other side

RACIAL JUSTICE			
Documents that present or critique race or racism within an antiwar context			
U1	Slide #8	Boycott Leader Gives Human Relations Talks	front page
U1	Slide #9	True Leaders Work For Peace	poster
U2	Slide #5	The Lost Trail	dime novel cover
U2	Slide #6	Robinson Crusoe	cartoon
U2	Slide #7	Carlisle Indian School	photograph
U2	Slide #8	Why Not Peace?	photograph
U2	Slide #20	White (?) Man's Burden	cartoon
U2	Slide #21	Civilization Begins At Home	cartoon
U2	Case Study L2	Mexican War and Spanish American War	videos
U3	Slide #3	True Sons of Freedom	poster
U3	Slide #14	Investigate Everything book cover	book cover
U4	Slide #16	The Double V	logo
U4	Slide #17	Why Should We March	flier
U6	Slide #3	Beyond Vietnam	Web page
U6	Slide #4	Muhammad Ali	poster
LABOR/CLASS			
Documents that address issues of class conflict or labor rights			
U1	Slide #7	Earthshaking Women	calendar
U1	Slide #10	Taking a Stand in History	poster
U1	Slide #11	Dolores Huerta, Oakland, CA	mural
U2	Slide #20	White (?) Man's Burden	cartoon
U3	Slide #10	The Fruits of War	cartoon
U3	Slide #11	Agitation	poster
U3	Slide #12	Fellow Worker Remember	poster
U3	Slide #13	Democracy and its Discontents: Debs speech	Web page
U5	Slide #5	Catholic Worker newspaper	front page
U8	Slide #6	Have You Noticed?	newspaper ad
U8	Slide #13	General Strike	poster
NATIVE AMERICAN			
Documents that explore American Indian history or culture			
U1	Slide #2	Peacemaker Presents His Vision	book illustration
U1	Slide #3	Hiawatha belt	wampum belt
U2	Slide #3	The Great Treaty	wampum Belt
U2	Slide #3	William Penn and the Indians	frieze
U2	Slide #4	American Progress	oil painting
U2	Slide #5	The Lost Trail	dime novel cover
U2	Slide #6	Robinson Crusoe	cartoon
U2	Slide #7	Carlisle Indian School	photograph

CIVIL DISOBEDIENCE			
Documents that portray actions of law breaking on grounds of principle			
U1	Slide #4	Civil Disobedience	book cover
U1	Slide #5	The Night Thoreau Spent In Jail	poster
U1	Slide #7	Earthshaking Women	calendar
U2	Case Stud L2	Mexican War and Spanish American War	videos
U3	Slide #5	Freedom of Conscience	poster
U3	Slide #7	Mother Earth	magazine cover
U3	Slide #12	Fellow Worker Remember	poster
U3	Slide #13	Democracy and its Discontents: Debs speech	Web page
U4	Slide #15	The Good War And Those Who Refused To Fight It	DVD cover
U5	Slide #5	Catholic Worker	newspaper front page
U5	Slide #8	The H-Bomb Secret	magazine cover
U5	Slide #9	In the King of Prussia	VHS jacket
U5	Slide #9	Warriors For Peace	magazine cover
U6	Slide #4-L	Hell, No, We Won't Go!	magazine cover
U6	Slide #4-R	Muhammad Ali	poster
U6	Slide #5	Catonsville Nine	Web page
U6	Slide #10	Wanted By FBI	poster
U6	Slide #13	Daniel Ellsberg	magazine cover
U7	Slide #13:	Pledge of Resistance	flier
U7	Slide #14	School of the Americas	Web page
U8	Slide #11	Code Pink Gets In Condi's Face	blog page
U8	Slide #12	SDS – Protest The War	poster
FAITH COMMUNITY			
Documents that underscore religious or spiritual approaches to peacemaking			
U1	Slide #2	Peacemaker Presents His Vision	book illustration
U1	Slide #3	Hiawatha Belt	wampum belt
U2	Slide #3	William Penn and the Indians	frieze
U1	Slide #6	St. Dorothy Day of New York	painting
U1	Slide #7	Earthshaking Women	calendar
U1	Slide #8	Boycott Leader Gives Human Relations Talks	front page
U1	Slide #9	True Leaders Work For Peace	poster
U5	Slide #5	Catholic Worker	newspaper front page
U5	Slide #9-L	In the King of Prussia	VHS jacket
U5	Slide #9-R	Warriors For Peace	magazine cover
U6	Slide #2	Thich Quang Duc	news photograph
U6	Slide #3	Beyond Vietnam	Web page
U6	Slide #4	Muhammad Ali	poster
U6	Slide #5	Catonsville Nine	Web page

U7	Slide #3	Same Fate As The Poor	poster
U7	Slide #12	Every Day We See The War	newspaper ad
U8	Slide #2	Shower of Gifts for the Children of Iraq	poster
U8	Slide #8	Drum, Dance and Dream For Peace	Web page
WAR CRIMES			
Documents that deal with crimes against civilians during wartime			
U2	Slide #16	An Available Candidate	cartoon
U2	Slide #22	Kill Every One Over Ten	newspaper page
U2	Slide #25	Awful Slaughter	front page
U4	Slide #10	Sacrifice For Spain	poster
U4	Slide #19-20	U.S. History—Hiroshima & Nagasaki	textbook excerpts
U6	Slide #7	Forgotten Heroes of My Lai	Web page
U6	Slide #8	Winter Soldier	DVD cover
U6	Case Study L3	War crimes during the Vietnam War	songs
U7	Slide #3	Same Fate As The Poor	poster
U7	Slide #4	El Mozote	magazine cover
U7	Slide #12	Every Day We See The War	newspaper ad
U7	Slide #14	School of the Americas	Web page
U8	Slide #10	Iraq Veterans Against the War	Web page
CONSCRIPTION/CONSCIENTIOUS OBJECTION			
Documents about the military draft and opposition to military enlistment			
U3	Slide #4	Perfect Soldier	cartoon
U3	Slide #5	Freedom of Conscience	poster
U3	Slide #7	Mother Earth	magazine cover
U3	Slide #13	Democracy and its Discontents: Debs speech	Web page
U4	Slide #3-9	High School Student peace	posters
U4	Slide #14	Conscription	cartoon
U4	Slide #15	The Good War And Those Who Refused To Fight It	DVD cover
U4	Case Study L2	Conscientious objectors during World War Two	videos
U6	Slide #4-L	Hell, No, We Won't Go!	magazine cover
U6	Slide #4-R	Muhammad Ali	poster
U6	Slide #5	Catonsville Nine	Web page
U6	Case Study L2	Military draft during the Vietnam War	video
U8	Slide #9	Advice From Veterans	book cover
GOVERNMENT SUPPRESSION			
Documents that review government efforts to subvert antiwar action			
U2	Slide #23	The Way We Get The War News	cartoon
U3	Slide #6	Sedition Law Passed	cartoon

U3	Slide #7	Mother Earth	magazine cover
U3	Slide #9	The Web	book front page and cover
U3	Slide #11	Agitation	poster
U3	Slide #12	Fellow Worker Remember	poster
U3	Slide #13	Democracy and its Discontents: Debs speech	Web page
U3	Slide #14	From the Palmer Raids To The Patriot Act	book cover
U3	Slide #14	Investigate Everything	book cover
U5	Slide #9	Warriors For Peace	magazine cover
U5	Slide #13	Seneca Declares Emergency	front page
U6	Slide #4	Muhammad Ali	poster
U6	Slide #5	Catonsville Nine	Web page
U6	Slide #10	Wanted By FBI	poster
U6	Slide #12	Protest the Kent State Massacre	poster
U6	Slide #13	Daniel Ellsberg	magazine cover
U8	Slide #13	General Strike	poster

STUDENT MOVEMENTS

Documents produced by, for or about high school/college students

U3	Slide #2	USA Bonds	poster
U4	Slide #2	Strike Against War	poster
U4	Slide #3-9	High School Student peace	posters
U4	Slide #10	Sacrifice For Spain	poster
U4	Slide #19-20	U.S. History—Hiroshima & Nagasaki	textbook excerpts
U6	Slide #4	Hell, No, We Won't Go!	magazine cover
U6	Slide #9	Bring the War Home	poster
U6	Slide #10	Wanted By FBI	poster
U6	Slide #11	250,000 War Protesters	front page
U6	Slide #12	Protest the Kent State Massacre	poster
U8	Slide #9	Advice From Veterans	book cover
U8	Slide #12	SDS – Protest The War	poster
U8	Slide #13	Student Walk-out	poster

WEAPONS SYSTEMS

Documents having to do with particular types of weapons, especially nuclear weapons

U4	Slide #4	Peace Through World Disarmament	poster
U4	Slide #5	Exit the Hero	poster
U4	Slide #19-20	U.S. History—Hiroshima & Nagasaki	textbook excerpts
U4	Case Study L3	Hiroshima/Nagasaki bombings	songs
U5	Slide #4	The Drive for Mass Shelters	magazine cover
U5	Slide #6	Dr Spock Is Worried	newspaper ad
U5	Slide #7	Women Strike For Peace	book cover
U5	Slide #8	The H-Bomb Secret	magazine cover
U5	Slide #10	June 12 Lives	Web page

U5	Slide #11	The Peacekeeper (MX)	Web page
U5	Slide #12	Judgment at Cheyenne	poster
U5	Case Study L2	Nuclear War	videos
U5	Case Study L3	Nuclear War	songs
MILITARY RESISTANCE			
Documents about active duty service people & veterans as peacemakers			
U3	Case Study L2	World War One military service	videos
U3	Case Study L3	World War One military service	songs
U4	Slide #11	The Front Lines of Social Change	book cover
U6	Slide #7	Forgotten Heroes of My Lai	Web page
U6	Slide #8	Winter Soldier	DVD cover
U6	Case Study L2	Military resistance during the Vietnam War	video
U8	Slide #9	Advice From Veterans	book cover
U8	Slide #10	Iraq Veterans Against the War	Web page
U8	Case Study L2	Impact of war on veterans during the Iraq War	video
SOLIDARITY WITH "THE ENEMY"			
Documents reflecting contact with the other side			
U1	Slide #2	Peacemaker Presents His Visio	book illustration
U1	Slide #3	Hiawatha Belt	wampum belt
U2	Slide #3	William Penn and the Indians	frieze
U2	Slide #6	Robinson Crusoe	cartoon
U2	Slide #7	Carlisle Indian School	photograph
U2	Slide #8	Why Not Peace?	photograph
U3	Slide #11	Agitation	poster
U4	Slide #12	America First	sticker
U4	Slide #13	America First	cartoon
U5	Slide #3	Sign For Peace	petition
U5	Slide #3	Walk For Peace	flier
U6	Slide #9	Bring the War Home	poster
U7	Slide #3	Same Fate As The Poor	poster
U7	Slide #5	Witness to Conflict	poster
U7	Slide #6	CISPES	Web page
U7	Slide #7	Nicaragua	book cover
U7	Slide #8	Harsh Facts, Hard Choices	magazine cover
U7	Slide #9	Save The Contras	newspaper ad
U7	Slide #10	Brigadista	book cover
U7	Slide #11	Hermana Sisters	newsletter
U7	Slide #12	Every Day We See The War	newspaper ad

U7	Slide #14	School of the Americas	Web page
U7	Case Study L2	Solidarity movements during the Central America Wars	videos
U7	Case Study L3	Solidarity movements during the Central America Wars	songs
U8	Slide #2	Shower of Gifts for the Children of Iraq	poster
U8	Slide #4	IraqJournal.org	blog page

FOCUSING IDEAS

Focusing Ideas in *Media Construction of Peace*

Unit	Description of Lesson	Film & Song Lesson IDEAS
Unit 1: Introduction	How peacemakers have combined efforts to seek justice with efforts to seek peace.	Film: What inspires individuals to move from affinity to action Song: Arguments for war and for peace
Unit 2: Wars of Manifest Destiny: Indian Mexican and Spanish	How different 19 th century media documents served to support or oppose U.S. expansionism.	Film: Who opposed war and why during the Mexican and Spanish American Wars Song: Arguments for war and for peace
Unit 3: World War One	The government's role in upholding or suppressing peace and liberty during WWI.	Film: Perspectives on military service during WWI Song: The impact of WWI on soldiers and families
Unit 4: World War Two	The relationship of struggles for peace and against oppression in the period surrounding WWII	Film: Perspectives on military service during WWII Song: The impact and meaning of the destruction of Hiroshima and Nagasaki
Unit 5: Cold War	How small groups approached peace making during the Cold War.	Film: The impact of nuclear war Song: The impact and meaning of the dawn of the nuclear age
Unit 6: Vietnam War	How the different tactics of anti-war action related to peace making during the Vietnam War.	Film: Choices for peace making during Vietnam Song: Arguments opposing the Vietnam War
Unit 7: Central American Wars	Whether Central American solidarity movements during the Regan administration were patriotic efforts to promote peace and justice or acts of treason against the United States.	Film: Choices for peace making during the Contra War Song: Representations of the Nicaraguan people and the war's impact on them.
Unit 8: Iraq War	The appropriate role of citizen dissent during a time of war.	Film: Choices for peace making during the Iraq War, by those in the military and others Song: The problem with the Iraq War and the solution to the problem.

Connections to Project Look Sharp Curriculum Kits

Unit 2 Wars of Manifest Destiny	<i>Media Construction of Presidential Campaigns</i>	1900 #1 – Bryan “The Issue” poster 1900 #2 – McKinley “Promises” poster 1904 #4 – Roosevelt “New Diplomacy” cartoon
	<i>Media Construction of Resource Depletion</i>	Slides #6–9 – Indian Wars
Unit 3 World War One	<i>Economics in U.S. History</i>	Lesson #4 – World War One posters
Unit 5 The Cold War	<i>Media Construction of Presidential Campaigns</i>	1960 #3 – Race Against Communism broadside 1964 #1 – Goldwater “We Will Bury You” commercial 1964 #2 – Johnson “Daisy Girl” commercial 1984 #5 – Reagan “Bear in the Woods” commercial
	<i>Soviet History Through Posters</i>	Unit 4 – The Cold War
Unit 6 Vietnam War	<i>Media Construction of Presidential Campaigns</i>	1968 #1 – LBJ and Vietnam poster 1972 #2a – McGovern “Does a President Know?” commercial 1972 #2b – Nixon “McGovern Defense” commercial 2004 #4 – Swift Boat Veterans For Truth commercial
	<i>Media Construction of War</i>	Vietnam War Unit
Unit 8 Iraq War	<i>Media Construction of Presidential Campaigns</i>	2004 #5e/f – Kerry flip flop 2004 #5i/j – Bush “Mission Accomplished” 2004 #6 – Doonesbury and Boondocks cartoon strips
	<i>Media Construction of the Middle East</i>	Unit 3 – War in Iraq – Whose Voice, Whose Story? Unit 4 – Militant Muslims and the U.S.
	<i>Media Construction of War</i>	The Gulf War Unit
	<i>Media Construction of Chemicals in the Environment</i>	Lesson 5 – Depleted Uranium case study

Unit 1: Introduction

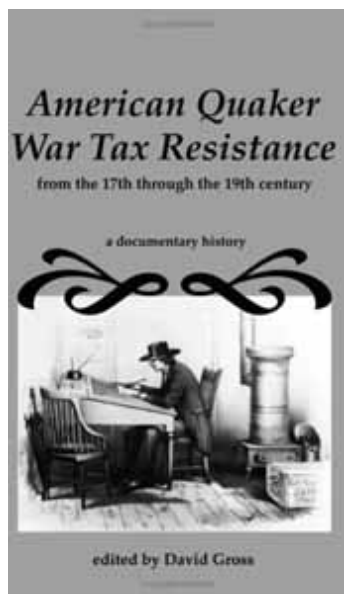
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Peace and Justice Intertwined

"All who affirm the use of violence admit it is only a means to achieve justice and peace. But peace and justice are nonviolence. . . . Those who abandon nonviolence have no sense of history. Rather they are bypassing history, freezing history, betraying history" (Tocme).

These words were spoken by Andre Tocme, the French pastor who persuaded his Protestant congregation to hide Jews in the village of Le Chambon-sur-Lignon as the Nazis occupied France during World War Two. He knew that there could be no peace as long as one group of people dominated and persecuted another.

The history of peacemaking has always been deeply connected to the efforts to achieve social justice, for peace cannot last long in a world where injustice prevails. This lesson introduces five important peacemakers who have lived and worked for peace and justice in the land we know as the United States. Some of these people will be familiar to you. Others you may never have heard of. Collectively their lives remind us that peace and justice together make for the possibility of nonviolence.



What is the message about the history of antiwar action on this book cover?

The Great Peacemaker – Dekanawidah

Long before the first Europeans landed on the shores of North America there were people on the continent, raising families, sometimes fighting and sometimes resolving conflict among one another. Through the story of the Great Peace in the oral tradition of the Haudenosaunee (Ho-day-no-show-nay) or Iroquois people we know that five warring nations were first called to peace by a Huron prophet and peacemaker named Dekanawidah. He convinced the divided tribes to come together in one great confederacy beneath the branches of the white pine with roots stretching in four directions, inviting all to sit in peace beneath the tree regardless of nationality or race. This affirmation of peace and tolerance became the basis for a confederacy that continues to this day and that influenced Thomas Jefferson and Ben Franklin who themselves met with the confederacy leaders as they prepared to embark on the founding of the new nation of the United States.

Henry David Thoreau

Ninety years after Franklin and Jefferson met in peace with the leaders of the Iroquois confederacy a young writer named Henry David Thoreau sat alone in a cabin at Walden Pond near Concord, Massachusetts and wrote the classic work *Walden or Life in the Woods* which has become a touchstone for activists in the environmental justice movements of the 21st century. Thoreau was an abolitionist and a man of deep principle. He was jailed for refusing to pay his poll tax as a protest against the Mexican War, which he saw as a means to extend slavery. Thoreau was willing to speak truth to power even if it cost him friends at home. In his talk to the residents of Concord following his jailing he said:

Practically speaking, the opponents to a reform in Massachusetts are not a hundred thousand politicians at the South, but a hundred thousand merchants and farmers here, who are more interested in commerce and agriculture than they are in humanity, and are not prepared to do justice to the slave and to Mexico, cost what it may. (Thoreau 459)

Dorothy Day

Seventy years after Thoreau spent his night in jail, a young Dorothy Day went to jail herself for joining a protest on behalf of women who had been imprisoned for advocating women's suffrage. This would be just the first of many times that Day would find herself behind bars for advocating for peace and justice. She was jailed repeatedly in the 1950s for refusing to participate in civil defense drills that she saw as a means to make nuclear war thinkable. With other protesters she said: "We should instead remove the causes of war, devoting our material, intellectual and spiritual resources to combating poverty and disease throughout the world" (Cooney 125).

She followed her own counsel by helping to create the Catholic Worker movement, which continues to feed and shelter the homeless long after her death. In her book *Loaves and Fishes* she wrote: "Young people say, 'What good can one person do? What is the sense of our small effort?' They cannot see that we must lay one brick at a time, take one step at a time; we can be responsible only for the one action of the present moment but we can beg for an increase of love in our hearts that will vitalize and transform all our individual actions" (Day Quotes).



What techniques did the artist use to make this poster among the most widely known and reproduced of all peace posters?

Dr. Martin Luther King, Jr.

Many people know Dr. King as a civil rights legend, leader of the Montgomery bus boycott and author of the "I Have A Dream" speech. They may not realize that Dr. King risked his reputation by deciding to speak out forcefully against the Vietnam War, knowing full well that this choice would seriously alienate him from President Johnson as well as other civil rights leaders. In his speech "Beyond Vietnam: A Time to Break Silence" he spoke to this decision:

Over the past two years, as I have moved to break the betrayal of my own silences and to speak from the burnings of my own heart, as I have called for radical departures from the destruction of Vietnam, many persons have questioned me about the wisdom of my path... "Peace and civil rights don't mix," they say. "Aren't you hurting the cause of your people," they ask? And when I hear them, though I often understand the source of their concern, I am nevertheless greatly saddened, for such questions mean that the inquirers have not really known me, my commitment or my calling. (King Jr. Beyond Vietnam)

Dolores Huerta

A co-founder of the United Farm Worker Union with Cesar Chavez, Dolores Huerta has worked for fair working conditions for immigrant workers, an end to pesticide poisoning in our food and for peace in Iraq. These commitments are woven into her peace activism much as they were for Dekanawidjah, Thoreau, Day and King. Huerta's work included raising eleven children, leading the successful Delano grape strike, and speaking out against war as she did in a letter to President George Bush on the eve of his invasion of Iraq. Though several of the peacemakers in this unit were born long before Dolores Huerta became famous, they nevertheless followed the spirit of her advice to young people: "Don't be a marshmallow. Walk the street with us into history. Get off the sidewalk. Stop being vegetables. Work for Justice" (Huerta Civil Rights).

LESSON PLAN

Slide Lesson: Working for Peace Working for Justice



PowerPoint Slide Show

Lesson Objectives:

- Students will learn about five peacemakers in U.S. history: Dekanawidah – the Great Peacemaker, Henry David Thoreau, Dorothy Day, Martin Luther King Jr. and Dolores Huerta.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message and representation.
- Students will reflect on how efforts for peace and for social justice have intersected in U.S. antiwar movements.

Vocabulary:

Great Peacemaker, Dekanawidah, Iroquois Confederacy, Great Law of Peace, Haudenosaunee, Hiawatha Belt, wampum, Henry David Thoreau, civil disobedience, abolition, Mexican War, Mohandas Gandhi, Dorothy Day, Catholic Worker movement, United Farm Workers, Delano grape strike, Cesar Chavez, Dolores Huerta, Martin Luther King, Jr., Rosa Parks, Montgomery Improvement Association, bus boycott campaign, “Beyond Vietnam” speech, Iraq War, Barack Obama

Media

Book illustration, wampum belt, book cover, poster, painting, calendar, newspaper front page, mural, Web page

Materials Needed:

- *PowerPoint* slide show with 12 slides (access online or via Unit 1 Lesson 1 digital media folder)
- 22-page *Teacher Guide*
- Two-page *Student Reading*
- One-page *Student Assessment*

Time

50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence- based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: *Peacemaker Presents His Vision*, 1991 book illustration

BACKGROUND INFORMATION

Before Europeans arrived on the shores of the new world there were peacemakers in the Americas. Some are remembered through the oral traditions of those tribes that survived. Many are now lost to memory. The Great Peacemaker of the Iroquois Confederacy is one whose memory has been carried down through the telling of the Great Law of Peace. The telling recounts the Peacemaker's extraordinary effort to unite five warring tribes into one great confederacy. The preamble to the Great Law begins "I am Dekanawidah and with the Five Nations' Confederate Lords I plant the Tree of Great Peace. I name the tree the Tree of the Great Long Leaves. Under the shade of this Tree of the Great Peace we spread the soft white feathery down of the globe thistle as seats for you . . . and your cousin Lords" (Parker 6). This document by artist by John Kahionhes Fadden is found in the book *Exemplar of Liberty: Native America and the Evolution of Democracy* by Donald A. Grinde, Jr. and Bruce E. Johansen.

QUESTION

What form of peacemaking practice is represented in this illustration? Give evidence to support your answer.

POSSIBLE ANSWER

The practice of peace talks and negotiations.

EVIDENCE

The Peacemaker is speaking to the representatives of the five tribes beneath the branches of the Tree of Great Peace

QUESTION

What symbols of peacemaking are represented here?

POSSIBLE ANSWER

The longhouse, meeting place for the confederacy. The eagle, messenger of peace. The white pine, tree of great peace. The wampum belt, which the peacemaker extends to the council.

SLIDE #2



Peacemaker Presents His Vision
1991 book illustration

FURTHER QUESTIONS

To whom does the Peacemaker speak?

Why did artist John Kahionhes Fadden make this message?

Who might be the target audience for the artist?

Who do you know who is an accomplished peacemaker?

What does this image suggest about the position of peacemakers and peacemaking in Native American society? How can you tell?

CONNECTIONS

U1-#2, 3; U2-#3,8; U5-#14 (Native American peacemaking)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3;
U7 #3, 5, 7, 10, 11, 12; U8 #2, 5
Case studies U2 L2 "One Man's Hero;"
U3 "2 "The Big Parade;" U4 L2
"Surfing For Life;" U7 L2 solidarity
films, U7 L3 solidarity song
(encounters with "the enemy")

ADDITIONAL INFO

From *Exemplar of Liberty: Native America and the Evolution of Democracy*:

The Confederacy was formed by the Huron prophet Deganawidah (called "the Peacemaker" in oral discourse), who enlisted the aid of Aiowantha (sometimes called Hiawatha) to spread his vision of a united Haudenosaunee (Iroquois) confederacy... The Confederacy originally included the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas. The sixth nation, the Tuscaroras, migrated into Iroquois country in the early eighteenth century.

Peace among the formerly antagonistic nations was procured and maintained through the Haudenosaunee's Great Law of Peace [Kaianerekowa], which was passed from generation to generation by use of wampum, a form of written communication that outlined a complex system of checks and balances between nations and sexes. A complete oral recitation of the Great Law can take several days; encapsulated versions of it have been translated into English for more than a hundred years, and provide one reason why the Iroquois are cited so often today in debates regarding the origins of United States fundamental law. While many other native confederacies existed along the borders of the British colonies, most of the specific provisions of their governments have been lost.

To understand the provisions of the Great Law, one must understand the symbols it uses to represent the confederacy. One was the traditional longhouse. The confederacy itself was likened to a longhouse, with the Mohawks guarding the "eastern door," the Senecas at the "western door," and the Onondagas tending the ceremonial council fire in the middle. The primary national symbol of the Haudenosaunee was the Great White Pine, which serves throughout the Great Law as a metaphor for the confederacy. Its branches shelter the people of the nations, and its roots spread to the four directions, inviting other peoples, irregardless of race or nationality, to take shelter under the tree. (Grinde, chapter 2)

TEACHER GUIDE

SLIDE #3: *Hiawatha Belt*, (date unknown) **wampum belt**

BACKGROUND INFORMATION

The Hiawatha Belt is one of the oldest representations of peacemaking that we know of in the United States. It is the national belt of the Haudenosaunee (Iroquois) and is made of intricately woven shell beads called wampum. Iroquois custom requires that all important proclamations be accompanied by a gift such as wampum to affirm the truth of the statement. (Ballantine 98) The Onandaga Nation webpage on "Symbolism of Two Governments" explains the connections between the Great Law of Peace and the roots of U.S. democracy: "In 1754 Thomas Jefferson and Ben Franklin visited the Haudenosaunee. At these meetings, the chiefs discussed how our government works. These meetings provided a framework for the 13 colonies to form a similar alliance to be free. The old ones said, that the new government borrowed these symbols because they had none of their own" (Symbolism).

QUESTION

What form of peacemaking practice is represented in this document? Give evidence to support your answer.

POSSIBLE ANSWER

Confederation

EVIDENCE

The five symbols represent the five nations. They are united by the horizontal lines. The tree at the center represents the gathering of the chiefs beneath the tree of great peace.

QUESTION

What values are implied in this document?

POSSIBLE ANSWER

Unity between peoples and interconnection between people and other living beings

EVIDENCE

Unity—five nations representation
 Interconnection—the central pine and the materials of the belt itself coming from once living sea creatures

SLIDE #3



Hiawatha Belt
date unknown,
wampum belt

FURTHER QUESTIONS

Project Look Sharp defines media as messages communicated through visuals, language, and/or sound that are produced for a remote audience using some form of technology. Is a wampum belt a form of media? Why or why not?

What symbols of unity or confederation are you familiar with? Consider symbols included on a dollar bill, a sign on a food coop or a union emblem.

What confederations, cooperatives or collectives have you or your family been a part of?

How might the makers of wampum belts have been perceived within Native American society? Compare this to how people who create peace-making images in U.S. society are perceived.

CONNECTIONS

U1-#2, 3; U2-#3,8; U5-#14
(Native American peacemaking)

ADDITIONAL INFO

From the Onondaga Nation Web page on the Hiawatha Belt:

This belt is a national belt of the Haudenosaunee. The belt is named after Hiawatha, the Peacemaker's helper. In this belt, it records when 5 nations; the Seneca, Cayuga, Onondaga, Oneida, and Mohawk, buried their weapons of war to live in peace. Each square represents a nation and the line connects each nation in peace. The center symbol represents Onondaga. Here the peacemaker planted the Tree of Peace.

Under this tree the leaders buried their weapons of war beneath it. Then the Peacemaker set forth a method for the Haudenosaunee to gather as one to think about decisions concerning the Haudenosaunee. The Peacemaker set the council fire at Onondaga. At Onondaga is where the nation leaders will meet. He then used the symbolism of the longhouse in the belt. To the west, he named the Senecas as our Western Doorkeepers and the east the Mohawks the Keepers of the Eastern door. As for the Onondagas, he named them the Firekeepers. They are entrusted ensure that the council fire of the Haudenosaunee continues on. (Wampum)

From the Onondaga Nation Web page on Chiefs:

The Onondaga Nation is a sovereign nation of people with its own government. This government has been in existence for countless centuries. The entire Haudenosaunee has 50 chiefs. The chiefs are all considered equal... When in council, every chief has an equal responsibility and equal say in the matters of the Haudenosaunee. The Peacemaker envisioned the chiefs holding hands in a large circle. Inside the circle are the laws and customs of our people. It is the responsibility of the chiefs to protect the people within the circle and to look forward seven generations to the future in making decisions. If individuals do not follow the laws and customs of the Haudenosaunee, they have "left the circle" and are no longer under the protection of the chiefs. Each nation was allocated a certain amount of leaders by the Peacemaker...The chief titles originate from the original 50 leaders' names from long ago...Each chief works with his Clan Mother and their clan. In council they are the voice of the people. When a decision by council has been passed, it comes with the backing of all chiefs in agreement and is said to be "Of One Mind." (Chiefs)

TEACHER GUIDE

SLIDE #4: *Civil Disobedience*, 2007 book cover

BACKGROUND INFORMATION

Henry David Thoreau remains one of the most important public speakers and authors of the nineteenth century United States. His book, *Walden or Life in the Woods*, has become one of the most important texts for the modern environmental movement. Thoreau was dedicated to the abolition of slavery. In the summer of 1846 he refused to pay his poll tax on the grounds that he could not support a government that was fighting the Mexican War to extend slavery.

QUESTION

What form of peacemaking practice is represented in this document? Give evidence to support your answer.

POSSIBLE ANSWER

The act of speaking and writing about issues of peace and justice

EVIDENCE

The essay titles relating to civil disobedience, principle, slavery and John Brown suggest that Thoreau is concerned with leading a principled life during a time of slavery

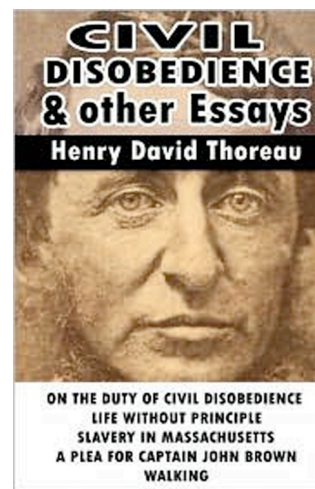
QUESTION

Why might the book publisher have chosen this photograph as a cover?

POSSIBLE ANSWER

Thoreau's clear and direct gaze into the camera suggest that he is a man willing to speak his truth. Also he appears a bit unkempt with side-whiskers and uncombed hair, which might stir curiosity in readers about what this strange-looking old man might have to say about issues of civil disobedience from the 19th century.

SLIDE #4



Civil Disobedience
2007 book cover

FURTHER QUESTIONS

Thoreau is much better known for his writings on living in the woods in the book *Walden* than he is for these essays. Why might that be?

What other cover images might a book editor have chosen to sell this book?

Do you know anyone who has committed civil disobedience as an act of conscience?

Why might Thoreau who protested the U.S. war against Mexico have written a plea for John Brown, an abolitionist who took up arms to end slavery?

CONNECTIONS

U1 #4,5; U6 #6; U8 #15
Case study U1 L2 – Henry David Thoreau
(war tax resistance)

ADDITIONAL INFO

From Thoreau's "Civil Disobedience":

There are thousands who are in opinion opposed to slavery and to the war, who yet in effect do nothing to put an end to them; who, esteeming themselves children of Washington and Franklin, sit down with their hands in their pockets, and say that they know not what to do, and do nothing; who even postpone the question of freedom to the question of free-trade, and quietly read the price-current along with the latest advices from Mexico, after dinner, and, it may be, fall asleep over them both. What is the price-current of an honest man and patriot today? They hesitate, and they regret, and sometimes they petition; but they do nothing in earnest and with effect. They will wait, well disposed, for others to remedy the evil, that they may no longer have it to regret. At most, they give only a cheap vote, and a feeble countenance and Godspeed, to the right, as it goes by them. There are nine hundred and ninety-nine patrons of virtue to one virtuous man; but it is easier to deal with the real possessor of a thing than with the temporary guardian of it. . . .

Even voting for the right is doing nothing for it. It is only expressing to men feebly your desire that it should prevail. A wise man will not leave the right to the mercy of chance, nor wish it to prevail through the power of the majority. There is but little virtue in the action of masses of men. When the majority shall at length vote for the abolition of slavery, it will be because they are indifferent to slavery, or because there is but little slavery left to be abolished by their vote. They will then be the only slaves. Only his vote can hasten the abolition of slavery who asserts his own freedom by his vote. (Thoreau 460)

A common and natural result of an undue respect for law is, that you may see a file of soldiers, colonel, captain, corporal, privates, powder-monkeys, and all, marching in admirable order over hill and dale to the wars, against their wills, ay, against their common sense and consciences, which makes it very steep marching indeed, and produces a palpitation of the heart. They have no doubt that it is a damnable business in which they are concerned; they are all peaceably inclined. (Thoreau 457)

TEACHER GUIDE

SLIDE #5: *The Night Thoreau Spent In Jail*, 2007 poster

BACKGROUND INFORMATION

Upon refusing to pay his poll tax on principled grounds Thoreau was arrested and put in jail overnight. During the evening someone paid the tax and Thoreau was released the next day. Eighteen months later he gave a talk on “The Relation of the Individual to the State.” In this talk Thoreau said:

I know this well, that if one thousand, if one hundred, if ten men whom I could name — if ten honest men only — ay, if one honest man, in this State of Massachusetts, ceasing to hold slaves, were actually to withdraw from this copartnership, and be locked up in the county jail therefore, it would be the abolition of slavery in America. For it matters not how small the beginning may seem to be: what is once well done is done forever. (Thoreau 465)

In 1907 Thoreau’s talk was reprinted as a pamphlet in South Africa and given the new title “Civil Disobedience.” The publisher was Mohandas Gandhi (Thoreau 452).

QUESTION

What type of media form is this? How do you know?

POSSIBLE ANSWER

It is a poster for a play.

EVIDENCE

The attributions “by Robert Edwin Lee and Jerome Lawrence. Directed by Laura Jones” beneath the fourth bar and the dates, location and ticket price beneath the fifth bar suggest a play

QUESTION

What form of peacemaking practice is represented in this document? Give evidence to support your answer.

POSSIBLE ANSWER

The willingness to go to jail for one’s principles through an act of civil disobedience

EVIDENCE

The title of the play suggests Thoreau’s act of civil disobedience, as do the quotes from King and Gandhi, both famous for their acts of disobedience to civil authority

SLIDE #5



The Night Thoreau Spent In Jail
2007 poster

FURTHER QUESTIONS

Why might Colorado State have chosen to produce this play in 2007?

What design elements does the poster designer use to convey the multiple messages within the production?

Why might Gandhi and King have been so influenced by Thoreau?

What peacemakers have influenced you in your life?

In his essay Thoreau declared that he had paid no poll tax for six years. What is your opinion of Thoreau's decision to withhold his war tax payments in opposition to war?

CONNECTIONS

U1 #4,5; U6 #6; U8 #145
Case study U1 L2 – Henry David Thoreau
(war tax resistance)

ADDITIONAL INFO

From notes by the director, Laura Jones, of the 2007 performance of this play by the Colorado State University School of the Arts:

"If the law is of such a nature that it requires you to be an agent of injustice to another, then I say, break the law."

In 1849, the young Henry David Thoreau, philosopher, poet, naturalist, penned these timeless words in his "Civil Disobedience." Three years earlier Thoreau had refused to pay his taxes to the government, which was engaged in the Mexican War. He condemned the war as unjust – a war never formally declared, begun without Congressional authorization, a savage and bloody war fought to assuage the United States' territorial ambitions. For his courageous and unprecedented act of protest, he was thrown in jail. Thoreau was a man of the future. In the succeeding century, his action had worldwide repercussions. Tolstoy, author of "War and Peace," was influenced by his stand, and Gandhi based his passive resistance campaign on the words of the philosopher of Walden Pond.

Martin Luther King, Jr. noted in his autobiography that his first encounter with the idea of nonviolent resistance was reading "Civil Disobedience": "Here, in this courageous New Englander's refusal to pay his taxes and his choice of jail rather than support a war that would spread slavery's territory into Mexico, I made my first contact with the theory of nonviolent resistance. I became convinced that non-cooperation with evil is as much a moral obligation as is cooperation with good."

The purpose of the play is to go deeper than the words Thoreau wrote, to probe the turmoil out of which he wrote them. The play's events take place in fluid time and amorphous space with no pretense at strict chronology. Thus, we are not trapped in happenings past. The explosive spirit of Thoreau leaps across the years, addressing with power and clarity the perils of his own time and, prophetically, of ours as well. (The Night 4)

TEACHER GUIDE

SLIDE #6: *St. Dorothy Day of New York, 1983* painting

BACKGROUND INFORMATION

When Dorothy Day was twenty she picketed the White House on behalf of women prisoners who had been arrested for advocating women's suffrage. When she herself was arrested she went on a ten-day hunger strike with other women political prisoners. In 1933 Day founded the Catholic Worker movement with fellow activist Peter Maurin. Their commitment to the poor led them to organize soup kitchens, homeless shelters and farm communes during the time of the Great Depression. Day edited the *Catholic Worker* newspaper and advocated for peace during World War Two by publishing articles such as "Catholics Can Be Conscientious Objectors" and "The Gospel of Peace." (Cooney 127) In 2000, twenty years after Dorothy Day's death, she was proposed for sainthood by the Archdiocese of NY.

QUESTION

What type of traditional media is this painting by Brother Robert Lentz modeled after?

POSSIBLE ANSWER

Christian icon painting

EVIDENCE

Traditional elements of the icon painting include portraying the subject with somber expression and ritualized posture (right palm vertical), placing subject at the center, ringed by a halo, holding a symbolic object (*Catholic Worker*) with gold leaf background.

QUESTION

What form of peacemaking practice is represented in this document? Give evidence to support your answer.

POSSIBLE ANSWER

Persuasive writing and religiously inspired solidarity with the oppressed

EVIDENCE

The *Catholic Worker* published in support of peace and the poor

SLIDE #6



***St. Dorothy Day of New York*
1983 painting**

FURTHER QUESTIONS

Why was this image created?

What role, if any, does religion or spiritual belief play in peacemaking?

Is working with and for the poor an act of peacemaking in itself? Why or why not?

Dorothy Day was imprisoned many times for actions of civil disobedience. How does this image support or challenge common stereotypes about peace activists?

CONNECTIONS

U 1 #6, 7; U5 #5, 9; U6 #5
Case study U6 L2 – Camden 28
(Catholic Worker tradition)

ADDITIONAL INFO

From the Center for Action and Contemplation Web page on Politics and Spirituality:

Outer Witness and Inner Faith: Dorothy Day, who founded her Houses of Hospitality and the Catholic Worker movement and newspaper in New York in the 1930's and 40's, combined a radical social critique with almost daily Mass attendance and a sometimes soft Catholic piety and practice. She remains for many Americans an icon of a proper and pricey integration of politics and spirituality. Her Catholic Worker houses have spread all over North America, and they insist on both hands-on service to and solidarity with human suffering. Her vision combined immediate service, healing and education of persons, along with public and institutional critique—each a necessary and needed level of social justice ministry. When people asked her if she was a saint, she said, "Don't try to dismiss me that easily"! The Archdiocese of New York has, nevertheless, appealed for her to be formally canonized as St. Dorothy Day of New York. (Rohr)

From a 2005 article entitled "Saint Dorothy?" on the Archdiocese of New York website:

She handed herself over totally to the humble and courageous service of the poorest of the poor by fighting for their causes in her newspaper, *The Catholic Worker*, which published as many as 180,000 copies a month; by providing them food, clothing and shelter in her "Houses of Hospitality," which today number over 130 in urban centers across the nation; by demonstrating for them; by showering uncompromising love over even the most ungrateful of them; and especially by praying and denying herself even the most ordinary of pleasures and conveniences for them. . . .

She accepted the rejection of certain women's groups who could not forgive her condemnation of abortion, just as she accepted the rejection of a great number of her followers who could not understand her uncompromising commitment to peace. (Mustaciucolo)

TEACHER GUIDE

SLIDE #7: *Earthshaking Women*, 2001 calendar

BACKGROUND INFORMATION

Dorothy Day continued her work on behalf of poor and working people throughout her life. In 1973 at the age of 75 she was arrested for the last time following her participation in a picket line in support of the Delano grape strike organized by Cesar Chavez and the United Farm Workers Union. *Time* magazine's article about Day's final arrest was entitled "Radical Prophet." It concluded: "As for Miss Day, in the Fresno jail, she was told she could go free, but she refused to leave until all picketers were released. Instead, she joined a number of her fellow prisoners in fasting" (Radical Prophet).

QUESTION

What type of media form is this and who made it?

POSSIBLE
ANSWER

It is the cover of a desk calendar by the War Resisters League.

QUESTION

What form of peacemaking practice is represented in this document? Give evidence to support your answer.

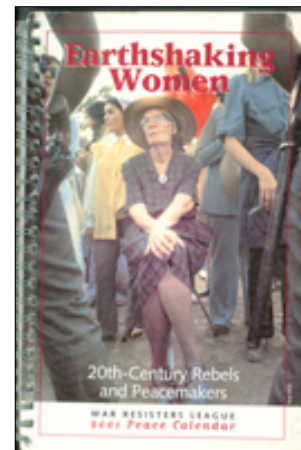
POSSIBLE
ANSWER

Picketing and standing one's ground despite threats of violence

EVIDENCE

The flag behind and Day's button indicate that Day was on a United Farm Workers picket line. The view between the armed officers and her firm seated presence suggests that she was refusing to move and in danger of arrest or injury.

SLIDE #7



***Earthshaking Women*
2001 calendar**

FURTHER QUESTIONS

What qualities in this photo by Bob Fitch made it suitable for the honored place of calendar cover?

What elders do you know who continue to act in support of lifelong principles?

What do you imagine Dorothy Day might be saying to the officer?

What values are implied in this image?

CONNECTIONS

U 1 #6, 7; U5 #5, 9; U6 #5; Case study U6 L2 – Camden 28 (Catholic Worker tradition)

U 1 #7, 10, 11 Case study U1 L2 – This Brave Nation (United Farm Workers)

U1 #7; U3 #13; U4 #11; U5 #6, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 “Pictures From a Revolution” (photojournalism)

ADDITIONAL INFO

In her 1963 book, *Loaves and Fishes*, Day wrote: Young people say, “What good can one person do? What is the sense of our small effort?” They cannot see that we must lay one brick at a time, take one step at a time; we can be responsible only for the one action of the present moment but we can beg for an increase of love in our hearts that will vitalize and transform all our individual actions...The greatest challenge of the day is: how to bring about a revolution of the heart, a revolution which has to start with each one of us? When we begin to take the lowest place, to wash the feet of others, to love our brothers [and sisters] with that burning love, that passion...then we can truly say, “Now I have begun” (Day Quotes).

In 1967 she wrote "In Peace Is My Bitterness Most Bitter" in the *Catholic Worker*:

It is not just Vietnam, it is South Africa, it is Nigeria, the Congo, Indonesia, all of Latin America... It is the fact that whether we like it or not, we are Americans. It is indeed our country, right or wrong, as the Cardinal said in another context. We are warm and fed and secure (aside from occasional muggings and murders amongst us). We are the nation the most powerful, the most armed and we are supplying arms and money to the rest of the world where we are not ourselves fighting. We are eating while there is famine in the world. (Day In Peace)

In 1975 she wrote:

The peace movement knows that there is something fundamentally evil about this society. Kent State and the killing of students. All the years of killing in Vietnam. All the murderous weapons being sold throughout the world. All the endured violence of Civil Rights struggles and freedom rides and sit-ins. Through all this one comes to know the seriousness of the situation and to realize it's not going to be changed just by demonstrations. It's a question of risking one's life. It's a question of living one's life in drastically different ways. (Cooney 127)

TEACHER GUIDE

SLIDE #8: *Boycott Leader Gives Human Relations Talks, 1958 front page*

BACKGROUND INFORMATION

Martin Luther King, Jr. was a young unknown Baptist minister in 1955 when he was chosen to lead the Montgomery Improvement Association and the bus boycott campaign that began when Rosa Parks refused to give up her seat. From the beginning of his career Dr. King recognized the interconnection between international peace and social justice. At the time of this newspaper article he gave an interview in which he said, "In the field of foreign relations, we no longer have a choice between nonviolence and violence, but between nonviolence and nonexistence. . . . The old doctrine of an eye for an eye and a lick for a lick leaves everybody blind. Somebody must break the chain" (Boycott Leader).

QUESTION

Who is the target audience for this document? Give evidence to support your answer.

POSSIBLE ANSWER

College students at Northwestern University

EVIDENCE

"Free Voice in a Free University" on the masthead. Reference to Northwestern students in the letters box at top right

QUESTION

What form of peacemaking practice is represented in this document? Give evidence to support your answer.

POSSIBLE ANSWER

Boycott campaigns and public speaking

EVIDENCE

The article references Dr. King's leadership of the Montgomery bus boycott and his speech on "The Crisis in Human Relations."

SLIDE #8



Boycott Leader Gives Human Relations Talks
1958 front page

FURTHER QUESTIONS

Does a talk on race relations seem like a radical message today? Why or why not?

How might the historical context have influenced readers' impressions of this story in 1958?

What actions might Northwestern students have taken in response to this message in 1958?

CONNECTIONS

U1 #8,9,12; U6 #3
Case study U1 L2 – Look Here Dr King
(Dr Martin Luther King, Jr.)

ADDITIONAL INFO

Dr. King lays out 6 principles of nonviolence in his book, *Strive Toward Freedom*:

Nonviolent resistance is not a method for cowards; it does resist. If one uses this method because he is not truly nonviolent. This is why Gandhi often said that if cowardice is the only alternative to violence, it is better to fight ... while the nonviolent resister is passive in the sense that he is not physically aggressive toward his opponent, his mind and emotions are always active, constantly seeking to persuade his opponent that he is wrong. The method is passive physically, but strongly active spiritually. . . .

A second basic fact that characterizes nonviolence is that it does not seek to defeat or humiliate the opponent, but to win his friendship and understanding. The nonviolent resister must often express his protest through non-cooperation or boycotts, but he realizes that these are not ends themselves; they are merely means to awaken a sense of moral shame in the opponent ... The aftermath of nonviolence is the creation of the beloved community, while the aftermath of violence is tragic bitterness.

A third characteristic of this method is that the attack is directed against forces of evil rather than against persons who happen to be doing the evil. . . .

A fourth point that characterizes nonviolent resistance is a willingness to accept suffering without retaliation, to accept blows from the opponent without striking back. "Rivers of blood may have to flow before we gain our freedom, but it must be our blood," Gandhi said to his countrymen. "The nonviolent resister . . . does not seek to dodge jail. . . ."

A fifth point concerning nonviolent resistance is that it avoids not only external physical violence but also internal violence of spirit. The nonviolent resister not only refuses to shoot his opponent but he also refuses to hate him. At the center of nonviolence stands the principle of love. . . .

A sixth basic fact about nonviolent resistance is that it is based on the conviction that the universe is on the side of justice. (King Jr. Strive)

TEACHER GUIDE

SLIDE #9: *True Leaders Work For Peace*, 2008 poster

BACKGROUND INFORMATION

When Dr. King gave his famous “Beyond Vietnam” speech at Riverside Church in April 1967 he faced a storm or protest. The *New York Times* editorial following the speech was entitled “Dr. King’s Error.” In the speech Dr. King reflects on his discussions with “angry young men in the ghettos of the North”: They ask—and rightly so—what about Vietnam? They ask if our own nation wasn’t using massive doses of violence to solve its problems, to bring about the changes it wanted. Their questions hit home, and I knew that I could never again raise my voice against the violence of the oppressed in the ghettos without having first spoken clearly to the greatest purveyor of violence in the world today—my own government. For the sake of those boys, for the sake of this government, for the sake of the hundreds of thousands trembling under our violence, I cannot be silent. (King Beyond)

QUESTION

How does the artist’s chosen technique serve to highlight the message?

POSSIBLE ANSWER

The technique is simple yet powerful, using a familiar face, that of Dr. King, above a less familiar quote that some might find shocking. The highlighting of the words “I cannot be silent” below in white appeal to the viewer to consider their own choice for engagement

QUESTION

Why might this poster have been produced in 2008?

POSSIBLE ANSWER

It was likely to have been made during the wars in Iraq and Afghanistan suggesting that the artist wants to encourage reflection on peace action relating to those conflicts

SLIDE #9



True Leaders Work For Peace
2008 poster

FURTHER QUESTIONS

Why might the artist have chosen this particular image of Dr. King to deliver the message?

Do you know anyone who has been deeply influenced by Dr. King's life and work today?

Are there images that have encouraged you to work for peace?

CONNECTIONS

U1 #8,9,12; U6 #3
Case study U1 L2 – Look Here Dr King
(Dr Martin Luther King, Jr.)

ADDITIONAL INFO

From Dr. King's "Beyond Vietnam" speech:

At this point I should make it clear that while I have tried in these last few minutes to give a voice to the voiceless in Vietnam and to understand the arguments of those who are called "enemy," I am as deeply concerned about our own troops there as anything else. For it occurs to me that what we are submitting them to in Vietnam is not simply the brutalizing process that goes on in any war where armies face each other and seek to destroy. We are adding cynicism to the process of death, for they must know after a short period there that none of the things we claim to be fighting for are really involved. Before long they must know that their government has sent them into a struggle among Vietnamese, and the more sophisticated surely realize that we are on the side of the wealthy, and the secure, while we create a hell for the poor.

Somehow this madness must cease. We must stop now. I speak as a child of God and brother to the suffering poor of Vietnam. I speak for those whose land is being laid waste, whose homes are being destroyed, whose culture is being subverted. I speak for the poor of America who are paying the double price of smashed hopes at home, and death and corruption in Vietnam. I speak as a citizen of the world, for the world as it stands aghast at the path we have taken. I speak as one who loves America, to the leaders of our own nation: The great initiative in this war is ours; the initiative to stop it must be ours...

If we continue, there will be no doubt in my mind and in the mind of the world that we have no honorable intentions in Vietnam. If we do not stop our war against the people of Vietnam immediately, the world will be left with no other alternative than to see this as some horrible, clumsy, and deadly game we have decided to play. The world now demands a maturity of America that we may not be able to achieve. It demands that we admit that we have been wrong from the beginning of our adventure in Vietnam, that we have been detrimental to the life of the Vietnamese. (King, Jr. Beyond)

TEACHER GUIDE

SLIDE #10: *Taking a Stand in History*, 2006 poster

BACKGROUND INFORMATION

Dolores Huerta and Cesar Chavez, the founders of the United Farmworkers of America (UFW), saw nonviolence as the organizing principle that would lift their dreams toward reality. Utilizing marches, strikes, picket lines, fasts and national boycotts of grapes and wine, they were successful in getting recognition of their union and in passage of the California Agricultural Labor Relations Act. Huerta once told an interviewer "I think we showed the world that nonviolence can work to make social change. . . . I think we have laid a pattern of how farm workers are eventually going to get out of their bondage. It may not happen right now in our foreseeable future, but the pattern is there and farm workers are going to make it" (Rose 213).

QUESTION

What form of peacemaking practice is represented in this document? Give evidence to support your answer.

POSSIBLE ANSWER

Union organizing and labor strikes

EVIDENCE

The United Farmworkers of America, with Huerta, helped to lead the famous Delano grape strike

QUESTION

What symbols and images does the artist use to identify Huerta's particular "stand in History?"

POSSIBLE ANSWER

The eagle with wings spread which is the symbol of the UFW and the image of Huerta with a bullhorn

QUESTION

What social groups has Dolores Huerta sought to support through her activism?

POSSIBLE ANSWER

Farmworkers, families, unemployed and underemployed people

SLIDE #10



Taking a Stand in History
2006 poster

FURTHER QUESTIONS

Is organizing for the rights of poor and working people an act of peace making? Why or why not?

Dolores Huerta once said, “Nonviolence can work to make social change.” Do you agree? Why or why not.

What techniques does the artist use to quickly convey the meaning of this event?

CONNECTIONS

U 1 #7, 10, 11
Case study U1 L2 – This Brave Nation
(United Farm Workers)

ADDITIONAL INFO

Huerta in a 2006 interview in *Equality* magazine:

One of the most important lessons I learned from my mother — one of her principles — was to help others when they needed help and not wait to be asked. When you saw someone in need, help them, and do not expect anything in return. (The Dolores Huerta Foundation is) about meeting with people, showing them what they can achieve by giving them successful examples. These are lessons I learned from the farm workers’ movement. Before the movement, farm workers didn’t have toilets, cold drinking water, hand-washing facilities in the field or a rest period. They have them today because farm workers went out and marched and worked in the political campaigns to get their supporters elected. . . .

We live in such a segregated society and we don’t always know what other groups are doing. We can make our movements a lot stronger if we learn how to work together. For instance, the environmental movement does not have a real strong presence among Latinos, even though Latinos are the fastest growing population and are very adversely affected by environmental degradation — pesticides in our food and in the ground. If groups were more integrated, we would be a lot more powerful. . . .

We do influence when we stand up. When I’m speaking to the public or to colleges or community organizations, I like to quote a president of Mexico, the first indigenous president of the Americas, Benito Juarez. He said a Spanish phrase that every Latino family knows: “El respeto al derecho ajeno es la paz.” Or in English: “Respecting other people’s rights is peace.” No matter how many children you want to have, that’s your constitutional right. The right of privacy, whom you want to marry, whom you want to live with — is your constitutional right. You need to respect the rights of others. When I say that to Latino audiences, they understand. They get it. So it’s important for political leaders and civic leaders to speak out. (Civil Rights)

TEACHER GUIDE

SLIDE #11: *Dolores Huerta*, Oakland, CA mural

BACKGROUND INFORMATION

Dolores Huerta was 73 years old in March 2003 when she co-authored a letter to President Bush:

Dear President Bush:

As Latino leaders of farm labor organizations representing immigrant workers from Mexico, their families and retirees, we write to say that we are outraged by the heavy handed tactics that your administration is employing against the government of Mexico in an attempt to secure its agreement with your plan for waging war on Iraq... We oppose this war because you have not made your case to the citizens of the U.S. or of the world that it is necessary. We oppose it in the name of democracy and we ask you to respect democracy and national sovereignty not only in our country but in all other countries, including Mexico. (Huerta Letter)

QUESTION

What type of media is this? How do you know?

POSSIBLE ANSWER

It is a street mural

EVIDENCE

You can see the outline of the bricks on which it was painted and, in the top right of the frame you can see a fence next to the wall

QUESTION

What types of peacemaking are represented in this document? Give evidence to support your answer.

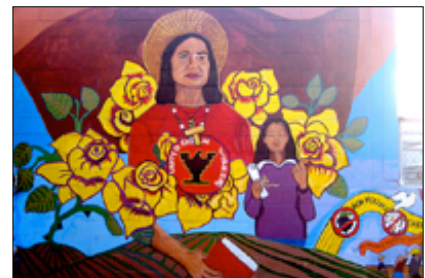
POSSIBLE ANSWER

Educating, mentoring, marching and boycotting

EVIDENCE

Education and mentoring are represented by Dolores Huerta holding a book and the young woman standing next to her with a diploma. Marching is represented by the small figures in the lower right hand corner. Boycotting is represented by the images of the wine and table grapes inside the "no"

SLIDE #11



Dolores Huerta
Oakland, CA mural

FURTHER QUESTIONS

Do you know of other labor leaders who have based their work on the principles of nonviolence?

What makes a mural an effective form of media communication?

Are there any murals honoring peace makers in your community?

CONNECTIONS

U 1 #7, 10, 11
Case study U1 L2 – This Brave Nation
(United Farm Workers)

ADDITIONAL INFO

From the text of the letter to President Bush:

An Associated Press article by Dafna Linzer said that Mexican diplomats described the visits from U. S. State Dept. Officials as “hostile in tone” and complained that Washington was demonstrating “little concern for the constraints on the Mexican government, whose people are overwhelmingly opposed to a war with Iraq.” “They actually told us,” said one Mexican diplomat, “that any country that doesn’t go along with the U. S. ‘will be paying a very heavy price’.” (Huerta Letter)

From the Web site of the conversation between Dolores Huerta and Bonnie Raitt on the documentary series “This Brave Nation”:

During the mid-1980's Huerta continued lobbying against federal guest worker programs and campaigning for legislation to grant amnesty to farm workers who had lived, worked, and paid taxes in the United States for many years but were still unable to enjoy the privileges of citizenship. Her work helped lead to the Immigration Act of 1985 which granted amnesty to 1,400,000 farm workers.

During this time Huerta was still very much present on the front lines, often at great personal risk. In 1988, while attending a protest against the exposure of farm workers to pesticides, Huerta was beaten so severely by San Francisco police that she was rushed into emergency surgery.

Huerta has continued to be active with the grassroots and inside the halls of power to this day. In a move recalling Chavez's 1966 march to Sacramento, Huerta led hundreds of workers on a 165-mile march to the state Capitol's steps in 2004. Once they arrived, the workers' army settled in for a weeks-long vigil until former Governor Gray Davis signed into law a measure that forces growers into mediation when negotiations fail.

Today, the Dolores Huerta Foundation continues to support community organizing, train new leaders, and fight against the wave of anti-immigrant hysteria that has swept across the country in recent years. (Dolores Huerta)

TEACHER GUIDE

SLIDE #12: *Shared Legacy*, 2009 Web page

BACKGROUND INFORMATION

In the chapter “Pilgrimage to Nonviolence” from *The Autobiography of Martin Luther King, Jr.* Dr. King, Jr. wrote: “While the Montgomery boycott was going on, India's Gandhi was the guiding light of our technique of nonviolent social change. So as soon as our victory over bus segregation was won, some of my friends said: ‘Why don't you go to India and see for yourself what the Mahatma, whom you so admire, has wrought?’”(King Pilgrimage). In the winter of 1959 Dr. King, Jr. and his wife Coretta made a month-long visit to India. This article documents a 2009 exhibition at the American Center in New Delhi, India, celebrating the fiftieth anniversary of Dr King’s pilgrimage. The article suggests that “a distinct line can be traced from Vedic (Hindu) philosophy to the 44th American President, as the idea behind civil disobedience travelled back and forth between India and the US” (Bell).

QUESTION

What form of peacemaking is represented in this document? Give evidence to support your answer.

POSSIBLE ANSWER

Documenting peace history and honoring those who have gone before

EVIDENCE

“Shared legacy: Martin Luther King, Jr.’s pilgrimage to the land of the Mahatma celebrated in an exhibition” title and the photographs on the wall behind President Obama

QUESTION

Who paid for this media message and for what purpose? Give evidence to support your answer.

POSSIBLE ANSWER

The *Wall Street Journal* paid for this page as a means to sell their product and space to advertisers

The *Wall Street Journal* is identified in the banner at the top. There are three advertisement boxes for Cisco, Oracle and Pal and a long list of Wall Street Journal products and services along the menu to the left

SLIDE #12



***Shared Legacy* 2009 Web page**

FURTHER QUESTIONS

Who is the target audience for this message?

What kind of actions might readers take in response to this message?

What values about peace and war are communicated?

Why might the *Wall Street Journal* have chosen this photograph of Barack Obama to accompany an article about King and Gandhi?

Who are the inspirational figures that you might place on a similar photo wall?

CONNECTIONS

U1 #8,9,12; U6 #3
Case study U1 L2 – Look Here Dr King
(Dr Martin Luther King, Jr.)

ADDITIONAL INFO

From the text of the article:

Anne Lee Seshadri, the director of American Center, says, “The big thing is that if you look at the history of the relationship of India and the US, there has been a flow of ideas that’s gone back and forth between the countries.” The exhibition, she says, conveys how close the two countries are in thought and purpose.

The thread of thought begins in 1849, when American writer Henry David Thoreau penned *On the Duty of Civil Disobedience*—an essay on using non-violent measures to resist and protest against the government. Thoreau famously wrote about refusing to pay taxes as a means of protest in his book *Walden*. He was influenced greatly by Vedic writings, quoting them in his work and disseminating their ideas on governing responsibility.

Mahatma Gandhi first read Thoreau’s essay in 1907 and often referred to it as one of the main influences in his fight for Indian independence. In 1935, a group of American civil rights activists came to India to meet Gandhi. These men returned to the US and started teaching young black leaders about the struggle against the caste system and the British empire. One of those leaders was a young pastor from Alabama—King. In 1955, King spearheaded the Montgomery Bus Boycott, which led to the end of the practice of assigning seats in front of the bus to whites. Seshadri says that the bus boycott is viewed as King’s “moment of truth”, just as Gandhi’s moment of truth came when he was thrown out of the first-class compartment of a train in South Africa. Coincidences such as this are emphasized in the exhibition. . . .

At the end of his visit in Kolkata, King said in an interview with AIR: “Since being in India, I am more convinced than ever before that the method of non-violent resistance is the most potent weapon available to oppressed people in their struggle for justice and human dignity. In a real sense, Mahatma Gandhi embodied in his life certain universal principles that are inherent in the moral structure of the universe, and these principles are as inescapable as the law of gravitation.” (Bell)

LESSON PLAN



Video Clips

Case Study: To Inspire— To Breathe Into

Lesson Objectives:

- Students will review perspectives on what inspires individuals to move from affinity to action
- Students will reflect on what motivates and inspires them
- Students will recognize the power of words, images and sound to influence a target audience
- Students will analyze diverse filmmaking techniques to convey messages

Vocabulary:

Dr Martin Luther King, Jr., Henry David Thoreau, civil disobedience, social gospel, Mohandas Gandhi, passive nonviolent resistance, Nelson Mandela, Bonnie Raitt, Dolores Huerta, United Farmworkers

Media



Look Here—Interview with Dr. King (2:54)



Henry David Thoreau's "On Civil Disobedience" (3:57)



This Brave Nation (3:11)



Bomb the World (3:59)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 1 Lesson 2 digital media folder)
- One-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using *Teacher Guide Answer Sheet*. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Discuss the power of words, images and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: To Inspire—To Breathe Into

1. Organize and make copies for the class activities
2. Introduce the lesson:

Lesson Introduction

Artists have sought creative means to inspire their audiences since the first cave painter placed hands to rock. This lesson explores various means of video expression ranging from a 1957 television interview with a young Dr. Martin Luther King, Jr. to a 2008 YouTube multi media message. You will be asked to identify content messages about the intersection of social justice and peace movements as well as techniques used by the producer to inspire.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the suggested teacher answers below as a guide.



Look Here—Dr. King interview

Film 1 Introduction

This excerpt is from a 1957 television interview on the NBC program *Look Here*. The interviewer is the program host, Martin Agronsky. The interview was taped after Sunday morning services at Dr. King's Dexter Avenue Baptist Church in Montgomery, Alabama less than a year after the successful conclusion of the Montgomery bus boycott. The interview was broadcast nationally. Thirty-five counties in Alabama were denied video coverage due to sabotage of the local transmission tower just prior to the broadcast. (King and Agronsky, 292) You will see a section from the middle of the interview.

Media Sample Questions & Answers

1) Who are presented as inspiration for peace and justice activism?

Possible Answer: Dr Martin Luther King, Jr. who references Thoreau's essay on civil disobedience, Rauschenberg's teachings on the social gospel and Gandhi's practice of passive nonviolent resistance.

2) What social justice concerns are presented along with peace movements?

Possible Answer: Dr. King mentions the "social evils that corrupt the soul" in speaking about the Christian social gospel. Presumably he is referring in part to the injustices of segregation against which he was currently working.

3) What techniques does the producer of this clip use to inspire viewers? Consider setting, sound-track, visual images and scripting in your answer.

Possible Answer: The director of the program chose to have Martin Agronsky interview Dr. King in his home church which enables viewers to see where the young pastor centers his work. The interviewer asks open questions designed to solicit lengthy reflective answers.



Henry David Thoreau's "On Civil Disobedience"

Film 2 Introduction

This excerpt is from a 2008 YouTube video posted by Black Sheep Productions. The director is a 31-year-old language arts teacher whose hobby is reading. It intersperses quotations from Thoreau's essay on civil disobedience with contemporary images. The song is "Renegades of Funk" by the group Rage Against the Machine.

Media Sample Questions & Answers

1) Who are presented as inspiration for peace and justice activism?

Possible Answer: Henry David Thoreau (civil disobedience), Quang Duc (self-immolation), Tommie Smith and John Carlos (Olympic protest), Martin Luther King, Jr., Rosa Parks (refusal to give up her seat), Little Rock elementary school student, Birmingham protesters and Greensboro sit-in students, war tax protester, draft card burners, Nelson Mandela, military resister, Chinese "tank man," Julia Butterfly Hill and Mohandas Gandhi

2) What social justice concerns are presented along with peace movements?

Possible Answer: Thoreau—*abolition*, Quang Duc—*suppression of Buddhists in Vietnam*. Multiple examples—*racism & segregation*, Mandela—*anti-apartheid*, Tien an Mien protester—*Chinese pro-democracy movement*, Berlin Wall protester—*German unification*, *women's suffrage*

3) What techniques does the producer of this clip use to inspire viewers? Consider setting, sound-track, visual images and scripting in your answer.

Possible Answer: The soundtrack is "Renegades of Funk" performed by Rage Against the Machine, a song that honors renegades of different times and places. Thoreau's image and words are interspersed with quick changing images of activism.



This Brave Nation—Dolores Huerta and Bonnie Raitt

Film 3 Introduction

This excerpt is from the 2008 documentary series entitled *This Brave Nation*, produced by *The Nation* magazine and Brave New Films. *The Nation* describes the series as “A kind of ‘living history’ project composed of short videotaped conversations. *This Brave Nation* brings together the most intelligent, passionate and creative voices of one generation with the activists, journalists and artists of the next to dialogue on loves, lives, politics and history” (*Nation*). This episode features musician activist Bonnie Raitt who speaks first, followed by labor activist Dolores Huerta who co-founded the United Farmworkers Union (UFW).

Media Sample Questions & Answers

1. Who are presented as inspiration for peace and justice activism?

Possible Answer: Bonnie Raitt and Dolores Huerta. They reference respected elder activists and younger activists, the power of individual action by all people and young UFW volunteers

2) What social justice concerns are presented along with peace movements?

Possible Answer: Military spending, environmental action, farm worker organizing

3) What techniques does the producer of this clip use to inspire viewers? Consider setting, sound track, visual images and scripting in your answer.

Possible Answer: The images of these two women of different ages speaking to one another in a simple studio underscores the importance of face-to-face communication in initiating change. Their conversation is coupled with archival footage of protest actions, which illustrate their comments about social engagement.



Bomb the World

Film 4 Introduction

This excerpt is from a YouTube video posted by Shary in 2006 with the note: "Just a little anti-war video I made to Michael Franti's 'Bomb the World.'" Jennifer Lena wrote about this song in a 2003 article entitled "Psyops, Propaganda and Gansta Rap":

In late 2002, Franti performed an acoustic version of "U Can't Bomb the World to Peace," a song he wrote encouraging peaceful solutions to the current conflict, on the Craig Kilborne late night talk show. Franti alleged censorship when the segment was cut before the show aired. After performing at a peace rally in San Francisco on March 15 (performing songs like "Bomb da World") CIA agents allegedly interviewed band members and their families. The agents had photographs of performances, records of flights they had taken over several months, and even checking account records. (Lena)

Media Sample Questions & Answers

1. Who are presented as inspiration for peace and justice activism?

Possible Answer: Almost all the images are of "everyday people"—Soldiers and civilians in war settings, peace marchers, children, babies, elders, mothers, voters, bus drivers. John Lennon and Yoko Ono are the only celebrities shown.

2) What social justice concerns are presented along with peace movements?

Possible Answer: Most of the images seem to center on the war in Iraq. Some of the particular concerns represented in the images include voting rights (Iraqi soldier with ink-stained thumb), refugee status (young girl in front of tents and burned out building) and religious persecution (sign saying 'Leave Muslims alone'). The song lyrics include a concern about human rights to food and healthcare with the line "we may even find a solution to hunger and disease"

3) What techniques does the producer of this clip use to inspire viewers? Consider setting, sound-track, visual images and scripting in your answer.

Possible Answer: Michael Franti's song, "Bomb the World" provides the soundtrack for this clip, giving words to the futility of war as images show war planes as they "bomb the world to pieces" and to the exclamation, "Power to the peaceful" as images show people engaged in various forms of peace protest.

FURTHER QUESTIONS

- » Which of these videos was the most inspirational and why?
- » What kind of actions might one take in response to the one you found most inspirational?
- » Which activist would you like to know more about? How could you find out more about them?
- » Which of the audio and visual storytelling techniques were most effective in conveying the producer's message? Why?
- » Which were least effective and why?
- » Reflect on the relative power to persuade of a YouTube video, a television documentary and a feature film.
- » If you wanted to transmit a message about peace what methods would you choose and why do you think they would be effective?
- » Who was the target audience for each clip?
- » How can you discover more about who produced each of these clips, how widely viewed was each one and what critical reception did it receive?

CONNECTIONS

U1 #4,5; U6 #6; U8 #15; Case study U1 L2 – Henry David Thoreau (war tax resistance)

U 1 #7, 10, 11; Case study U1 L2 – This Brave Nation (United Farm Workers)

U1 #8,9,12; U6 #3; Case study U1 L2 – *Look Here* Dr King (Dr Martin Luther King, Jr.)

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 "This Brave Nation" "Bomb the World;" U8 L2 "Arlington West;" U8 L3 "Mosh" (large antiwar gatherings)

Unit #1 Lesson #2 Student Worksheet

NAME _____

DATE _____

Read the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers after viewing the clips.

Title of Film Clip: _____

- 1) Who are presented as inspiration for peace and justice activism?
- 2) What social justice concerns are presented along with peace movements?
- 3) What techniques does the producer of this clip use to inspire viewers? Consider setting, sound track, visual images and scripting in your answer.

LESSON PLAN



Audio Clip

Case Study: Why to War? How to Peace?

Lesson Objectives:

- Students will review songwriters' messages about arguments for war and for peace
- Students will reflect on their own perspectives on war and peace
- Students will recognize the power of words and sound to influence a target audience

Vocabulary:

Battle of New Orleans, Little Big Horn, Reds, Dachau

Media

Song excerpts from four songs:

- "I Ain't Marchin' Anymore" (1:24)
- "Universal Soldier" (1:28)
- "Work For Peace" (1:37)
- "Down by the Riverside" (1:28)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 1 Lesson 3 digital media folder)
- Four-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Teacher Guide Answer Sheet*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Why to War? How to Peace?

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

No one knows when the first antiwar song was composed though it is likely that soldiers marching to war have spoken and sung about their experience from the earliest days of organized combat. Many Christian hymnals contain both the pro-war lyric, "Onward Christian Soldiers" and the anti-war song "Study War No More" which can be heard in this lesson by another title, "Down By The Riverside." During the Vietnam War many songwriters began to write antiwar songs for use both on the concert stage and on protest marches. Antiwar songs experienced a revival during the Iraq War when songwriters from all over the world wrote and sang songs dedicated to bringing the troops home.

The song excerpts that you are about to hear are typically part of longer songs by different songwriters and performers. They are not meant to portray the full lyric as told in the longer works from which they are taken. As you listen to these songs you will be asked to contrast points of view regarding the songwriter's argument against war and for peace as well as to consider the settings in which these songs might be performed live.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



"I Ain't Marchin' Anymore"

Song 1 Introduction

This song was written by Phil Ochs in 1964 during the early years of U.S. involvement in the Vietnam War. It is perhaps Ochs' best known song and is performed here by Ochs. On the liner notes of his album of the same name Ochs says that this song: "borders between pacifism and treason, combining the best qualities of both" (DeLeon 419). You will hear the first several verses.

Media Sample Questions & Answers

1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.

Possible Answer: To fight for national expansion at the behest of older generations

Evidence: Expansion is suggested in the lines "The young land started growing / The young blood started flowing" accompanied by a litany of U.S. wars of expansion. Older generation instigation is heard in the line "It's always the old to lead us to the war."

2) What is the songwriter's suggestion about how to achieve peace? Explain how you arrive at this conclusion.

Possible Answer: Soldiers must refuse to march to war. The title makes this conclusion quite clear.

3) In what setting might you hear a live performance of this song? Give evidence for your conclusion.

Possible Answer: At an antiwar rally. The song's chorus is designed for group singing and can apply both to soldiers' commitments to end their military service and protesters hopes that this will be the last antiwar campaign

FURTHER QUESTIONS

Who is the narrator and how do you know?



"Universal Soldier"

Song 2 Introduction

This song was written in 1964 by Canadian Cree Indian songwriter Buffy Sainte-Marie who performs it here. According to her Web site she was blacklisted during the Johnson administration when, along with "a host of other outspoken performers, her name was included on White House stationery as among those whose music 'deserved to be suppressed'." On the same site she says that this song is "about individual responsibility for war and how the old feudal thinking kills us all" (Sainte-Marie). You will hear the last part of the song.

Media Sample Questions & Answers

1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.

Possible Answer: For patriotism, ideology and to end war
Evidence: Patriotism is suggested by the list of national allegiance for which soldiers fight. Ideology is suggested by the line "And he's fighting for Democracy, / He's fighting for the Reds." Fighting to end war is suggested in the lines "he thinks we'll put an end to war this way" and "He says it's for the peace of all."

2) What is the songwriter's suggestion about how to achieve peace? Explain how you arrive at this conclusion.

Possible Answer: Soldiers must refuse to fight. This is suggested with the lines "He's the one who gives his body / As a weapon of the war, / And without him all this killing can't go on."

3) In what setting might you hear a live performance of this song? Give evidence for your conclusion.

Possible Answer: In a coffeehouse or concert. Unlike the previous song that conveys a message even if only the chorus is heard, this song carries its power in the lyrics of its verses requiring a careful listening to gather its meaning.

FURTHER QUESTIONS

What does the line mean, "He's fighting for the Reds," and how does this reference help define the historical context for the song's release?



“Work For Peace”

Song 3 Introduction

This song was written and performed by Gil Scott-Heron, a pioneer of spoken word music in the 1970s. It was first released on Scott-Heron’s CD, *Spirits* in 1994. The section you will hear is from the middle of the song.

Media Sample Questions & Answers

1) What is the songwriter’s main argument about why people go to war? Give evidence for your conclusion.

2) What is the songwriter’s suggestion about how to achieve peace? Explain how you arrive at this conclusion.

3) In what setting might you hear a live performance of this song? Give evidence for your conclusion.

Possible Answer: For economic reasons

Evidence: The repeated phrase, “the Military and the Monetary” and the lyric “The only thing wrong with Peace, / is that you can’t make no money from it.”

Possible Answer: On a positive note Scott-Heron suggests that peace requires belief in the possibility of peace, in addition to unity and inner peace. Lyrics suggesting this include “If everyone believed in Peace”; “Peace is . . . the time when we will all bring / ourselves closer to each other” and “we have finally come to Peace / within ourselves.” Also peace requires eliminating the infrastructure of war: its rules, threats and preparation for war as suggested in “Peace is not the absence of war, / it is the absence of the rules of war and the / threats of war and the preparation for war.”

Possible Answer: In a concert setting because, similar to the previous song, the lyrics are complex enough to require a full hearing in order to understand the deeper meanings embedded within this song

FURTHER QUESTIONS

How does the line “the military and the monetary, from thousands of miles in a Saudi Arabian sanctuary” help to identify the war being addressed?



"Down By The Riverside"

Song 4 Introduction

"Down by the Riverside," also known as "Study War No More," is an old Christian spiritual. It is performed here in a 2008 release by the Blind Boys of Alabama with the Preservation Hall Jazz Band and Allen Toussaint. You will hear the end of their performance.

Media Sample Questions & Answers

1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.

Possible Answer: A legacy of settling problems with weapons

Evidence: "Gonna lay down my sword and shield"

2) What is the songwriter's suggestion about how to achieve peace? Explain how you arrive at this conclusion.

Possible Answer: Disarmament is referenced by "Gonna lay down my sword and shield" and peace studies is referenced by "Ain't gonna study war no more."

3) In what setting might you hear a live performance of this song? Give evidence for your conclusion.

Possible Answer: In a house of worship or a gospel concert. This song is a well-known spiritual that was originally written for group singing in a religious context

FURTHER QUESTIONS

When might a church choir director choose to sing this song? When might it not be sung?

FURTHER QUESTIONS

- » **Did you have a strong positive or negative reaction to any of these songs? If so, which songs and why?**
- » **Which, if any, of these songs best reflects your own perspective on war and peace? Why?**
- » **Do these songs reflect the “truth”? Why or why not?**
- » **How can you discover: Who funded each of these recordings? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?**

CONNECTIONS

U2 #4, 5, 6, 7, 8; U 7 #2 Case study U1 L3 “I Ain’t Marchin” and U2 L3 “With God On Our Side” (Indian Wars)

U3 #4, 5, 13; U4 #14; U6 #5; U8 #10 Case Study U1 L3 “Universal Soldier” & “I Ain’t Marchin;” U3 L2 – “Sgt York;” U 6 L3 “Handsome Johnny;” U8 L3 “Twenty” (conscription)

LYRIC SHEET

SONG 1

I Ain't Marchin' Anymore—1964 Written and performed by Phil Ochs

Oh I marched to the battle of New Orleans
At the end of the early British war
The young land started growing
The young blood started flowing
But I ain't marchin' anymore

For I've killed my share of Indians
In a thousand different fights
I was there at the Little Big Horn
I heard many men lying I saw many more
dying
But I ain't marchin' anymore

It's always the old to lead us to the war
It's always the young to fall
Now look at all we've won with the saber
and the gun
Tell me is it worth it all

For I stole California from the Mexican land
Fought in the bloody Civil War
Yes I even killed my brothers
And so many others
But I ain't marchin' anymore

SONG 2

Universal Soldier—1964 Written and performed by Buffy Sainte-Marie

And he's fighting for Canada,
He's fighting for France,
He's fighting for the USA,
And he's fighting for the Russians,
And he's fighting for Japan,
And he thinks we'll put an end to war this
way.

And he's fighting for Democracy,
He's fighting for the Reds,
He says it's for the peace of all.
He's the one who must decide,
Who's to live and who's to die,
And he never sees the writing on the wall.

But without him,
How would Hitler have condemned him at
Dachau?
Without him Caesar would have stood
alone,
He's the one who gives his body
As a weapon of the war,
And without him all this killing can't go on.

He's the Universal Soldier and he really is
to blame,
His orders come from far away no more,
They come from here and there and you
and me,
And brothers can't you see,
This is not the way we put the end to war.

LYRIC SHEET

SONG 3

Work For Peace—1994 Written and performed by Gil Scott-Heron

The Military and the Monetary,
from thousands of miles in a Saudi Arabian
sanctuary,
kept us all wondering if all of this was really
truly, necessary.
We've got to work for Peace,
Peace ain't coming this way.
If we only work for Peace,
If everyone believed in Peace the way they
say they do,
we'd have Peace.
The only thing wrong with Peace,
is that you can't make no money from it.
The Military and the Monetary,
they get together whenever they think its
necessary,
they've turned our brothers and sisters into
mercenaries,
they are turning the planet, into a cemetery.
Got to work for Peace,

Peace is not the absence of war,
it is the absence of the rules of war and the
threats of war and the preparation for war.
Peace is not the absence of war,
it is the time when we will all bring
ourselves closer to each other,
closer to building a structure that is unique
within ourselves
because we have finally come to Peace
within ourselves.
The Military and the Monetary,
The Military and the Monetary,
The Military and the Monetary.
Get together whenever they think its
necessary
they've turned our brothers and sisters into
mercenaries,
they are turning parts of the planet, into a
cemetery.
The Military and the Monetary,
The Military and the Monetary

SONG 4

**Down by the Riverside or Study War No More—traditional performed here in 2008 by the
Blind Boys of Alabama with the Preservation Hall Jazz Band and Allen Toussaint.**

Gonna lay down my sword and shield
Down by the riverside, Down by the riverside, Down by the riverside
Gonna lay down my sword and shield
Down by the riverside
Ain't gonna study war no more



Unit #1 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"I Ain't Marchin' Anymore" —1964 **Written and performed by Phil Ochs**

Oh I marched to the battle of New Orleans
At the end of the early British war
The young land started growing
The young blood started flowing
But I ain't marchin' anymore

For I've killed my share of Indians
In a thousand different fights
I was there at the Little Big Horn
I heard many men lying I saw many more
dying
But I ain't marchin' anymore

It's always the old to lead us to the war
It's always the young to fall
Now look at all we've won with the saber and the
gun
Tell me is it worth it all

For I stole California from the Mexican land
Fought in the bloody Civil War
Yes I even killed my brothers
And so many others
But I ain't marchin' anymore

1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.

2) What is the songwriter's suggestion about how to achieve peace? Explain how you arrive at this conclusion.

3) In what setting might you hear a live performance of this song? Give evidence for your conclusion.



Unit #1 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Universal Soldier" —1964

Written and performed by Buffy Sainte-Marie

And he's fighting for Canada,
He's fighting for France,
He's fighting for the USA,
And he's fighting for the Russians,
And he's fighting for Japan,
And he thinks we'll put an end to war this way.

And he's fighting for Democracy,
He's fighting for the Reds,
He says it's for the peace of all.
He's the one who must decide,
Who's to live and who's to die,
And he never sees the writing on the wall.

But without him,
How would Hitler have condemned him at
Dachau?
Without him Caesar would have stood alone,
He's the one who gives his body
As a weapon of the war,
And without him all this killing can't go on.

He's the Universal Soldier and he really is to
blame,
His orders come from far away no more,
They come from here and there and you and me,
And brothers can't you see,
This is not the way we put the end to war.

1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.

2) What is the songwriter's suggestion about how to achieve peace? Explain how you arrive at this conclusion.

3) In what setting might you hear a live performance of this song? Give evidence for your conclusion.



Unit #1 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Work For Peace” —1994

Written and performed by Gil Scott-Heron

The Military and the Monetary,
from thousands of miles in a Saudi Arabian
sanctuary,
kept us all wondering if all of this was truly
necessary
We've got to work for Peace.
Peace ain't coming this way
If we only work for Peace,
If everyone believed in Peace
the way they say they do, we'd have Peace.
The only thing wrong with Peace,
is that you can't make no money from it.
The Military and the Monetary,
they get together whenever they think its necessary,
they've turned our brothers and sisters into
mercenaries
they are turning the planet, into a cemetery.
Got to work for Peace, Peace ain't coming this way.

Peace is not the absence of war,
it is the absence of the rules of war and the
threats of war and the preparation for war.
Peace is not the absence of war,
it is the time when we will all bring ourselves
closer to each other,
closer to building a structure that is unique
within ourselves
because we have finally come to Peace
within ourselves.
The Military and the Monetary (3x)
Get together whenever they think its
necessary
they've turned our brothers and sisters into
mercenaries,
they are turning parts of the planet, into a
cemetery.
The Military and the Monetary,

- 1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.
- 2) What is the songwriter's suggestion about how to achieve peace? Explain how you arrive at this conclusion.
- 3) In what setting might you hear a live performance of this song? Give evidence for your conclusion.



Unit #1 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Down by the Riverside” or “Study War No More” —traditional Performed by the Blind Boys of Alabama with the Preservation Hall Jazz Band and Allen Toussaint

Gonna lay down my sword and shield
Down by the riverside, Down by the riverside, Down by the riverside
Gonna lay down my sword and shield
Down by the riverside
Ain't gonna study war no more

1) What is the songwriter’s main argument about why people go to war? Give evidence for your conclusion.

2) What is the songwriter’s suggestion about how to achieve peace? Explain how you arrive at this conclusion.

3) In what setting might you hear a live performance of this song? Give evidence for your conclusion.



Document-Based Essay: *Historic Peacemakers*

Write a well organized essay discussing how peacemakers have combined efforts to seek justice with efforts to seek peace. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details.

"If you want peace, work for justice"
Journalist Henry Louis Mencken

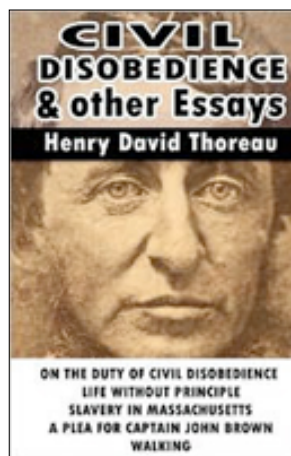
In your essay:

- Select two of the leaders referenced in the documents below and relate them to the quote above.
- For each document identify the antiwar movement and justice issue to which that leader was connected.
- Explain how each leader connected efforts for peace and justice.

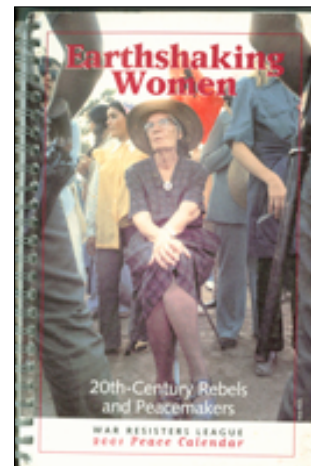
1.



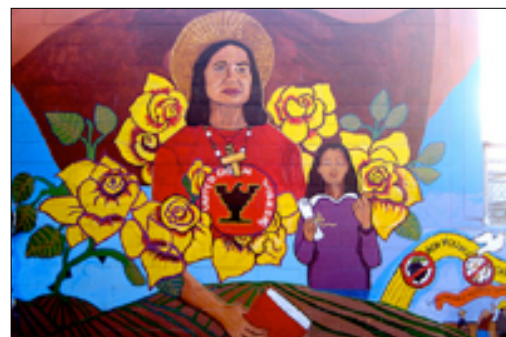
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3.



4.



5.

Unit #2:

Wars of Manifest

Destiny

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Peace and Manifest Destiny

The idea that the young United States had a divine right to spread westward over the entire continent was summarized in 1845 by John O'Sullivan, editor of the *Democratic Review* newspaper, when he wrote "Our manifest destiny [is] to overspread the continent allotted by Providence for the free development of our yearly multiplying millions" (qtd. In Zinn 151). The perceived right of the United States to expand forever westward was supported by a companion belief in white supremacy. If the public could be convinced that Native Americans, Mexicans and Filipino peoples were less than human, then the drive to take Indian land, to extend slavery into Mexico and to colonize the Pacific would be made that much easier. On the other hand, if antiwar activists could humanize "the enemy" then endless expansion in the name of manifest destiny would become that much harder to justify.

The Indian Wars

The cowboy and Indian narratives of 20th century movies and comic books suggested that armed conflict was at the heart of relations between American Indian people and the Europeans who colonized the New World. This was not always the case. For over fifty years between 1682 and 1737 the



How do the Indian Wars of the 1800s provide historical context for this Vietnam War era poster?

Pennsylvania Quakers under the leadership of William Penn and the Delaware Indians under the leadership of Chief Tammany respected the terms of the Great Treaty that called for equal rights for both sides in land purchases and business disputes. At the same time the Pennsylvania Quakers held to their pacifist beliefs by refusing to establish a militia or to pay war taxes to fund British wars against the native peoples.

Penn and Tammany's peace did not last long beyond their lifetimes. As the United States expanded toward the Pacific, American Indian people came under relentless attack from the onslaught of what author Jared Diamond has labeled "guns, germs and steel" in the service of manifest destiny. By the time of the late 19th century most European American reformers concluded that the only hope to "save the Indian" was to introduce social policies of cultural assimilation. Cartoons in the popular *Harper's Weekly* magazine suggested that scrubbing the Indian out of the savage was the only means to survival. They concluded that institutions like the boarding school could force Indian children to learn English, wear European-style clothing and abandon their traditional culture and families in order to embrace the "benefits" of modern civilization. Remarkably some Indian people were able to withstand this assault on native language and culture. Their resistance to invasion and enculturation has enabled them to survive, defying predictions of cultural annihilation.

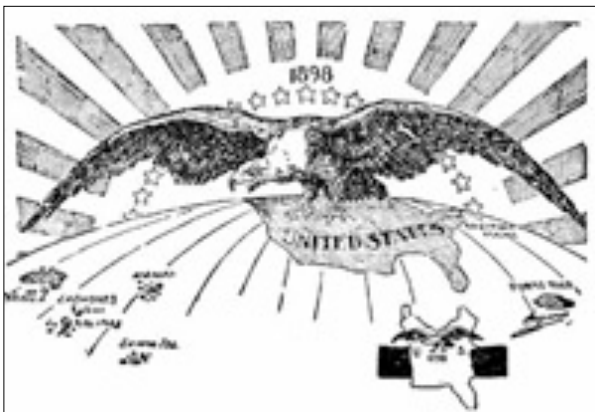
The Mexican War

In 1846 President James Polk sent General and future president Zachary Taylor onto Mexican soil as a means to extend U.S. territory to the west and south. Editorial writer Walt Whitman echoed the manifest destiny doctrine writing in the *Brooklyn Eagle*: "It is for the interest of mankind that [American] power and territory should be extended. . . . We claim those lands . . . by a law superior to parchment and dry diplomatic rules" (Whitman, Manifest Destiny 370).

Abolitionists such as Frederick Douglass and William Lloyd Garrison opposed war with Mexico, which they saw as a means to extend slavery into new southern states. Douglass wrote:

Mexico seems a doomed victim to Anglo-Saxon cupidity and love of dominion. The determination of our slaveholding President to prosecute the war, and the probability of his success in wringing from the people men and money to carry it on, is made evident, rather than doubtful, by the puny opposition arrayed against him. (Graebner 235)

As Douglass points out there was little dissent among U.S. citizens to the Mexican War. One exception to this was the little known writer Henry David Thoreau who would later become famous for his book, *Walden*. Thoreau engaged in his own quiet protest of the Mexican War by refusing to pay his poll tax, a choice that resulted in him spending a night in the Concord jail. He subsequently gave a talk explaining his war tax resistance entitled "The Relation of the Individual to the State" which was later reprinted under the title "Civil Disobedience." (Thoreau 452) Thoreau's writing became a central inspiration for later peace advocates including Leo Tolstoy, Mohandas Gandhi and Martin Luther King, Jr. Thus one man's act of conscience became a spark for subsequent generations of antiwar activists throughout the world.



What is the message about manifest destiny in this 1898 *Philadelphia Press* cartoon?

Philippine-American War

Fifty years after the Mexican War the U.S. again expanded its reach as it displaced Spain in Cuba and the Philippines and emerged as a new imperial power. Unlike the Mexican War, this conflict caused widespread opposition by groups and individuals. For the first time in U.S. history a broad cross section of war critics connected issues of racism, colonialism and militarism in their analysis of why occupation of the Philippines was wrong.

The Anti-imperialist League protested the war as a war of conquest, arguing that the first duty of U.S. citizens is to deal with problems at home. Journalist Ida Wells-Barnett specified this concern for African Americans, arguing the following: "Negroes should oppose expansion until the government was able to protect the Negro at home" (*The Philippine War*). The Women's Christian Temperance Union was concerned about the spread of alcohol use and prostitution among U.S. servicemen. Women's suffrage activists argued that Filipino people deserved the same voting rights in their home country that they wanted for women in the U.S.

Journalists played an important role in questioning government censorship of U.S. military actions in the Philippines. Allegations of widespread war crimes perpetrated by U.S. troops were both cause for ethical concerns and a way to sell newspapers with bloody headlines in the age of over-the-top "yellow journalism." Perhaps the best-known journalist of the time, Mark Twain, was himself a strong anti-imperialist. In a 1902 debate on the U.S. role in the Philippines Twain said "patriotism is supporting your *country* all the time, but your *government* only when it deserves it" (qtd. in Horton). By differentiating love of country from government policy, Twain chose to stand with Tammany, Penn, Thoreau and Douglass in their patriotic challenge to the military and social policies that used the idea of manifest destiny as a means to extend the empire of the United States.

LESSON PLAN

Slide Lesson: Questioning Manifest Destiny



PowerPoint Slide Show

Lesson Objectives

- Students will learn the history of efforts to oppose manifest destiny during the Indian Wars, Mexican War and Philippine-American War.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message and representation.
- Students will reflect on the impacts of media images relating to war and expansionism.

Vocabulary:

Great Treaty, Tammany, William Penn, wampum belt, manifest destiny, Indian War, Ulysses S. Grant, cultural assimilation, Carlisle Indian School, Mexican War, James Polk, Walt Whitman, Horace Greeley, William Lloyd Garrison, abolitionist, Whig Party, Zachary Taylor, annexation of the Philippines, William McKinley, Spanish American War, Philippine-American War, Anti-Imperialist League, "The White Man's Burden," Balangiga Massacre, yellow journalism, William Randolph Hearst

Media

Posters, leaflets, fliers, dime novel cover, magazine cover, newspaper front page, wampum belt, frieze, painting, editorial cartoon, publicity photograph, newspaper editorial

Materials Needed:

- *PowerPoint* slide show with 25 slides
- 42-page *Teacher Guide*
- Two-page *Student Reading*
- One-page *Student Assessment*

Time

90 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #3: *The Great Treaty*

BACKGROUND INFORMATION

In 1682 at a time when Indians and settlers were in a constant state of conflict across much of the British colonies, two renowned peacemakers met underneath the branches of a great elm tree to affirm a treaty of peace that would last for more than a half century. In the Great Treaty of Shackamaxon Tammany, Head Chief of the Turtle clan of the Delaware Indians, and William Penn, Quaker leader and first governor of Pennsylvania, pledged peaceful and just relations between their two peoples. This affirmation of mutual trust lasted until Thomas Penn, William's son, broke the bond with a fraudulent land grab in 1737.

→ Direct students to look at the top image

QUESTION

Can you guess what form of media this might be, who might have made it and for what purpose?

POSSIBLE ANSWER

It is a wampum belt made of polished shells made by Indian artisans as a symbol of friendship between the people of the Delaware nation and the people of Pennsylvania.

QUESTION

What visual symbols help to convey the message in this wampum belt?

POSSIBLE ANSWER

The image of the pair of people holding hands represents friendship. The parallel diagonal lines represent open pathways.

→ Direct students to look at the bottom image

QUESTION

Can you guess what form of media this might be, who might have made it and for what purpose?

POSSIBLE ANSWER

It is a frieze or decorative plate made by U.S. artists to commemorate the Great Peace Treaty.

SLIDE #3a



The Great Treaty
1682 Wampum Belt

SLIDE #3b



William Penn and the Indians
1878 Frieze

FURTHER QUESTIONS

What are the similarities and differences between these two media documents commemorating the same event?

Woven from thousands of separate pieces of natural material wampum belts took a great deal of time to make and were objects of great honor and tradition. Why might the Delaware have committed such an item of value to this agreement?

The frieze is part of a larger work depicting U.S. history within the Rotunda of the United States Capitol Building. The entire frieze is 300 feet around, 8 feet high. Why might the U.S. government have chosen to honor this particular historical event in such an esteemed place?

CONNECTIONS

U1-#2, 3, U2-#3,8, U5-#14
(Native American peacemaking)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3;
U7 #3, 5, 7, 10, 11, 12; U8 #2, 5
Case studies U2 L2 "One Man's Hero;"
U3 "2 "The Big Parade;" U4 L2
"Surfing For Life;" U7 L2 solidarity
films, U7 L3 solidarity song
(encounters with "the enemy")

ADDITIONAL INFO

William Penn led the Pennsylvania Society of Friends or Quakers in a unique experiment in colonial governance. The Quakers controlled the Assembly and, as pacifists, refused to authorize a militia between the years of 1682-1755. During that same time they opposed British war efforts during the French Indian War by refusing funds for war material. (Power 420)

The early Pennsylvania Quakers were determined to practice justice in dealings with their Indian neighbors. They purchased land for settlement rather than using force. They guaranteed arbitration in business disputes with native people. In instances where an Indian was put on trial, half the jury was to consist of Indian peers. Following William Penn's death the Quakers withdrew from the government rather than support militarism and as a result traders, settlers and the new government pushed the Delaware north and west out of Pennsylvania.

From William Penn's 1682 address to the Delaware at the time of the Great Treaty:

The Great Spirit who made me and you, who rules the heavens and the earth, and who knows the innermost thoughts of man, knows that I and my friends have a hearty desire to live in peace and friendship with you, and to serve you to the utmost of our power. It is not our custom to use hostile weapons against our fellow creatures, for which reason we have come unarmed. Our object is not to do injury, and thus provoke the Great Spirit, but to do good. (qtd. in Lawson 756)

TEACHER GUIDE

SLIDE #4: *American Progress*, 1872 oil painting

BACKGROUND INFORMATION

In 1845 John O'Sullivan, editor of the *Democratic Review* newspaper, gave voice to the drive for U.S. expansion when he wrote "Our manifest destiny [is] to overspread the continent allotted by Providence for the free development of our yearly multiplying millions" (qtd. in Zinn 151). This concept of Manifest Destiny became a central rationale for 19th century U.S. wars against indigenous populations of American Indians and Mexicans and eventually for war with Filipino and Cuban people in the Pacific and Caribbean. John Gast painted *American Progress* in 1872.

QUESTION

What are the symbols representing the theme of Manifest Destiny and what do they imply for American Indian people?

POSSIBLE ANSWER

Symbols of Manifest Destiny include the railroad, covered wagon, stagecoach, plow, split rail fence, log cabin, teams of oxen and horses, the "goddess of progress" with school book and telegraph wire in hand, settlers with gun and pick axe, ships, city and suspension bridge in background. The message suggests that technological progress and settlement of the west is inevitable and divinely sanctioned. Native peoples and the animals they relied on for survival are destined to retreat before the welcome advance of civilization.

EVIDENCE

Inevitability is represented by the vast array of vehicles and people all moving westward. Divine sanction is represented by the westward movement of the goddess clothed in white, coming from light into darkness and guiding the way west. The destined retreat is represented by the animals and native peoples looking over their shoulders and moving into darkness.

SLIDE #4



***American Progress*
1872 oil painting**

FURTHER QUESTIONS

Recalling the previous images of the Great Treaty what opinion might Delaware Head Chief Tammany have had on the doctrine of Manifest Destiny?

What opinion might Pennsylvania governor William Penn have had on the doctrine of Manifest Destiny?

Who might benefit from this image?

Who might be harmed?

This painting was commissioned for a travel guide. How might the tourism industry have impacted the belief in Manifest Destiny in the 19th century U.S.?

Does tourism in the 21st century support modern day expansionism? Why or why not?

How does advertising that uses images like this play into national beliefs about expansion?

CONNECTIONS

U2 #4, 5, 6, 7, 8; U 7 #2
Case study U1 L3 "I Ain't Marchin'" and
U2 L3 "With God On Our Side"
(Indian Wars)

ADDITIONAL INFO

Brooklyn artist John Gast was commissioned to create this painting by the publisher of a travel guide. Color reproductions of this painting were sent as a bonus to those who bought the guide with this encouragement from the engraver, George Croffut:

What home, from the miner's humble cabin to the stately marble mansion of the capitalist, should be without this Great National Picture, which illustrates in the most artistic manner all the gigantic results of American Brains and Hands! Who would not have such a beautiful token to remind them of the country's grandeur and enterprise which have caused the mighty wilderness to blossom like the rose!!!

This rich and wonderful country--the progress of which at the present time, is the wonder of the old world--was until recently, inhabited exclusively by the lurking savage and wild beasts of prey.... In the foreground, the central and principal figure, a beautiful and charming Female, is floating westward through the air bearing on her forehead the "Star of Empire...." On the right of the picture is a city, steamships, manufactories, schools and churches over which beams of light are streaming and filling the air—indicative of civilization. The general tone of the picture on the left declares darkness, waste and confusion.... Fleeing from "Progress"...are Indians, buffaloes, wild horses, bears, and other game, moving Westward, ever Westward, the Indians with their squaws, papooses, and "pony lodges," turn their despairing faces towards, as they flee the wondrous vision. The "Star" is too much for them. (qtd. in Conn 236)

TEACHER GUIDE

SLIDE #5: *The Lost Trail*, 1864 Dime novel cover

BACKGROUND INFORMATION

In the 21st century new media forms like graphic novels and computer games encourage people to accept and sometimes to question contemporary beliefs about the world. In the 19th century literature such as dime novels served a similar purpose. This 1864 dime novel explored one of the popular cultural narratives of the day.

QUESTION

What was the purpose and target audience of this document?

POSSIBLE ANSWER

The purpose of this cover is to encourage the potential reader to buy the magazine. The target audience would be white readers from the eastern U.S.

EVIDENCE

All magazine covers are advertisements to buy the product. The magazine was printed in New York in 1864, suggesting that the main audience would be easterners since distribution would have been limited at that time. Most African Americans, American Indians and other youth of color would have been discouraged if not banned from reading during the years of slavery and wars on native people.

QUESTION

What in this picture shows the attitude of editors toward Native Americans or the stereotypes they may have had?

POSSIBLE ANSWER

The belief that American Indians are cruel child stealers is portrayed by the dark skinned shirtless man in moccasins taking a young woman by force through the woods as she extends her arms presumably for the family from which she has been kidnapped.

SLIDE #5



***The Lost Trail*
1864 Dime novel
cover**

FURTHER QUESTIONS

Does this cover support or question the concept of Manifest Destiny? Why?

Compare the messages about American Indian people in this slide with those contained in the previous two slides. Which representations are true? Which are false? Why do you think that?

Can you think of contemporary media messages where fear is used to sell a product or ideology?

Why does this image fit in with the time period in which it was produced?

CONNECTIONS

U2 #4, 5, 6, 7; U 7 #2
Case study U1 L3 "I Ain't Marchin'" and
U2 L3 "With God On Our Side"
(Indian Wars)

ADDITIONAL INFO

From *American Indian Stereotypes in Early Western Literature and the Lasting Influence on American Culture* by Lacy Noel Cotton:

The origin of the dime novel can be attributed to Beadle & Adams who first began publishing *Beadle's Dime Novels* in 1860. According to *Virgin Land* by Henry Nash Smith, the traditional formula for a dime novel involved a hero that always hunted hostile Indians, escaping capture and aids in the rescue of a heroine from the Indians according to ancient prescription. . . . Heroes gain honor by defeating the bloodthirsty savages menacing innocent white ranchers. These heroes believe it is their duty "to send as many Apaches as we kin to their happy huntin' ground." By murdering and scalping Indians (including women and young boys), they'll be "doin' the kentry er mighty big favor" because "Paces an' rattlesnakes is just one and the same."

Around the same time as the publications of *Beadle's Dime Novels* and other competing pulp fiction series, contemporary newspapers such as *The Dallas Morning News* were publishing articles like *A Sketch of Texas Literature* which only served to reinforce and validate the stereotypes present in the writing of pulp novelist by suggesting that stories of bloodthirsty savages were entirely truthful. . . . The journalist didn't question the opinions or stories written by those settlers, and instead expressed a certainty that—there was nothing imaginary about Indians who harried these early settlers.

One of the greatest fears instilled in the American audience by these dime novels was the possibility of Indian captivity. These assumed truths about brutality towards white children were unfounded. The vast majority of American Indian tribes valued children highly and treated them kindly. (Cotton, 19-22)

TEACHER GUIDE

SLIDE #6: *Robinson Crusoe*, 1870 cartoon

BACKGROUND INFORMATION

In 1682 the reformer William Penn sought to engage with the Delaware people as equals in negotiations between two sovereign peoples. Two centuries later white reformers took a decidedly different approach in relation to the so-called “Indian policy” of the U.S. government. Concerned that continued war with Indian people would eventually lead to the complete extermination of all native peoples, reformers argued for cultural assimilation. This cartoon by Thomas Nast appeared in the magazine *Harper’s Weekly* in 1870. The President at the time was Ulysses S. Grant (pictured at left). It references the popular novel, *Robinson Crusoe*, in which a shipwrecked Englishman teaches English and Christianity to a native man whom he names Friday.

QUESTION

What do white reformers think should be done to help Native Americans?

POSSIBLE ANSWER

Indians will survive through cultural and political assimilation as U.S. citizens and by giving up their standing as sovereign nations.

EVIDENCE

Cultural assimilation—dressing in European-style clothing and by the title reference to Robinson Crusoe’s “civilizing” of Friday
 Political assimilation—the vote and taxes in his pockets
 Ceding sovereignty—Grant’s words: “Cease to be nations and become states.”

QUESTION

What benefits does the artist suggest native people will gain by embracing white “civilization” and how are these shown?

POSSIBLE ANSWER

Literacy – books and magazines
 Agriculture – hoe, rake and plow
 Sobriety – “firewater” on the shelf
 Christianity – Biblical quote on the wall

SLIDE #6



Robinson Crusoe
1870 cartoon

FURTHER QUESTIONS

What stereotypes are perpetuated in this image?

How might white supporters of Native American survival have received such a message in 1870? And today?

The month prior to the publication of this cartoon, U.S. troops killed over 150 Piegan Indian people, mostly women and children, in what has been called the Marias Massacre. What images might the cartoonist have chosen to illustrate the military aspect of U.S. government “Indian policy,” as opposed to the acculturation aspect?

What forms of media were available to Indian people to make the case for their cultural survival in 1870? And today?

CONNECTIONS

U2 #4, 5, 6, 7; U 7 #2 Case study U1 L3 “I Ain’t Marchin” and U2 L3 “With God On Our Side”
(Indian Wars)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3;
U7 #3, 5, 7, 10, 11, 12; U8 #2, 5
Case studies U2 L2 “One Man’s Hero;” U3 “2 “The Big Parade;” U4 L2 “Surfing For Life;” U7 L2 solidarity films, U7 L3 solidarity song (encounters with “the enemy”)

ADDITIONAL INFO

From Robert C. Kennedy’s analysis of this cartoon from the HarpWeek Web page:

This *Harper's Weekly* cartoon by Thomas Nast incorporates some of the major assumptions and biases of reformers concerning federal Indian policy and Native Americans. Since the early days of colonization, European Americans had pushed Native Americans further west. By the 1870s, most Native Americans lived west of the Mississippi River, where they continued to clash with white settlers. During the 1870s and 1880s, a series of bloody wars was fought between the U.S. Army and various Native American tribes in the West. Some Americans called outright for the extermination of Native Americans. By 1890, most Native Americans had been “pacified” and placed on reservations.

The reformers’ alternative to extermination, war, or reservations was assimilation of Native Americans into European-American culture...

The Nast cartoon portrays the more complete transformation of cultural assimilation; that is, of the Native American accepting the cultural norms of European Americans as his own. The cartoon’s title conveys a familiar image from Daniel Defoe’s novel, *Robinson Crusoe*, to emphasize the “white man’s burden” of civilizing the natives. In order to achieve genuine manhood, the Native American (“Friday”) must emulate Grant (“Robinson Crusoe”) and the concept of masculinity exhibited by European American males.

Reformers wanted Native Americans to become educated Christians who live with their families on small farms (private property), rather than as a tribe on common lands or reservations. (Kennedy)

TEACHER GUIDE

SLIDE #7: *Carlisle Indian School*, 1903 photograph

BACKGROUND INFORMATION

One of the main forms of American Indian cultural assimilation proposed by European American “reformers” was the effort to educate Indian children in boarding schools. Advocates of this policy argued that by separating children from the “backward” practices of traditional native education within native communities, American Indian children would learn to become modern and productive citizens within the great melting pot of the United States. Children were often taken forcibly from their families and sent to schools where they were severely punished for speaking their own languages.

The first and most famous of the off-reservation boarding schools was the Carlisle Indian Industrial School in Carlisle, Pennsylvania. The school was founded in 1879 by former military officer Henry Pratt whose goal was to “Kill the Indian and Save the Man.” By 1887 there were more than 200 Indian boarding schools with 14,000 students. (Bergeson 8)

QUESTION

What type of media form is this and why might it have been made?

POSSIBLE ANSWER

This photograph was likely made for a scrapbook or for publicity purposes.

EVIDENCE

The handwritten name of the school in the bottom left suggests that it is part of a collection of some sort. The staged nature of the shot with obedient young Indian scholars and white instructor suggests that it was made to impress viewers with the high quality education being offered.

QUESTION

What images has the photographer chosen in order to emphasize cultural assimilation?

POSSIBLE ANSWER

Neat rows of desks, European-style clothing and hair styles, books, blackboard with English words.

SLIDE #7



***Carlisle Indian School*
1903 photograph**

FURTHER QUESTIONS

Who might have been the target audience for such an image?

Who might benefit from this message and who might be harmed by it?

What assumptions are implied about the value of traditional Native American education?

What kinds of schools do American Indian children attend today? How can you find out?

Why was instruction offered in English rather than in the students' native languages?

CONNECTIONS

U2 #4, 5, 6, 7; U 7 #2
Case study U1 L3 "I Ain't Marchin'" and
U2 L3 "With God On Our Side"
(Indian Wars)

ADDITIONAL INFO

From "A Case Study: Self-Determination and Indian Education" by David Adams in the *Journal of American Indian Education*:

In 1744, when commissioners of the government of Virginia offered to educate six sons of the chiefs of the Six Nations, the chiefs replied:

Several of our young people were formerly brought up at the colleges of the Northern Provinces; they were instructed in all your science; but when they came back to us, they were bad runners; ignorant of every means of living in the woods; unable to bear either cold or hunger; knew neither how to build a cabin, take a deer, or kill an enemy; spoke our language imperfectly; were therefore neither fit for hunters, warriors, or counselors; they were totally good for nothing. We are, however, not the less obliged by your kind offer, though we decline accepting it; and to show our grateful sense of it, if the gentlemen of Virginia will send us a dozen of their sons, we will take great care of their education, instruct them in all we know, and make men of them. (qtd. in Adams)

As this exchange graphically demonstrates, the American Indian, from the very beginning, believed that the responsibility for the education of his young should remain in his own hands. However, at the mercy of a dominant culture, convinced of its own manifest destiny, the Indian was not to be allowed this privilege. He was, instead, to be forcibly instructed in the ways of an alien culture by the agents of that culture. It is only now, after two centuries of "Anglo" tutelage that one can see the dim outlines of a new period in the history of Indian education, a period where once again Indians shall determine for themselves the education of their children. (Adams)

TEACHER GUIDE

SLIDE #8: *Why Not Peace?* 1923 photograph

BACKGROUND INFORMATION

The struggles for land, justice and peace between American Indian people and those who came after to the New World have been the subject of U.S. popular culture for more than a century. From the 1826 publication of *Last of the Mohicans* to the 1872 debut of Buffalo Bill's Wild West Show and from the 1990 film *Dances With Wolves* to the 2004 opening of the National Museum of the American Indian in Washington, D.C. there have been ongoing efforts to define and redefine the expansion of the United States in light of the impact on its original inhabitants. For some the "settling of the west" has been a story of triumph and progress. For others it has been a story of defeat and suffering. This photograph shows a float in a 1923 peace parade. It is housed in the Women's International League for Peace and Freedom archive in the Swarthmore College Peace Collection.

QUESTION

What was the historical context that gave rise to this float's message?

POSSIBLE ANSWER

It references the Great Peace Treaty of 1683 and the recent end of the "Great War," also known as World War One

EVIDENCE

The costumed characters on the float are dressed to resemble the participants in the gathering between Delaware Chief Tammany and Quaker governor William Penn. The reference to 1683 would be the first year of peace under the treaty. 1923 was just five years after the end of World War One and three years after the founding of the League of Nations.

QUESTION

What kinds of media are represented in this document?

POSSIBLE ANSWER

The float, which uses visuals and language and the photograph of the float

SLIDE #8



Why Not Peace? **1923 photograph**

FURTHER QUESTIONS

Can you think of other historical examples of successful peacemaking between two nations with conflicting interests?

What forms of media would be available today that were not available in 1923 to further this message of peace?

How might different people interpret this differently?

Have you ever seen a peace float in a parade?

CONNECTIONS

U1-#2, 3, U2-#3,8, U5-#14
(Native American peacemaking)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3;
U7 #3, 5, 7, 10, 11, 12; U8 #2, 5
Case studies U2 L2 "One Man's Hero;"
U3 "2 "The Big Parade;" U4 L2
"Surfing For Life;" U7 L2 solidarity
films, U7 L3 solidarity song
(encounters with "the enemy")

ADDITIONAL INFO

American Indian leaders had widely diverse perspectives on peace and war with the whites based on different personal perspectives, tribal history and degree of vulnerability to attack, among other factors. Here are two different voices among the hundreds of Native leaders who resisted white invasion.

From Iroquois Chief Joseph Brant or
Thayendanegea in a 1793 Peace Council:

Brothers: You have talked to us about concessions. It appears strange that you expect any from us, who have only been defending our just rights against your invasions. We want peace. Restore us to our country and we shall be enemies no longer.... We desire you to consider that our only demand is the peaceable possession of a small part of our once great country. (qtd. in Stone 355)

From Shawnee Chief Tecumseh in an 1810 speech to Gov William Henry Harrison of the Indiana Territory:

The Being within, communing with past ages, tells me that...until lately there was no white man on this continent; that it then all belonged to red men, children of the same parents, placed on it by the Great Spirit that made them, to keep it, to traverse it, to enjoy its productions, and to fill it with the same race—once a happy race, since made miserable by the white people, who are never contented, but always encroaching.

The way—and the only way—to check and to stop this evil is for all the red men to unite in claiming a common equal right in the land, as it was at first, and should be yet. For it never was divided, but belongs to all for the use of each. That no part has a right to sell, even to each other, much less to strangers, those who want all, and will not do with less. The white people have no right to take the land from the Indian, because they had it first. It is theirs. They may sell, but all must join. Any sale not made by all is not valid. The late sale is bad. It was made by a part only. Part do not know how to sell. It requires all to make a bargain for all. All red men have equal rights to the unoccupied land. The right of occupancy is as good in one place as in another. There cannot be two occupations in the same place. (qtd. in Drake 617)

TEACHER GUIDE

SLIDE # 9-10: *Mexican News*, 1851 engraving

BACKGROUND INFORMATION

When publisher Benjamin Day offered the first issue of the *New York Sun* for one cent in 1833 a new era in mass media began. This first mass circulation newspaper initiated the “penny press,” the first papers designed for sale to “common people.” This 1851 engraving by Alfred Jones entitled *Mexican News* was shown extensively across the country by the American Art Union, which printed 14,000 copies of the piece at a time when places to display art were still relatively few. Jones based his drawing on a work painted at the time of the Mexican War by artist Richard Caton Woodville. (Virga 115)

QUESTION

According to the image, who is the target audience of the penny press?

POSSIBLE ANSWER

Target audience would be white men.

EVIDENCE

The central characters in the image are all white men. The woman in the window and the African American man and girl in the corner suggest that, though they might be interested in the news, they were not central to its distribution.

QUESTION

What role did the painter think the penny press was playing in community life?

POSSIBLE ANSWER

The central role of newspapers is conveyed by placing the paper in the center of the frame, with the attention of all characters directed to the man reading the news. The scene is set in a central community meeting place that serves both as hotel and post office according to the signs.

SLIDE #10



***Mexican News*
1851 engraving**

FURTHER QUESTIONS

Why might the American Art Union have gone to such expense and trouble to print and distribute 14,000 copies of this etching?

Why might the Mexican War news have received such interest?

What types of media today serve as places where community comes together?

Is this a pro-war or antiwar image? Why?

CONNECTIONS

U2 #10, 11, 12; Case study U2 L2 U.S. Mexican War
(Mexican War Journalism)

ADDITIONAL INFO

From the book *To the Halls of the Montezumas: The Mexican War in the American Imagination* by Robert Walter Johannsen:

The war coincided with the era of the penny press, a time when technology, marketing innovations, and a dramatic increase in literacy all combined to produce a veritable “print explosion.” . . . With an emphasis on timeliness, if not on accuracy, innovative techniques in news gathering were developed. The invention of the telegraph just two years before the war began and the use of horse or pony expresses enabled reporters to transmit news to the publishing centers with lightning-like swiftness. Improvements in paper-making and the development of fast steam presses. . . made it possible for the newspapers to reach an ever-widening audience.

The Mexican War was the first major event in American history to be reported by the penny press. Satisfying the demand for dramatic and sensational news, the war’s coverage was “far more copious than that of any previous war in any part of the world.” It was the newspaper, more than any other medium that influenced the popular attitudes toward the war and molded popular perceptions of the conflict. (Johannsen 16)

TEACHER GUIDE

SLIDE #11: *Brooklyn Daily Eagle*, 1846 newspaper editorial

BACKGROUND INFORMATION

In the spring of 1846, in an effort to fulfill his objectives of expanding the U.S. border to the west and south, President James Polk ordered General Zachary Taylor to move into Mexican territory along the Rio Grande River. In late April, 16 of Taylor's soldiers were killed and others captured by Mexicans who opposed the U.S. invasion of their territory. On May 11 President Polk asked for and received from Congress a declaration of war against Mexico. Although some newspapers opposed the rush to war the majority of the penny press helped to spread support for the war by encouraging soldier volunteers to join the fight against Mexico and citizens to join street demonstrations for the war. (Zinn 154) Poet Walt Whitman was a young editorial writer for the *Brooklyn Daily Eagle* at the time.

QUESTION

What are Whitman's arguments for war?

POSSIBLE
ANSWER

Vengeance is called for by God and nation. The U.S. needs to prove its strength and commitment to expansion on the international stage.

EVIDENCE

Vengeance—the vengeance of a retributive God should be meted out; sentiments and wishes of *the people*.
 Strength and expansion—teach the world that... America knows how to crush, as well as how to expand!

QUESTION

What techniques does the author use to persuade?

POSSIBLE
ANSWER

Attacking enemies, righteous certainty, presuming to speak for the masses, cheerleading.

EVIDENCE

Attack—nation of bravos, contemptible anti-patriotic criticism
 Righteous certainty—the vengeance of a retributive God should be meted out
 Presuming—do *not* express the sentiments and wishes of *the people*
 Cheerleading—Let our arms now be carried

SLIDE #11



Brooklyn Daily Eagle 1846 newspaper editorial

FURTHER QUESTIONS

Is this fact or opinion?

How might different people react to this message differently?

What is Whitman's opinion on the concept of Manifest Destiny? How do you know?

Do you know of other instances when the media has advocated strongly for war?

What kinds of actions might a reader take in response to Whitman's writing?

CONNECTIONS

U2 #10, 11, 12; Case study U2 L2 U.S. Mexican War
(Mexican War Journalism)

U2 #11, 24; U3 #2; U 5 #4; U7 #9;
Case study U2 L2 "Love and War;"
Case study U4 #3 "When the Atom Bomb Fell"
(pro-war media)

ADDITIONAL INFO

Penny Press editorials on the Mexican War:

Walt Whitman in the *Brooklyn Daily Eagle*:

What has miserable, inefficient Mexico—with her superstition, her burlesque upon freedom, her actual tyranny by the few over the many—what has she to do with the great mission of peopling the new world with a noble race? Be it ours, to achieve that mission. (Whitman "Walt Whitman on Manifest Destiny")

The *New York Evening Post*:

The Mexicans are Indians—Aboriginal Indians. Such Indians as Cortez conquered three thousand [sic] years ago, only rendered a little more mischievous by a bastard civilization (....) They do not possess the elements of an independent national existence. Providence has so ordained it, and it is folly not to recognize the fact. The Mexicans are Aboriginal Indians, and they must share the destiny of their race. (Steinberg 22)

Moses Beach, editor of the *New York Sun*:

The [Mexican] race is perfectly accustomed to being conquered, and the only lesson we shall teach is that our victories will give liberty, safety, and prosperity to the vanquished, if they know enough to profit by the appearance of our stars. To liberate and ennoble—not to enslave and debase—is our mission. (J. Smith 29)

TEACHER GUIDE

SLIDE #12: *New York Tribune*, 1846 newspaper editorial

BACKGROUND INFORMATION

Not all of the press supported Polk's War. The abolitionist press opposed the Mexican War as an effort to extend slavery. On Christmas Day, 1846 William Lloyd Garrison printed a portion of Polk's war declaration in his anti-slavery journal, *The Liberator*, followed by the editorial note: "What a bloody commentary upon this boastful declaration is the Mexican War" (Garrison, "Polk's")! Among the churches the Friends or Quakers, Unitarians and Congregationalists were prominent antiwar denominations. Political opponents of the war included some Democrats and many Whigs. Horace Greeley was founding editor of the *New York Tribune*, which began as a Whig Party newspaper. He later ran for president against U.S. Grant and lost.

QUESTION

What are Greeley's arguments against war?

POSSIBLE ANSWER

War is unjust, fails to provide liberty, morality or prosperity and will not profit working people

EVIDENCE

Unjust—No... national benefit can possibly accrue from an unjust war
 Liberty, morality or prosperity—Who believes that a score of victories over Mexico . . . will give us more liberty, a purer morality, a more prosperous industry
 Working people—How will the millions who must ever live by their daily toil profit?

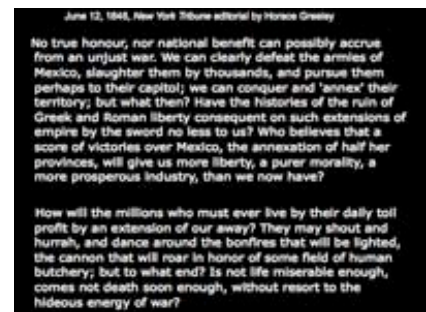
QUESTION

What techniques does the author use to persuade?

POSSIBLE ANSWER

Rhetorical questions, historical references and strong language describing war
 Questions—Who believes? Is Not?
 Historical—histories of the ruin of Greek and Roman liberty
 Strong language—slaughter, human butchery, hideous energy

SLIDE #12



New York Tribune
1846 newspaper
editorial

FURTHER QUESTIONS

Is this fact or opinion?

How might different people react to this message differently?

What is Greeley's opinion on the concept of Manifest Destiny? How do you know?

Which of the two editorialists, Whitman and Greeley, makes the best argument? Why?

Should newspapers hold to a similar editorial viewpoint within the editorial page or should viewpoints vary? Why?

CONNECTIONS

U2 #10, 11, 12; Case study U2 L2 U.S. Mexican War
(Mexican War Journalism)

ADDITIONAL INFO

More from Greeley's editorial:

This is the spirit in which a portion of the Press, which admits that our treatment of Mexico has been ruffianly and piratical, and that the invasion of her territory by Gen. Taylor is a flagrant outrage, now exhorts our People to rally in all their strength, to lavish their blood and treasure in the vindictive prosecution of War on Mexico. We protest against such a course. People of the United States! Your rulers are precipitating you into fathomless abyss of crime and calamity! Why sleep you thoughtless on its verge, as though this was not your business, or murder could be hid from the sight of God by a few flimsy rags called banners? Awake and arrest the work of butchery ere it shall be too late to preserve your souls from the guilt of wholesale slaughter! Hold meetings! Speak out! Act! (Greeley)

From William Lloyd Garrison:

We have rumors, to-day, of a bloody engagement having taken place, with great loss on both sides, — General Taylor having been compelled to fall back on Monterey, with the loss of many of his officers. I desire to see human life at all times held sacred; but, in a struggle like this, — so horribly unjust and offensive on our part, so purely one of self-defence against lawless invaders on the part of the Mexicans, — I feel, as a matter of justice, to desire the overwhelming defeat of the American troops, and the success of the injured Mexicans. (Garrison, letter)

TEACHER GUIDE

SLIDE #13: *Mexico Pie*, 1847 cartoon

BACKGROUND INFORMATION

Due to the rise of the penny press common soldiers for the first time had access to the media during the Mexican War and were able to express views that were often in contrast to those of their superiors. The opportunity for the infantryman to comment on the war to a mass audience was similar to the ability for modern day combatants to post blogs or YouTube videos in order to reach a wide audience. This untitled and anonymous cartoon is held in the Special Collections archive of The University of Texas at Arlington Library.

QUESTION

**POSSIBLE
ANSWER**

EVIDENCE

QUESTION

**POSSIBLE
ANSWER**

EVIDENCE

QUESTION

**POSSIBLE
ANSWER**

When was this document produced?

1847

Faint date in the lower right hand corner

Who might the figures in the middle and lower left represent?

Middle figure could be Uncle Sam or President Polk. Left figure might be a Mexican Army general.

The striped pants and knife and fork ready to cut into Mexico would represent the United States, symbolized by Uncle Sam or the president. The unusual hat was similar to those worn by Mexican military officers in that period and the figure's representation as a chained dog would suggest subservience to U.S. military might.

Who might have drawn this cartoon?

There could be many answers to this. Perhaps someone who opposed the Mexican War from one of the peace churches (Quaker, Mennonite, Brethren, etc.), political party or a soldier

SLIDE #13



***Mexico Pie*
1847 cartoon**

FURTHER QUESTIONS

What is the artist's perspective on Manifest Destiny? How do you know?

Where might you see a cartoon on the extension of empire today?

What current forms of media are available to critics of war that were not available in 1847?

CONNECTIONS

U2 #13, 14, 15, 16
(occupation of Mexico)

ADDITIONAL INFO

On June 5, 1846 abolitionist editor William Lloyd Garrison published this in his anti-slavery journal, *The Liberator*:

A list of about three hundred names of people who have signed the pledge, which includes the following words: "desiring to show our utter abhorrence of slavery, and of every act either of the state or the individual, which means to support it,— and to bind ourselves before God and the world, to side with the oppressed, and not with the oppressor, we hereby pledge ourselves, neither by act or deed, to aid, support, or countenance the Government in the War with Mexico . . . to refuse enlistment, contribution, aid and countenance to the War" (Garrison, Anti-War).

A famous act of personal protest in reference to the Mexican War was Henry David Thoreau's refusal to pay his Massachusetts poll tax for a war he considered an excuse to extend slavery. Thoreau spent a night in jail for his refusal and thereafter gave a sermon on "The Relation of the Individual to the State," later renamed "Civil Disobedience." This essay became an influential document for subsequent generations of peace activists including Leo Tolstoy, Mohandas Gandhi and Martin Luther King, Jr.

Thoreau wrote:

I heartily accept the motto, "That government is best which governs least"; and I should like to see it acted up to more rapidly and systematically. . . . The government itself, which is only the mode which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it. Witness the present Mexican war, the work of comparatively a few individuals using the standing government as their tool; for, in the outset, the people would not have consented to this measure. (Thoreau 455)

TEACHER GUIDE

SLIDE #14: *The Occupation of the Capitol of Mexico, 1848* book illustration

BACKGROUND INFORMATION

In September 1847 the U.S. Army entered Mexico City following fierce fighting and many deaths on both sides of the conflict. This illustration was included in the 1848 book *The Mexican War And Its Warriors* by John Frost. Frost wrote: "It was General Quitman's glory to enter the city of Mexico by the most difficult pass, that of the Gate of Belen and to raise the star-spangled banner, for the first time, over the 'Halls of the Montezumas'" (Frost 269). The Mexican History textbook, *Historia 3*, written by Jose de Jesus Nieto Lopez in 2000 notes "In Mexico City, the invading troops were welcomed with a hail of stones, sticks, boards, machetes, and other projectiles that the people threw from balconies, roofs, and plazas. . . . The desperate resistance of the population lasted several days, resulting in the installation by the invaders of a regime of terror and abuse" (qtd. in Lindaman 77).

QUESTION

What is the primary message in the illustration about how the occupying army was received by the people of Mexico City?

POSSIBLE ANSWER

The reception was orderly and the army was peacefully received by the Mexican people.

EVIDENCE

Troops are shown in formation and spectators are arranged in orderly groups along the margins of the plaza. The onlookers are dressed in fine clothing and standing with arms behind their backs or waving

QUESTION

What was the perspective on Manifest Destiny by the authors of *The Mexican War And Its Warriors*?

POSSIBLE ANSWER

The glorification of the occupation of Mexico City by U.S. troops suggests that the authors supported the expansion of U.S. territory and the underlying principle of manifest destiny

SLIDE #14



***The Occupation of the Capitol of Mexico*
 1848 book illustration**

FURTHER QUESTIONS

How do you account for the dramatically different interpretations of this event between the illustration and the quote from the Mexican textbook?

Are both of these versions equally true or is one accurate and the other false?

Is it true that history is written by the victors? Why or why not?

Can you think of modern wars in which the reception of the occupying army by the citizens of the occupied country was presented differently by the two sides?

CONNECTIONS

U2 #13, 14, 15, 16
(occupation of Mexico)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9 Case study U2 L3 "With God on our Side," U5 L2 "Atomic Alert," U5 L3 "So Long Mom," U6 L2 "Born on the Fourth of July" (government use of peace & war imagery)

ADDITIONAL INFO

The editors of *Chronicles of the Gringos: the U.S. Army in the Mexican War, 1846-1848, Accounts of Eyewitnesses & Combatants* summarize the attitudes of U.S. soldiers during the Mexican War:

Although they had volunteered to go to war, and by far the greater number of them honored their commitments by creditably sustaining hardship and battle, and behaved as well as soldiers in a hostile country are apt to behave, they did not like the army, they did not like war, and generally speaking, they did not like Mexico or the Mexicans. This was the majority: disliking the job, resenting the discipline and caste system of the army, and wanting to get out and go home. (qtd. in Zinn 168)

The League of International Brotherhood established a pledge of non-participation in war during this period. It was signed by some 50,000 war resisters from England and the U.S.:

Believing all war to be inconsistent with the spirit of Christianity, and destructive to the best interests of mankind, I do hereby pledge myself never to enlist or enter into any army or navy, or to yield any voluntary support or sanction to the preparation for or prosecution of any war, by whomsoever, for whatsoever purpose, declared or waged. And I do hereby associate myself with all persons, of whatever country, condition or color, who have signed, or shall hereafter sign this pledge...whose object shall be to employ all legitimate and moral means for the abolition of all war and all the manifestation of war, throughout the world. (qtd. in Meltzer 88)

TEACHER GUIDE

SLIDE #15: *Justice, Union, Peace*, 1848 poster

BACKGROUND INFORMATION

Zachary Taylor earned fame as a general who won several crucial victories early in the Mexican War. In 1848 Taylor campaigned for and won the presidency on the Whig Party ticket based in large part on his war record. This document was one of the first campaign posters made for a U.S. presidential candidate. The engraving was created by the artist Thomas Strong.

QUESTION

What is the purpose of this message?

POSSIBLE
ANSWER

To get voters to select Taylor as their candidate

EVIDENCE

All campaign posters are advertisements designed to encourage voting for particular candidates.

QUESTION

What symbols does the designer use to convey the candidate's messages of peace, justice and union?

POSSIBLE
ANSWER

Peace—The dove with olive branch descending in sunlight toward above storm clouds and banners with past military victories. Taylor is shown in civilian clothing rather than in military uniform.

Justice—Statue of blindfolded Lady Justice holding the scales of justice

Union—The bundled sticks and U.S. flags

QUESTION

Is Taylor running as a warrior or as a peace candidate?

POSSIBLE
ANSWER

He is running as both.

EVIDENCE

The word peace, the dove and olive branch, his straw hat in hand all suggest peace and the banners with his victories, his white charger with stars on its saddle blanket remind viewers of his military record

SLIDE #15



***Justice, Union, Peace*
1848 poster**

FURTHER QUESTIONS

Who was the target audience for this poster?

Can you think of modern presidential candidates who ran as both warriors and peacemakers?

What contemporary media forms stand in place of the poster?

What forms might be used to present a candidate biography in the 21st century?

CONNECTIONS

U2 #13, 14, 15, 16
(occupation of Mexico)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9 Case study U2 L3 "With God on our Side," U5 L2 "Atomic Alert", U5 L3 "So Long Mom," U6 L2 "Born on the Fourth of July" (government use of peace & war imagery)

ADDITIONAL INFO

From the 1848 campaign biography by Benjamin Perley Poore of the *Boston Journal*, *The Life of Zachary Taylor: the Whig Candidate for the Presidency*:

In May, 1845, it was whispered that President Polk intended to secure his reelection by plunging the nation into a bloody and expensive contest, a fatal step which he was urged on to take by Lewis Cass. . . . How different are the sentiments of General Taylor, who, too old and brave a soldier to be dazzled by that phantom called military glory, is ready, (we quote his own words,) to "sincerely rejoice at the prospect of PEACE. My life, (he says,) has been devoted to arms, yet I look upon war at all times and under all circumstances, as a national calamity, to be avoided if compatible with national honor.

The principles of our Government, as well as its true policy, are opposed to the subjugation of other nations, and the dismemberment of other countries by conquest. In the language of the great Washington, 'why should we quit our own to stand on foreign ground?' Had these sound views been carried out by President Polk, the country would not have been involved in debt, nor would thousands have mourned over the cruel losses which they have sustained...

Will not every lover of peace and humanity, by voting for General Taylor, endorse the capitulation of Monterey! (Poore 13)

TEACHER GUIDE

SLIDE #16: *An Available Candidate*, 1848 cartoon

BACKGROUND INFORMATION

During the spring of 1848 Zachary Taylor was challenged for the Whig Party nomination by another Mexican War commander, General Winfield Scott. This cartoon from 1848 could represent either of these men, though it has most often been identified as General Taylor.

QUESTION

Is this a pro-war or an antiwar message?

POSSIBLE ANSWER

It is antiwar.

EVIDENCE

The image of the general holding a bloody sword and sitting atop a pile of skulls is clearly meant as a commentary on the bloody nature of war and a critique of military men in leadership positions.

QUESTION

Who might have made this cartoon?

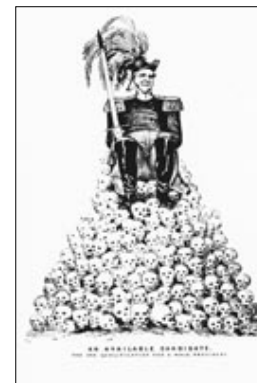
POSSIBLE ANSWER

It was made by someone who opposed Taylor or Scott's candidacy, most likely from their political opposition, the Democratic Party.

EVIDENCE

The subtitle, "the one qualification for a Whig president," suggests a general critique of Whig Party politics rather than simply an attack on a single candidate

SLIDE #16



***An Available Candidate*
1848 cartoon**

FURTHER QUESTIONS

Compare this representation with the previous slide. Which is accurate? Why?

Can you think of contemporary media representations of military or political leaders that are similarly pointed in their critique?

Can you guess the artist's perspective on the idea of Manifest Destiny?

Is this a pacifist image? Why or why not?

CONNECTIONS

U2 #13, 14, 15, 16
(occupation of Mexico)

U 2 #16; U4 #10, 19-20; U6 #7,8; U7
#3, 4, 14; U8 #11 Case study U6 L3
"Last Train to Nuremburg" "No More
Genocide"
(war crimes)

ADDITIONAL INFO

From Nancy Hewitt's 2001 paper, "Sisterhood and Slavery: Transatlantic Antislavery and Women's Rights:"

In 1846, the mix of domestic and international concerns that captured the attention of radical abolitionists was crystallized in the U.S. war against Mexico. The war challenged activists' antislavery and pacifist positions and made acutely visible the deeply intertwined character of local, national and global politics... Radical abolitionists were certain that the war against it was intended to both expand slavery and impose Anglo-Saxon domination over the Mexican population. By spring 1846, protest meetings were being held throughout the North, and those organized by radical abolitionists explicitly linked the Mexican War to earlier attacks on American Indians and to U.S. politicians' imperial interest in Cuba.

British and American women active in the antislavery and peace movements combined forces to push for peace. At the behest of their British sisters and leading peace men like Elihu Burritt, women activists in Philadelphia organized a public meeting to protest the war in June 1846... The women drafted a memorial that was sent to their British sisters, in which they lamented "the false love of glory, the cruel spirit of revenge, the blood-thirsty ambition, the swelling breast of the soldier in the field" as well as the danger of extending slave territory. Concerned with the treatment of Mexican women by U.S. soldiers during the war and the consequences for slave families if the conquest of Mexican lands was successful, some called for "women en masse" to petition Congress to withdraw American troops. (Hewitt 10)

TEACHER GUIDE

SLIDE # 17-18: *Columbia's Easter Bonnet*, 1901 magazine cover

BACKGROUND INFORMATION

At the time of his inauguration in 1897 President William McKinley said, "We want no wars of conquest; we must avoid the temptation of territorial aggression" (McKinley). One year later following the U.S. annexation of the Philippines as a result of the Spanish American War he said, "'There was nothing left for us to do but to take them all, and to educate the Filipinos, and to uplift and civilize and Christianize them, and by God's grace to do the very best we could by them as our fellow men for whom Christ also died'" (Marshall Cavendish Corporation). This was the April 6, 1901 cover of *Puck*, a well-known humor magazine. Columbia (as in Christopher Columbus) is a traditional representation of the United States, similar in meaning to Lady Liberty or Uncle Sam.

QUESTION

What is the artist's message?

POSSIBLE ANSWER

The U.S. is trying on the new role of world power through its recent naval victories in the Spanish American War.

EVIDENCE

The eagle, stars and title suggest that the woman represents the United States. The date of publication places this shortly after the Spanish American War. The Easter bonnet warship and the feathers of expansion identify the U.S. as a naval power.

QUESTION

What is the artist's position on U.S. expansionism?

POSSIBLE ANSWER

The message is not clear yet it seems to suggest that expansion is a good thing.

EVIDENCE

Columbia is smiling as she looks at herself in the mirror, but this image is on the cover of a humor magazine so perhaps it is intended as satire

SLIDE #18



Columbia's Easter Bonnet
1901 magazine cover

FURTHER QUESTIONS

More than a half century before the Spanish American War, John O’Sullivan wrote “our manifest destiny [is] to overspread the continent allotted by Providence for the free development of our yearly multiplying millions.” Did this concept of Manifest Destiny apply to the Pacific Ocean as well? Why or why not?

How could the artist have changed the drawing to make a clear statement in support of U.S. expansion?

How could the artist have changed the drawing to make a clear statement opposing U.S. expansion?

How might different people interpret this message differently?

CONNECTIONS

U2 #18, 19, 20; U7 #2, 14; U8 #3
Case study U2 L2 “Crucible of Empire”
Case Study U6 L3 “No More Genocide”
(imperialism)

ADDITIONAL INFO

Just before the Spanish American War began the *Washington Post* editorialized:

The policy of isolation is dead. . . . A new consciousness seems to have come upon us—the consciousness of strength, and with it a new appetite, a yearning to show our strength . . . ambition, interest, land hunger, pride, the mere joy of fighting. . . . The taste of empire is in the mouth of the people, even as the taste of blood in the jungle. (qtd. in Zinn 299)

Indiana Senator Alfred Beveridge provided his justification for U.S. interests on the Senate floor in January, 1900:

The Philippines are ours forever.... And just beyond the Philippines are China’s illimitable (limitless) markets. We will not retreat from either. We will not repudiate our duty in the archipelago. We will not abandon our opportunity in the Orient. We will not renounce our part in the mission of our race, trustee under God, of the civilization of the world. The Pacific is our ocean.... Where shall we turn for consumers of our surplus? Geography answers the question. China is our natural customer The Philippines give us a base at the door of all the East.... No land in America surpasses in fertility the plains and valleys of Luzon. Rice and coffee, sugar and coconuts, hemp and tobacco. . . . The wood of the Philippines can supply the furniture of the world for a century to come. . . . My own belief is that there are not 100 men among them who comprehend what Anglo-Saxon self-government even means, and there are over 5,000,000 people to be governed. It has been charged that our conduct of the war has been cruel. Senators, it has been the reverse. . . . Senators must remember that we are not dealing with Americans or Europeans. We are dealing with Orientals. (qtd. in Zinn 313)

TEACHER GUIDE

SLIDE #19: *The Chicago Liberty Meeting, 1898* pamphlet cover

BACKGROUND INFORMATION

Following the U.S. annexation of the Philippines, Filipino independence activists rose up in rebellion against the new occupying power, much as they had previously done against Spain. In the United States the Anti-Imperialist League recruited many new members to oppose “the new American policy of imperialism which sought to obtain part of the overseas empires being divided up by Europe and Japan” (Gottfried 52). The League distributed more than a million flyers in an effort to stop U.S. expansion in the Philippines. Enough political pressure was brought to bear that the Senate passed the treaty to take control of the Philippines by only one vote.

QUESTION

Who made this and when?

POSSIBLE ANSWER

This was made by the Central Anti-Imperialist League in 1898.

QUESTION

What is the purpose of this pamphlet?

POSSIBLE ANSWER

To encourage people to stand up and demand an end to U.S. expansion

EVIDENCE

Stand up—If this be treason
 End expansion—Those who deny freedom to others deserve it not for themselves

QUESTION

What principles does the pamphleteer endorse?

POSSIBLE ANSWER

Equal human rights for liberty and self-governance

EVIDENCE

No man is good enough to govern another man without that other's consent. Our defense is in the spirit which prizes liberty as the heritage of all men in all lands everywhere.

SLIDE #19



***The Chicago Liberty Meeting*
 1898 pamphlet cover**

FURTHER QUESTIONS

What kind of media might be used today to spread word of a similar meeting?

Do you know of any groups currently working against imperialism? If not, how could you find out about them?

Why were Abraham Lincoln and Patrick Henry chosen as the orators to quote?

Do you think that this effort to challenge U.S. imperialism was an act of treason? Why or why not?

CONNECTIONS

U2 #18, 19, 20; U7 #2, 14; U8 #3
Case study U2 L2 "Crucible of Empire"
Case Study U6 L3 "No More Genocide" (imperialism)

ADDITIONAL INFO

On June 16 1898 the *New York Times* reported on the organizing meeting of the Anti-Imperialist League in Boston with the headline: "NO WAR OF CONQUEST: Bostonians Meet and Oppose the Alleged Tendency the Government Shows Toward Imperialism" (No War).

The Resolutions unanimously agreed to in this meeting began:

Resolved, That a war begun as an "unselfish endeavor to fulfill a duty to humanity by ending" the unhappy situation in Cuba, must not be perverted into a war of conquest.

Resolved, That an annexation of territory as a result of this war would be a violation of the national faith pledged in the joint resolution of Congress which declared that the United States disclaimed "any disposition or intention to exercise sovereignty or control" over Cuba, "except for the pacification thereof," a disclaimer which was intended to mean that this country had no selfish purpose in making war and which in spirit applies to every possession of Spain.

Resolved, That our first duty is to cure the evils in our country, the corrupt government of which New York and Philadelphia afford only conspicuous examples, the disturbed relations between labor and capital, our disordered currency, or unjust system of taxation, the debasing influence of money at elections and on legislation, the use of offices as spoils; and when we have shown that we can protect the rights of men within our own borders like the colored race at the south and the Indians in the West, and that we can govern great cities like New York, Philadelphia, and Chicago, it will be time to consider whether we can wisely invite distant populations of alien race and language and of tradition unlike our own to become our subjects and accept our rule, or be our fellow citizens and take part in governing us. (qtd. in Lanzar-Carpio)

TEACHER GUIDE

SLIDE #20: *White (?) Man's Burden*, 1899 cartoon

BACKGROUND INFORMATION

In early 1899 renowned English writer Rudyard Kipling wrote a poem titled “The White Man’s Burden,” which he published in the U.S. magazine *McClures* and dedicated to the U.S. colonization of the Philippines. Its first stanza read: “Take up the White Man's burden / Send forth the best ye breed / Go bind your sons to exile / to serve your captives' need / To wait in heavy harness / on fluttered folk and wild / Your new-caught, sullen peoples / half-devil and half-child.”

This cartoon was printed in *Life* magazine one month after Kipling’s poem first appeared.

QUESTION

Can you guess who is represented by the two men riding on the other men’s backs?

POSSIBLE
ANSWER

The first is Uncle Sam representing the U.S. and the second is John Bull, symbol of Great Britain.

QUESTION

Does this cartoon support or criticize Kipling’s call to shoulder the “white man’s burden?”

POSSIBLE
ANSWER

It criticizes Kipling’s call.

EVIDENCE

The question mark in the title suggests suspicion of the phrase. The images of the dark-skinned men toiling to support the U.S. and Britain invites reflection on who really bears the burden

QUESTION

What stereotypes appear in Kipling’s verse and in the cartoon?

POSSIBLE
ANSWER

Kipling stereotypes Filipinos as “sullen, half-devil and half child.” The cartoon stereotypes the U.S. and Britain as arrogant and unconcerned about the Filipinos who are menial laborers

EVIDENCE

Kipling’s stereotypes are explicit in the last line. Uncle Sam is pulling his beard, John Bull crossing his arms and both disregarding the men who support them

SLIDE #20



***White (?) Man's
Burden*
1899 cartoon**

FURTHER QUESTIONS

What values do Kipling, the cartoonist, and Twain (in Additional Info) each appeal to?

How would this cartoon or Kipling's poem be received today by the U.S. public?

What might a Filipino representation of the concept of "White Man's Burden" look like?

Can you think of other examples of racial justification for expansionism?

CONNECTIONS

U2 #18, 19, 20; U7 #2, 14; U8 #3
Case study U2 L2 "Crucible of Empire"
Case Study U6 L3 "No More Genocide"
(imperialism)

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 "Buffalo Soldier;" U4 L2 "The War," "The Good War;" U 6 L2 "Ali" (racism and war)

ADDITIONAL INFO

Mark Twain wrote a satirical response to the concept of "the White Man's Burden" in his 1901 piece "To The Person Sitting In Darkness:"

Shall we? That is, shall we go on conferring our Civilization upon the peoples that sit in darkness, or shall we give those poor things a rest? Shall we bang right ahead in our old-time, loud, pious way, and commit the new century to the game; or shall we sober up and sit down and think it over first? Would it not be prudent to get our Civilization-tools together, and see how much stock is left on hand in the way of Glass Beads and Theology, and Maxim Guns and Hymn Books, and Trade-Gin and Torches of Progress and Enlightenment (patent adjustable ones, good to fire villages with, upon occasion), and balance the books, and arrive at the profit and loss, so that we may intelligently decide whether to continue the business or sell out the property and start a new Civilization Scheme on the proceeds?

Extending the Blessings of Civilization to our Brother who Sits in Darkness has been a good trade and has paid well, on the whole; and there is money in it yet, if carefully worked—but not enough, in my judgement, to make any considerable risk advisable. The People that Sit in Darkness are getting to be too scarce—too scarce and too shy. And such darkness as is now left is really of but an indifferent quality, and not dark enough for the game. The most of those People that Sit in Darkness have been furnished with more light than was good for them or profitable for us. We have been injudicious.

The Blessings-of-Civilization Trust, wisely and cautiously administered, is a Daisy. There is more money in it, more territory, more sovereignty, and other kinds of emolument, than there is in any other game that is played. But Christendom has been playing it badly of late years, and must certainly suffer by it, in my opinion. (Twain)

TEACHER GUIDE

SLIDE #21: *Civilization Begins At Home*, 1898 cartoon

BACKGROUND INFORMATION

Many African Americans were suspicious of U.S. government motives in the war in the Philippines. Investigative journalist Ida Wells-Barnett addressed a meeting of the Afro-American Council leadership in 1898 saying, "We are eternally opposed to expansion until this nation can govern at home. Let the negro place himself with the party that is opposed to expansion" (qtd. in Shapiro 84). This cartoon by Charles Bush appeared in an 1898 issue of *New York World*.

QUESTION

Who is the woman holding back the curtain and who is the man looking at the map?

POSSIBLE ANSWER

She is Lady Justice and he is President McKinley.

EVIDENCE

Lady Justice—she holds the scales of justice and a sword inscribed "justice"
McKinley—he was president in 1898 and presided over the war in the Philippines

QUESTION

What is the cartoonist's message?

POSSIBLE ANSWER

The president seems more concerned with acquiring the Philippines than with dealing with racial injustice at home

EVIDENCE

McKinley is shown studying the map and ignoring the images of African Americans being lynched and shot

QUESTION

What does the title suggest about wars of manifest destiny?

POSSIBLE ANSWER

It is a critique of the principle of manifest destiny, suggesting that it is hypocritical for a government to claim to seek to "civilize" others if it practices uncivilized behavior at home.

SLIDE #21



Civilization Begins At Home
1898 cartoon

FURTHER QUESTIONS

How did ideas of race affect people's ideas about imperialism?

What role have African American newspapers played in the struggles for justice in the U.S.? How can you find out if you don't know?

What news sources in your community provide perspectives from racially and culturally diverse voices?

CONNECTIONS

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 "Buffalo Soldier;" U4 L2 "The War," "The Good War;" U 6 L2 "Ali" (racism and war)

ADDITIONAL INFO

In his book *Smoked Yankees and the Struggle for Empire*, Willard Gatewood analyzes letters to Negro newspapers written by black soldiers during the period of the Philippine-American War. The chaplain of an African American regiment wrote to the *Cleveland Gazette*:

Is America any better than Spain? Has she not subjects in her very midst who are murdered daily without a trial of judge or jury? Has she not subjects in her own borders whose children are half-fed and half-clothed, because their father's skin is black. . . . Yet the Negro is loyal to his country's flag. (qtd. in Gatewood 28)

During the war to put down the Philippine insurrection a group of African American servicemen from Massachusetts wrote to President McKinley:

We the colored people of Massachusetts in mass meeting assembled . . . have resolved to address ourselves to you in an open letter, notwithstanding your extraordinary, your incomprehensible silence on the subject of our wrongs . . . you have seen our sufferings, witnessed from your high place our awful wrongs and miseries, and yet you have at no time and on no occasion opened your lips on our behalf. . . . With one accord, with an anxiety that wrenched our hearts with cruel hopes and fears, the Colored people of the United States turned to you when Wilmington, North Carolina was held for two dreadful days and nights in the clutch of a bloody revolution; when Negroes, guilty of no crime except the color of their skin and a desire to exercise the rights of their American citizenship, were butchered like dogs in the streets of that ill-fated town . . . for want of federal aid, which you would not and did not furnish.

And when you made your Southern tour. . . and we saw how cunningly you catered to Southern race prejudice. . . . How you preached patience, industry, moderation to your long-suffering black fellow citizens, and patriotism, jingoism and imperialism to your white ones . . . (qtd. in Zinn 320)

TEACHER GUIDE

SLIDE #22: *Kill Every One Over Ten*, 1902 **newspaper page**

BACKGROUND INFORMATION

Following the war there were many allegations of war crimes against the Filipinos by U.S. troops. In an interview with the *New York Times* on May 1, 1901 General J. Franklin Bell said: "One-sixth of the natives of Luzon have either been killed or have died of the dengue fever in the last two years. The loss of life by killing alone has been great, but I think that not one man has been slain except were his death served the legitimate purposes of war" (qtd. in Dumindin). In September 1901 Filipino citizens of the village of Balangiga killed 48 U.S. troops in a surprise attack known as the Balangiga Massacre. In retaliation, General Jacob Smith gave the famous order referenced in this cartoon that first appeared in *New York Journal* on May 5, 1902. (P. Maguire 60)

QUESTION

What is the cartoonist's message?

POSSIBLE
ANSWER

U.S. officers ordered war crimes in the Philippines

EVIDENCE

The headline recounts the General's order and the image shows children being executed by a firing squad. The vulture atop the U.S. seal suggests that the cartoonist sees the order and execution as an act of cruelty rather than honor

QUESTION

Is this fact or opinion?

POSSIBLE
ANSWER

It is both.

EVIDENCE

The order by General Smith and the subsequent executions happened but the portrayal of the act with the vulture perched above and the commentary beneath (Criminals because they were born ten years before we took the Philippines) mark this as opinion as well.

SLIDE #22



***Kill Every One Over
Ten***
1902 newspaper page

FURTHER QUESTIONS

Can you think of other examples of alleged U.S. war crimes that have been reported in the media?

How might different people understand this message differently?

Are children primary victims in war? Discuss why or why not.

How could you find out more about the Balangiga Massacre and Smith's response?

CONNECTIONS

U2 #22, 23, 25; U6 #7, 8; U7 #4, 12;
U8 #11
(media reports of war crimes)

ADDITIONAL INFO

The following excerpts come from the Arlington National Cemetery Web site:

"I want no prisoners. I wish you to kill and burn, the more you kill and burn the better it will please me. I want all persons killed who are capable of bearing arms in actual hostilities against the United States," General Jacob H. Smith said.

Since it was a popular belief among the Americans serving in the Philippines that native males were born with bolos (machetes) in their hands, Major Littleton "Tony" Waller asked "I would like to know the limit of age to respect, sir?"

"Ten years," Smith said.

"Persons of ten years and older are those designated as being capable of bearing arms?"

"Yes." Smith confirmed his instructions a second time.

He was dubbed "Hell Roaring Jake" Smith, "The Monster," and "Howling Jake" by the newspapers. In May of 1902, Smith faced court-martial for his orders, being tried not for murder but for "conduct to the prejudice of good order and military discipline." In other words, he was tried for a verbal gaffe. The court-martial found Smith guilty and sentenced him "to be admonished by the reviewing authority." In other words, verbally reprimanded. To ease public outcry Secretary of War Elihu Root recommended that Smith be retired. President Theodore Roosevelt accepted this recommendation, and ordered Smith's retirement, with no additional punishment.

Miller writes in *Benevolent Assimilation*:

Major Waller countermanded Smith's instructions saying: "[Captain David] Porter, I've had instructions to kill everyone over ten years old. But we are not making war on women and children, only on men capable of bearing arms. Keep that in mind no matter what other orders you receive" (Miller 220).

TEACHER GUIDE

SLIDE #23: *The Way We Get The War News*, 1899 cartoon

BACKGROUND INFORMATION

Concerned about journalists leaking strategic military information as well as about reports of U.S. war crimes, the McKinley administration censored mail going to Spanish possessions, seized telegraph lines and threatened to revoke press credentials (Beisner 502). When an Associated Press reporter questioned General Otis, the military censor, he was told: "My instructions are to let nothing go out that can hurt the administration. . . . Of course we all know that we are in a terrible mess out here, but we don't want the people to get excited about it. If you fellows will only keep quiet we will pull through in time without any fuss at home" (qtd. in E. Rice 141). This cartoon was published in the magazine *The Verdict* in August 1899.

QUESTION

What is the cartoonist's message?

POSSIBLE ANSWER

Military censors inhibit the free distribution of information from the Philippines

EVIDENCE

The reporter holding the pen is in chains and is being restrained by a man in uniform and overseen by another uniformed man whose saber says "Otis," the name of the military censor. The title identifies the censors as acting on behalf of the McKinley administration.

QUESTION

What symbols of press restraint does the cartoonist use?

POSSIBLE ANSWER

Bars on the windows, handcuffs and a ball and chain, papers in the wastebasket, a portrait of a man in a suit overseeing the action

SLIDE #23



***The Way We Get
The War News*
1899 cartoon**

FURTHER QUESTIONS

Who might benefit from this cartoon and who might be harmed?

Is this cartoon fact or opinion?

How credible is the message? How do you know?

Under what, if any, circumstances should the government be allowed to censor the media during wartime?

How have U.S. administrations influenced media coverage of the wars in Iraq and Afghanistan?

CONNECTIONS

U2 #22, 23, 25; U6 #7, 8; U7 #4, 12;
U8 #10
(media reports of war crimes)

U2 #23; U3 #7, 14; U5 #8; U6 #13
(government censorship)

ADDITIONAL INFO

From an article in the online journal *Focus on the Philippines* entitled "The Poverty of Memory" by Renato Redentor Constantino:

A joint letter of protest led by Robert Collins of the Associated Press is drawn up by American reporters concerning US military censorship of the US invasion: "We believe that, owing to official dispatches from Manila made public in Washington, the people of the United States have not received a correct impression of the situation in the Philippines, but that these dispatches have presented an ultra-optimistic view that is not shared by the general officers in the field. . . . We believe the dispatches err in the declaration that 'the situation is well in hand,' and in the assumption that the insurrection can be speedily ended without a greatly increased force. We think the tenacity of the Filipino purpose has been under-estimated. . . ."

The reporters led by Collins delivered their letter in person to Gen. Otis and explained to him that it was their intention to publish their protest in the US. Gen. Otis lashed out at the reporters: "You have served a paper on me a most extraordinary document. Are you aware that this constitutes a conspiracy against the government?" I should have you all summoned to "a general court martial and have you tried for conspiracy." (qtd. in Constantino)

TEACHER GUIDE

SLIDE #24: *Great Sea Victory For America*, 1898 front page

BACKGROUND INFORMATION

The phrase “yellow journalism” describes a form of exaggerated newspaper reporting that includes large and sensational headlines related to dramatic events. During the Spanish American War this type of “new journalism” was designed to sell newspapers and it did. In the period immediately preceding the U.S. declaration of war on Spain newspaper publisher William Randolph Hearst was said to have told his reporters in Cuba “You supply the pictures and I’ll supply the war” (qtd. in Grondahl). This front-page report on the Battle of Manila Bay from May 1898 was from the competition to Hearst’s *Chicago Examiner*. The Maine was a U.S. warship that was sunk under mysterious circumstances in Havana harbor. Allegations that the Maine was sunk by a Spanish mine were used to urge the U.S. to war.

QUESTION

Who is the target audience for this document and what is its purpose?

POSSIBLE ANSWER

Like all newspaper front pages it serves as an advertisement to encourage potential readers to buy the product.

QUESTION

Is this a pro-war or antiwar message?

POSSIBLE ANSWER

It is pro-war

EVIDENCE

Cheerleading for war includes the phrases “Great Victory for America,” “Dewey crushes Spanish squadron,” “Terrific battle,” “Great naval engagement.” Admiral Dewey’s picture is front and center beneath the caption “Hero of the Battle of Manila.”

QUESTION

What event is cited to justify the pro-war position?

POSSIBLE ANSWER

The sinking of the Maine

EVIDENCE

Vengeance for the Maine Begun

SLIDE #24



Great Sea Victory For America
1898 front page

FURTHER QUESTIONS

Can you think of media forms that use exaggeration similar to that of “yellow journalism” to sell their product today?

Can you think of other times when war has been declared with suspect evidence to support its declaration?

How do media impact the decision to wage war?

CONNECTIONS

U2 #11, 24; U3 #2; U 5 #4; U7 #9;
Case study U2 L2 “Love and War;”
Case study U4 #3 “When the Atom Bomb Fell”
(pro-war media)

ADDITIONAL INFO

From the PBS Web site *Crucible of Empire: The Spanish /American War*:

The Spanish-American War is often referred to as the first “media war.” During the 1890s, journalism that sensationalized—and sometimes even manufactured—dramatic events was a powerful force that helped propel the United States into war with Spain. Led by newspaper owners William Randolph Hearst and Joseph Pulitzer, journalism of the 1890s used melodrama, romance, and hyperbole to sell millions of newspapers—a style that became known as yellow journalism. . . .

Yellow journals like the *New York Journal* and the *New York World* relied on sensationalist headlines to sell newspapers. William Randolph Hearst understood that a war with Cuba would not only sell his papers, but also move him into a position of national prominence. From Cuba, Hearst's star reporters wrote stories designed to tug at the heartstrings of Americans. Horrific tales described the situation in Cuba—female prisoners, executions, valiant rebels fighting, and starving women and children figured in many of the stories that filled the newspapers. But it was the sinking of the battleship Maine in Havana Harbor that gave Hearst his big story—war. After the sinking of the Maine, the Hearst newspapers, with no evidence, unequivocally blamed the Spanish, and soon U.S. public opinion demanded intervention.

Today, historians point to the Spanish-American War as the first press-driven war. Although it may be an exaggeration to claim that Hearst and the other yellow journalists started the war, it is fair to say that the press fueled the public's passion for war. Without sensational headlines and stories about Cuban affairs, the mood for Cuban intervention may have been very different. At the dawn of the twentieth century, the United States emerged as a world power, and the U.S. press proved its influence. (Yellow Journalism)

TEACHER GUIDE

SLIDE #25: *Awful Slaughter, 1899* front page

BACKGROUND INFORMATION

In February 1899 a peace treaty between the United States and Spain was ratified by Congress, ending the Spanish American War and resulting in U.S. military control of Cuba and the Philippines. As always it is difficult to know how many civilian casualties were incurred in war. Historians estimate that some 20,000 Filipinos died in combat and another 200,000 from disease and famine as a result of the war. The U.S. lost 4,000 soldiers and spent 40 million dollars in its efforts to destroy the Filipino resistance. (Meltzer 125)

QUESTION

Is this a pro-war or antiwar message?

POSSIBLE
ANSWER

It is antiwar

EVIDENCE

Phrases condemning the human cost of war include "Awful slaughter," "killed the Filipinos by the thousands," "beaten insurgents torn to pieces"

QUESTION

What event is cited to justify the antiwar position?

POSSIBLE
ANSWER

The hundred to one ratio of Filipino deaths to U.S. deaths in the most recent battle

EVIDENCE

"40 American killed." "Filipino loss is 4,000 men."

QUESTION

Is this an example of yellow journalism?

POSSIBLE
ANSWER

Yes

EVIDENCE

The large headline "AWFUL SLAUGHTER" fits the definition of sensational coverage of dramatic events in order to boost sales

SLIDE #25



Awful Slaughter
1899 front page

FURTHER QUESTIONS

Which of these two front pages seems more exaggerated and why?

Which is more patriotic? Why?

Discuss how one's personal opinion on an issue might affect one's perception of the credibility of a media source.

CONNECTIONS

U2 #22, 23, 25; U6 #7, 8; U7 #4, 12;
U8 #11
(media reports of war crimes)

ADDITIONAL INFO

On May 1, 1901 General J Franklin Bell told the *New York Times*:

One-sixth of the natives of Luzon have either been killed or have died of the dengue fever in the last two years. The loss of life by killing alone has been great, but I think that not one man has been slain except were his death served the legitimate purposes of war. It has been necessary to adopt what other countries would probably be thought harsh measures, for the Filipino is tricky and crafty and has to be fought in his own way. (qtd. in Zinn 315)

Journalist and author Mark Twain had a different view:

We have bought some islands from a party who did not own them; with real smartness and a good counterfeit of disinterested friendliness we coaxed a confiding weak nation into a trap and closed it upon them; we went back on an honored guest of the Stars and Stripes when we had no further use for him and chased him to the mountains; we are as indisputably in possession of a wide-spreading archipelago as if it were our property.

We have pacified some thousands of the islanders and buried them; destroyed their fields; burned their villages, and turned their widows and orphans out-of-doors; furnished heartbreak by exile to some dozens of disagreeable patriots; subjugated the remaining ten millions by Benevolent Assimilation, which is the pious new name of the musket; we have acquired property in the three hundred concubines and other slaves of our business partner, the Sultan of Sulu, and hoisted our protecting flag over that swag. And so, by these Providences of God — and the phrase is the government's, not mine — we are a World Power. (qtd. in Paine 220)

LESSON PLAN



Video Clips

Case Study: Who's a Hero?

Lesson Objectives:

- Students will review perspectives on who opposed war and for what reasons during the Mexican War and the Spanish American War
- Students will reflect on what constitutes antiwar heroism
- Students will recognize the power of words, images and sound to influence a target audience
- Students will analyze diverse filmmaking techniques to convey messages

Vocabulary:

James K. Polk, Frederick Douglass and Henry David Thoreau, abolitionist, "On Civil Disobedience," Santa Anna, Saint Patrick's brigade, John Reilly, The Anti-Imperialist League, Edward Atkinson, women's suffrage, Women's Christian Temperance Union (WCTU), Bessie Stovall, Emilio Aguinaldo, Wounded Knee, William Randolph Hearst

Media



The U.S. Mexican War
(2:49)



One Man's Hero
(3:58)



Crucible of Empire
(3:46)



Love and War
(3:10)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 2 Lesson 2 digital media folder)
- One-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using *Teacher Guide Answer Sheet*. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Discuss the power of words, images and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: Who's a Hero?

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

It is easy to think that antiwar movements arose in the latter part of the 20th century with the antiwar movement during Vietnam. More than a century prior to the Vietnam War there were people like Frederick Douglass and Henry David Thoreau who publicly opposed the Mexican War. Fifty years later groups such as the Anti-Imperialist League and the Women's Christian Temperance Union took up the antiwar banner during the U.S. campaign to crush anti-imperialist insurgency in the Philippines. The films you see here explore peace making and war waging during the Mexican War and the Spanish American War.

The film excerpts that you are about to see are part of longer productions by different filmmakers. With the exception of "Love and War" they are not meant to show the full story as told in the much longer works from which they are taken. As you view these film clips you will be asked to contrast points of view regarding antiwar choices during the Mexican War and the Spanish American War and the filmmaking techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the suggested teacher answers below as a guide.



The U.S. Mexican War

Film 1 Introduction

This excerpt is from the 1998 PBS documentary series, *The U.S. Mexican War* directed by Ginny Martin. The synopsis on the film's home page says that the film "tells the dramatic story of a war in which Mexico lost almost half of its national territory to the United States. This national Emmy Award-winning documentary series explores the events surrounding the conflict between two neighboring nations struggling for land, power and identity."

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The filmmaker highlights the tension between pro-war and antiwar forces by choosing images designed to illustrate each position. Pro-war images include newspaper headlines heralding great military victories, a table with maps of Mexican territory and photos of President Polk. Anti-war images include an etching of an antislavery meeting, a print of a slave auction, and period photos of Frederick Douglass and Henry David Thoreau. Actors read the words of Polk, Douglass and Thoreau, accentuating the competing interests expressed on both sides. The instrumental sound track is made up of slow and mournful horns suggesting the ominous movement toward war and death.

2) According to this clip who opposed the U.S. war?

Possible Answer: Opponents of the war included journalists, politicians, antislavery forces and the individuals Frederick Douglass and Henry David Thoreau

3) What reasons are given for opposing the U.S. war?

Possible Answer: The cost of the war in dollars and casualties, the war's underlying purpose to extend slavery and the military occupation of a foreign (and sovereign) country



One Man's Hero

Film 2 Introduction

This excerpt is from the 1999 feature film *One Man's Hero* directed by Lance Hool and starring Tom Berenger. It tells the true story of the St Patrick's Brigade, a group of Irish immigrant soldiers who deserted from the U.S. military after religious and cultural persecution during the U.S. Mexican War. The excerpt you will see begins with the Mexican officer addressing John Reilly, the leader of the Irishmen following their desertion and escape into Mexico.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The scene begins in darkness with mournful string music symbolizing the danger and uncertainty of the men's situation as they stand in "enemy" territory listening to the impossibility of their escape plans in the face of U.S. advances. The subsequent scene in the light of day with single bugle calls in the score symbolizes the hope for freedom as they contemplate switching allegiance to Mexico. The tension between pro- and anti-U.S. sentiment is highlighted by Reilly's arguments for "fighting for your country" versus the unified anger and resistance from the enlisted men.

2) According to this clip who opposed the U.S. war?

Possible Answer: The Irish immigrant soldiers

3) What reasons are given for opposing the U.S. war?

Possible Answer: The immigrant soldiers see fighting for Mexico as a way to fight for their personal freedom in a country where the people and the religion seem familiar to their home country of Ireland, "the Emerald Isle." They feel no allegiance to the U.S. where they were misled into military service on promises of citizenship and suffered the lash at the hands of their superiors.



Crucible of Empire

Film 3 Introduction

This excerpt is from the 1999 PBS documentary series, *Crucible of Empire*, directed by Daniel A Miller. The film's home page says that the film

. . . tells how issues of race, economy, technology, yellow journalism, and public opinion propelled America into . . . the Spanish-American War, the first "media" war. . . The experience and questions that the Spanish-American War raised about foreign intervention echo throughout the 20th century. . . Even in its own time, the war with Spain was understood as a turning point in American history.

Emilio Aguinaldo was a leader of the Filipino insurgency that opposed U.S. intervention.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The filmmaker recalls the time of the Spanish American War using period still photos and early motion picture film and voice over historical narrative. He presents primary source material in a theatrical form by using an actor's voice to recite the words of Women's Christian Temperance Union activist Bessie Stovall. He puts the war into a contemporary context using on-camera interviews with historians who raise questions of contemporary concern regarding torture of enemy prisoners, guerilla insurgency tactics and the impact of war on young military recruits.

2) According to this clip who opposed the U.S. war?

Possible Answer: The Anti-Imperialist League, women's suffrage advocates, Women's Christian Temperance Union, Emilio Aguinaldo and Filipino independence fighters, William Randolph Hearst

3) What reasons are given for opposing the U.S. war?

Possible Answer: Suffrage advocates objected to the absence of voting rights for Filipinos. The Women's Christian Temperance Union objected to the spread of alcohol use and prostitution in the Philippines that gave rise to STDs among U.S. military. The Anti-Imperialist League objected to STDs as well as to the curtailment of freedom of speech resulting from wartime censorship. Aguinaldo objected to U.S. occupation of Filipino land. Hearst objected to war crimes on the part of U.S. soldiers much as had taken place during the Indian wars.



Love and War

Film 4 Introduction

This is one of the earliest motion picture films made for distribution to a public audience. It was produced in 1899 by Thomas Edison, one of the first to build a motion picture camera. The Edison Manufacturing Company catalog describes the short film as “an illustrated song telling the story of a hero who leaves for the war as a private, is promoted to the rank of captain for bravery in service, meets the girl of his choice, who is a Red Cross nurse on the field, and finally returns home triumphantly as an officer to the father and mother to whom he bade good bye as a private” (A Drama). This film is shown as a silent film since the original sound track has been lost.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The filmmaker chooses to make use of the limited capacity of early fixed-position film cameras by staging the film in three locations—on an indoor stage representing the family living room, on a hillside representing the battle location and in an open field representing the field hospital. The actors’ movements are large and exaggerated so as to convey plot and emotion in bold strokes that might be easily understood by early film audiences. The absence of the song sound track eliminates an important aspect of the storytelling as promised in the film catalog description of this as “an illustrated song.”

2) According to this clip who opposed the U.S. war?

Possible Answer: The mother and sister

3) What reasons are given for opposing the U.S. war?

Possible Answer: No explicit reasons are given against war though the mother and sister’s reactions of collapsing into chairs and covering their faces suggest their grief at the possible loss of the son and brother as a casualty of war. This follows themes of popular songs of the time such as “Break the News to Mother.”

FURTHER QUESTIONS

- » Which of these films present challenges to the concept of manifest destiny? How do they do so?
- » Which of these films are antiwar? What makes you think so?
- » Why do you suppose there are so few films about the Mexican War and the Spanish American War as compared to the other 19th century wars such as the Indian Wars or the Civil War?
- » Which of the audio and visual storytelling techniques were most effective in conveying the director's message? Why?
- » Compare the styles of the documentaries with that of the feature film. Which were most effective as compelling storytelling and why?
- » How can you discover: Who funded each of these films? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?

CONNECTIONS

U2 #10, 11, 12; Case study U2 L2 U.S. Mexican War
(Mexican War Journalism)

U2 #18, 19, 20; U7 #2, 14; U8 #3; Case study U2 L2 "Crucible of Empire" Case Study U6
L3 "No More Genocide"
(imperialism)

U2 #11, 24; U3 #2; U 5 #4; U7 #9; Case study U2 L2 "Love and War;" Case study U4 #3
"When the Atom Bomb Fell"
(pro-war media)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2
"One Man's Hero;" U3 L2 "The Big Parade;" U4 L2 "Suring For Life;" U7 L2 solidarity films,
U7 L3 solidarity song
(encounters with "the enemy")

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9 Case study U2 L3 "With God on our Side,
"U5 L2 "Atomic Alert", U5 L3 "So Long Mom," U6 L2 "Born on the Fourth of July"
(government use of peace & war imagery)



Unit #2 Lesson #2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers after viewing the clips.

Title of Film Clip: _____

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

2) According to this clip who opposed the U.S. war?

3) What reasons are given for opposing the U.S. war?

LESSON PLAN



Audio Clips

Case Study: War and Glory

Lesson Objectives:

- Students will review songwriters' messages about arguments for war and for peace
- Students will reflect on their own perspectives on war and peace
- Students will recognize the power of words and sound to influence a target audience

Vocabulary:

Dewey, Roosevelt Riders, San Juan Hill, National Peace Congress, buffalo soldier

Media

Song excerpts from four songs:

- "Break The News To Mother" (1:38)
- "These Things Shall Be," by John Ireland (1:05)
- "With God On Our Side" (1:52)
- "Buffalo Soldier" (1:41)

Materials Needed:

- Seven-page Teacher Guide
- Four song excerpts (access online or via Unit 2 Lesson 3 digital media folder)
- Four-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present Introduction to the Lesson to the class.
2. Distribute *Student Worksheet* for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Teacher Guide Answer Sheet*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: War and Glory

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

Antiwar songs during the 19th century were typically hymns with peace themes. Nearly all of the popular songs of the Spanish American War era were pro-war with titles like *Brave Dewey and His Men* and *The Charge of the Roosevelt Riders*. These songs made patriotism popular and helped to shape popular opinion in favor of war. Sixty years later, songwriters of the modern era viewed the Spanish American War through a more critical lens.

The song excerpts that you are about to hear are typically part of longer songs by different songwriters and performers. They are not meant to portray the full meaning as told in the longer works from which they are taken. As you listen to these songs you will be asked to contrast points of view regarding the songwriter's argument against war and for peace.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“Break the News to Mother”

Song 1 Introduction

This song was written by Charles Harris in 1897 and is performed here in a 1904 recording by J.W. Myers. This ballad was one of the most popular songs of the Spanish American War, sung by soldiers in Cuba and the Philippines and by citizens back home. (Holsinger 181)

Media Sample Questions & Answers

1) What is the songwriter’s main argument about why people go to war? Give evidence for your conclusion.

Possible Answer: For national defense and glory

Evidence: “The boys in blue were fighting / Their noble flag to shield” and “(He) gave his young life / All for his country's sake.”

2) What is the songwriter’s perspective on who is impacted by war and how? Give evidence for your conclusion.

Possible Answer: Young soldiers give their lives and their mothers are heartbroken

Evidence: “Just break the news to Mother. . . . And tell her not to wait for me / For I'm not coming home / Just say there is no other / Can take the place of Mother

3) Do the lyrics suggest that this song relates to a particular country or conflict? If so, what country or war? Give evidence for your conclusion.

Possible Answer: It relates to a country whose soldiers wear blue uniforms. It can relate to any war.

Evidence: “The boys in blue were fighting” suggests the United States or other countries with blue uniforms. The story of a young man who is killed for defending his country’s flag might arise from any number of national wars

FURTHER QUESTIONS

Is the song “Break the News to Mother” an antiwar song? Why or why not?



"These Things Shall Be"

Song 2 Introduction

The lyrics are from the poem "A Vista" by 19th century British poet, John Addington Symonds. This was one of the chosen hymns sung at the second National Peace Congress held in Chicago in 1909 shortly after the Spanish American War (Beals 14). According to "The story of our hymns" this song is part of "the new hymnody of Social Service, in which the emphasis is laid on the amelioration of social conditions and an . . . enthusiasm for humanity, rather than on the glories of heaven and the state of the individual's own soul" (Gillman 101).

The excerpt you will hear was scored by the English composer John Ireland in 1936.

Media Sample Questions & Answers

1) What is the songwriter's main argument about why people might want peace? Give evidence for your conclusion.

Possible Answer: For peace and fraternity with others

Evidence: "Unarmed shall live as comrades free; / In every brain and heart shall throb the pulse of one fraternity."

2) What is the songwriter's perspective on who will be impacted by peace and how? Give evidence for your conclusion.

Possible Answer: All nations and people shall be joined as one

Evidence: "Nation with nation, land with land. . . . In every brain and heart shall throb the pulse of one fraternity."

3) Do the lyrics suggest that this song relates to a particular country or conflict? If so, what country or war? Give evidence for your conclusion.

Possible Answer: It relates to all countries

Evidence: "Nation with nation, land with land In every brain and heart"

FURTHER QUESTIONS

What does the title refer to?



"With God On Our Side"

Song 3 Introduction

This song was written by Bob Dylan in 1963. The song concludes with this final verse: "So now as I'm leavin' / I'm weary as Hell / The confusion I'm feelin' / Ain't no tongue can tell / The words fill my head / And fall to the floor / If God's on our side / He'll stop the next war." He performs here with Joan Baez at a 1964 Philharmonic Hall concert. The section you will hear is from the beginning of the song.

Media Sample Questions & Answers

1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.

Possible Answer: To uphold God's will

Evidence: "With guns in their hands / And God on their side."

2) What is the songwriter's perspective on who is impacted by war and how? Give evidence for your conclusion.

Possible Answer: Indians die and students are persuaded of the divine justification for war

Evidence: "The cavalries charged / The Indians died" and "I's taught...that land that I live in / has God on its side."

3) Do the lyrics suggest that this song relates to a particular country or conflict? If so, what country or war? Give evidence for your conclusion.

Possible Answer: It relates to all wars waged by the United States

Evidence: The identification "The country I come from / Is called the Midwest" along with the recitation of the wars of the U.S., from the Indian wars to the Spanish American wars suggests that this song pertains to all U.S. wars

FURTHER QUESTIONS

Who is the narrator?



"Buffalo Soldier"

Song 4 Introduction

This song was written by Bob Marley and Noel G Williams in 1978. It was performed by Marley and released after his death on the album *Confrontation*. Buffalo soldiers refer to infantry and cavalry units of African Americans within the U.S. military. Formed in 1866 by an act of Congress, the buffalo soldiers fought in the Indian wars and the Spanish American War in both Cuba and the Philippines during the second half of the 19th century. (Brief History)

Media Sample Questions & Answers

1) What is the songwriter's main argument about why the buffalo soldiers went to war? Give evidence for your conclusion.

Possible Answer: For survival as a part of the U.S. military
Evidence: Fighting on arrival, / fighting for survival; / Driven from the mainland / to the heart of the Caribbean.

2) What is the songwriter's perspective on how the buffalo soldiers contributed to the U.S. war effort during the Spanish American War? Give evidence for your conclusion.

Possible Answer: Buffalo soldiers helped to win the war
Evidence: "Troddin through San Juan / in the arms of America" and "buffalo soldier win the war for America;"

3) Do the lyrics suggest that this song relates to a particular country or conflict? If so, what country or war? Give evidence for your conclusion.

Possible Answer: These lyrics relate to the U.S. and its participation in the Spanish American War.
Evidence: "Troddin through San Juan / in the arms of America" refers to buffalo soldier involvement in the famous victory at San Juan Hill

FURTHER QUESTIONS

Bob Marley said "Music gonna teach dem a lesson." How does this song exemplify this quote?

FURTHER QUESTIONS

- » Did you have a strong positive or negative reaction to any of these songs? If so, which songs and why?
- » Which, if any, of these songs best reflects your own perspective on war and peace? Why?
- » Do these songs reflect the “truth”? Why or why not?
- » How are the first two songs, written at the time of the wars, different in form from the last two written much later?
- » How can you discover: Who funded each of these recordings? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?

CONNECTIONS

U2 #4, 5, 6, 7, 8; U 7 #2; Case study U1 L3 “I Ain’t Marchin” and U2 L3 “With God On Our Side” (Indian Wars)

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 “Buffalo Soldier;” U4 L2 “The War,” “The Good War;” U 6 L2 “Ali” (racism and war)

LYRIC SHEET

SONG 1

Break the News to Mother—1897 *Written by Charles Harris and performed by J.W. Myers*

While the shot and shell were screaming
Across the battlefield,
The boys in blue were fighting,
Their noble flag to shield.
Came a cry from their brave captain
Look, "Boys, our flag is down.
Who'll volunteer to save it from disgrace?"
"I will," a young boy shouted,
"I'll bring it back or die!"
Then sprang into the thickest of the fray,

Saved the flag, but gave his young life,
All for his country's sake.
They brought him back and softly heard him
say,
"Just break the news to Mother --
She knows how dear I love her --
And tell her not to wait for me,
For I'm not coming home.
Just say there is no other
Can take the place of Mother,
Then kiss her dear sweet lips for me,
And break the news to her."

SONG 2

These Things Shall Be—1936 *Words by John Addington Symonds, arranged by John Ireland*

Nation with nation, land with land, Unarmed shall live as comrades free;
In every brain and heart shall throb the pulse of one fraternity.

SONG 3

With God On Our Side—1963 *Written by Bob Dylan, performed by Bob Dylan and Joan Baez*

Oh my name it is nothin'
My age it means less
The country I come from
is called the Midwest
I's taught and brought up there
the laws to abide
And that land that I live in
Has God on its side.

Oh the history books tell it
They tell it so well
The cavalries charged
The Indians fell
The cavalries charged
The Indians died
Oh the country was young
With God on its side.

Oh the Spanish-American War
had its day
And the Civil War too
Was soon laid away
And the names of the heroes
I's made to memorize
With guns in their hands
And God on their side.

LYRIC SHEET

SONG 4

Buffalo Soldier—1978 written by Bob Marley and Noel G Williams, performed by Bob Marley

Said he was a buffalo soldier win the war for America;
Buffalo soldier, dreadlock rasta,
Fighting on arrival, fighting for survival;
Driven from the mainland to the heart of the
Caribbean.

Troddin through San Juan in the arms of
America;
Troddin through Jamaica, a buffalo soldier -
Fighting on arrival, fighting for survival:
Buffalo soldier, dreadlock rasta.



Unit #2 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Break the News to Mother"—1897

Written by Charles Harris and performed by J.W.

While the shot and shell were screaming
Across the battlefield,
The boys in blue were fighting,
Their noble flag to shield.
Came a cry from their brave captain
Look, "Boys, our flag is down.
Who'll volunteer to save it from disgrace?"
"I will," a young boy shouted,
"I'll bring it back or die!"
Then sprang into the thickest of the fray,

Saved the flag, but gave his young life,
All for his country's sake.
They brought him back and softly heard him
say,
"Just break the news to Mother --
She knows how dear I love her --
And tell her not to wait for me,
For I'm not coming home.
Just say there is no other
Can take the place of Mother,
Then kiss her dear sweet lips for me,
And break the news to her."

1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.

2) What is the songwriter's perspective on who is impacted by war and how? Give evidence for your conclusion.

3) Do the lyrics suggest that this song relates to a particular country or conflict? If so, what country or war? Give evidence for your conclusion.



Unit #2 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"These Things Shall Be"—1936

Words by John Addington Symonds, arranged by John Ireland

**Nation with nation, land with land,
Unarmed shall live as comrades free;
In every brain and heart shall throb
the pulse of one fraternity.**

1) What is the songwriter's main argument about why people might want peace? Give evidence for your conclusion.

2) What is the songwriter's perspective on who will be impacted by peace and how? Give evidence for your conclusion.

3) Do the lyrics suggest that this song relates to a particular country or conflict? If so, what country or war? Give evidence for your conclusion.



Unit #2 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“With God On Our Side” – 1963

Written by Bob Dylan, performed by Bob Dylan and Joan Baez

Oh my name it is nothin'
My age it means less
The country I come from
is called the Midwest
I's taught and brought up there
the laws to abide
And that land that I live in
Has God on its side.

Oh the history books tell it
They tell it so well
The cavalries charged
The Indians fell

The cavalries charged
The Indians died
Oh the country was young
With God on its side.

Oh the Spanish-American War had its day
And the Civil War too
Was soon laid away
And the names of the heroes
I's made to memorize
With guns in their hands
And God on their side.

1) What is the songwriter's main argument about why people go to war? Give evidence for your conclusion.

2) What is the songwriter's perspective on who is impacted by war and how? Give evidence for your conclusion.

3) Do the lyrics suggest that this song relates to a particular country or conflict? If so, what country or war? Give evidence for your conclusion.



Unit #2 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Buffalo Soldier"—1978

**Written by Bob Marley and Noel G Williams,
performed by Bob Marley**

**Said he was a buffalo soldier win the war for
America;
Buffalo soldier, dreadlock rasta,
Fighting on arrival, fighting for survival;
Driven from the mainland to the heart of the
Caribbean.**

**Troddin through San Juan in the arms of
America;
Troddin through Jamaica, a buffalo soldier -
Fighting on arrival, fighting for survival:
Buffalo soldier, dreadlock rasta.**

1) What is the songwriter's main argument about why the buffalo soldiers went to war? Give evidence for your conclusion.

2) What is the songwriter's perspective on how the buffalo soldiers contributed to the U.S. war effort during the Spanish American War? Give evidence for your conclusion.

3) Do the lyrics suggest that this song relates to a particular country or conflict? If so, what country or war? Give evidence for your conclusion.



Document-Based Essay: Wars of Manifest Destiny

Write a well organized essay discussing how different 19th century media documents served to either support or oppose U.S. expansionism. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details.

“Our manifest destiny [is] to overspread the continent allotted by Providence for the free development of our yearly multiplying millions.”
John O’Sullivan, editor of the *Democratic Review*

In your essay:

- Select two of the documents below and relate them to the quote above.
- For each document identify the war that it was related to.
- Explain how each document supported or opposed manifest destiny.

1.



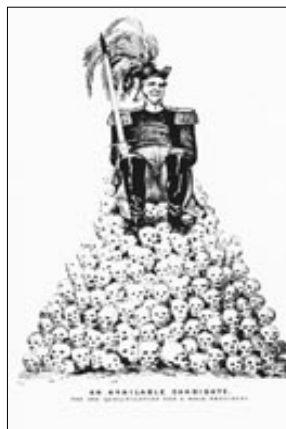
2.



3.



4.



5.



6.

Unit #3: World War One

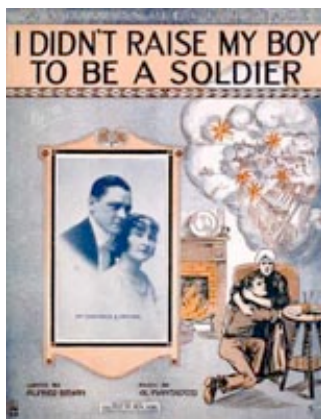
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Peace or Liberty?

World War One saw the first large and organized peace movement in U.S. history. The peace movement, whose leadership came from labor, socialists and the women's rights movement, also experienced serious repression by the U.S. government. This repression took the form of new laws, surveillance, arrests, imprisonment and deportation designed to destroy the leadership of the antiwar movement and to deter the spread of communism within the U.S. during the time of the Russian Revolution.

The first group to work actively for peace in the years prior to World War One was "the mother half of humanity" represented by Jane Addams. Some of the group members of the Woman's Peace Party traveled to the Netherlands in April 1915, two years before the U.S. entered the war, to meet with European peace activists. A Woman's Peace Party leaflet of the time read: "The hope of the world is that the present war will end militarism. America with a huge navy and compulsory military service would be militarism victorious" (Cooney 41).

Other groups such as the Anti-enlistment League and the American Union Against Militarism began to organize during this same period. The media of the day included leaflets and posters which were easy to reproduce and distribute on street corners and which helped



What role does popular music play in shaping public opinion about peace and war?

to publicize events like the traveling *War Against War* exhibit and the mass meeting, *Preserve Freedom Of Conscience At All Costs*, in Harlem, New York City.

Popular culture reflected these sentiments in the form of songs like "Don't Take My Darling Boy Away" and "I Didn't Raise My Boy to Be A Soldier," which included the lyric: "Who dares to place a musket on his shoulder / to shoot some other mother's darling boy?" The publisher of this tune claimed that it sold 700,000 sheet music copies in the first two months of release. (Wells)

Despite these sentiments, the U.S. entered the war in April 1917 with President Wilson's declaration: "The world must be made safe for democracy. Its peace must be planted upon the tested foundations of political liberty" (qtd. in Hart 354). There were many in the antiwar movement who subsequently came to question the President's commitment to democracy and liberty at home.

Congress passed laws in an effort to put a halt to actions that would impair the war effort. These included the Espionage Act, the Sabotage Act and the Sedition Act, which made it a crime to write or speak "anything intended to cause contempt and scorn for the government of the United States, the Constitution, the flag, or the uniform of the armed forces; or to say or write anything urging interference with defense production" (Gottfried 65). These laws were effective in suppressing what the government considered to be inflammatory speech with the arrest and imprisonment of many activists.

One of the most widely known speakers against war of the time was Emma Goldman who was an anarchist who believed in preserving individual liberty in opposition to state coercion. For Goldman this meant speaking out for birth control, the rights of workers to organize, and the rights of young men to refuse compulsive military service. She drew large crowds to her speeches on these topics in the years just before the war and published a journal, *Mother Earth*, which was a further platform for her views.

With the government's crack down on dissent *Mother Earth* was banned by the postmaster from being sent in the mail, Goldman was arrested for speaking against the draft and eventually deported. During her imprisonment and even after deportation Goldman continued to write and speak on personal liberty and the threats posed by a powerful government.

Many African Americans were critical of Wilson's call to defend democracy in Europe when lynching and other forms of racist violence were prevalent at home. In July, 1917 8,000 African Americans marched in silence down Fifth Avenue in New York City with signs saying "Mr. President, Why Not Make AMERICA Safe For Democracy?" (Kornweibel 4).

The labor movement became a particular target for government repression during this period. The Industrial Workers of the World (I.W.W.) or Wobblies as they were called, urged militant support for the rights of all unskilled workers to organize labor unions.



How did the editors of the *New York Times* portray the peace movement in this headline from May 19, 1917?

The Wobblies organized picket lines and mass marches and sang songs like "Solidarity Forever" urging workers to organize for their own interests, not those of the owning class.

In 1918 Attorney General Palmer authorized the "Palmer Raids" on I.W.W. offices resulting in the arrest and imprisonment of 160 Wobbly leaders, effectively ending their ability to organize workers during the war. The "Palmer Raids" and the newly formed FBI helped to fuel a "Red Scare" that warned of Bolshevik subversion in the United States. Citizens were encouraged to join groups like the American Protective League in the fight to protect the U.S. from outside agitators.

One of the most widely recognized and admired labor leaders of this time was Eugene Debs whose socialist views were widely shared. His journal *Appeal to Reason* had over 300,000 subscribers. Debs was not a pacifist but he believed that war was not in the interests of the working class. He said: "To the extent that the working class has power based upon class consciousness, force is unnecessary; to the extent that power is lacking, force can only result in harm" (Cooney 50).

In October, 1918, one month before the war's end, Debs spoke out against the war to workers in Canton, Ohio and was arrested and imprisoned for violation of the Espionage Act. While in prison he ran for President on the Socialist Party ticket and received nearly one million votes, a remarkable outcome given the limitations on media access during that time.

Eugene Debs, Emma Goldman and the Wobblies were just a few of the many who formed the first major national peace movement in U.S. history. They built the foundation upon which future peace movements would grow following the end of the "war to end all wars."

LESSON PLAN

Slide Lesson: Peace or Liberty?



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of antiwar movements during the World War One period.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message and representation.
- Students will reflect on the government's role in upholding or suppressing peace and liberty during World War One.

Vocabulary:

Woodrow Wilson, war bonds, Woman's Peace Party, Anti-enlistment League, Selective Service Act, conscientious objector, *The Masses*, *Mother Earth*, Espionage Act, Sedition Act, Sabotage Act, Emma Goldman, Palmer Raids, Red Scare, American Protective League, I.W.W., Wobblies, Eugene Debs

Media

Posters, leaflets, fliers, book cover, editorial cartoons, magazine covers, Web page

Materials Needed:

- PowerPoint slide show with 13 slides
- 27-page *Teacher Guide*
- Two-page *Student Reading*
- One-page *Student Assessment*

Time

50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: *USA Bonds, Women of America*

BACKGROUND INFORMATION

In the years prior to the United States' entry into World War One preparations were being made for the prospect of war. President Wilson honed his argument that the U.S. must join the fight against Germany to "make the world safe for democracy" (Wilson, 287). The organizers of the Liberty Loan Campaign designed posters encouraging citizens to buy bonds to support the war effort. Members of the Women's Peace Party traveled to the International Congress of Women in the Netherlands in order to urge President Wilson and other leaders to find a peaceful resolution to European conflicts.

→ Direct students to look at the left side image

QUESTION	What are the messages in this government poster about citizens' roles in response to war?
POSSIBLE ANSWER	People should be prepared to support the patriotic struggle for liberty by volunteering to fight and contribute money in the war effort.
EVIDENCE	<p>Patriotic—Statue of Liberty is clothed in the flag</p> <p>Liberty—Statue of Liberty, "Liberty Loan Campaign," "Weapons for Liberty"</p> <p>Fight—Sword, shield, "weapons"</p> <p>Contribute—"Bonds," "Liberty Loan Campaign"</p>
QUESTION	How does the artist, Joseph Christian Leyendecker, represent the relationship between adult and child?
POSSIBLE ANSWER	Children serve adults without question
EVIDENCE	The Boy Scout is silently offering the sword to Lady Liberty
QUESTION	What is the message about children's reaction to war?
POSSIBLE ANSWER	They are willing to serve
EVIDENCE	Same as above

SLIDE #2-L



USA Bonds
1918 poster

FURTHER QUESTIONS

Continue to other image.

ADDITIONAL INFO

From President Woodrow Wilson's speech calling on Congress to declare war on Germany:

We are now about to accept gage of battle with this natural foe to liberty and shall, if necessary, spend the whole force of the nation to check and nullify its pretensions and its power. We are glad, now that we see the facts with no veil of false pretence about them, to fight thus for the ultimate peace of the world and for the liberation of its peoples, the German peoples included: for the rights of nations great and small and the privilege of men every-where to choose their way of life and of obedience. The world must be made safe for democracy. Its peace must be planted upon the tested foundations of political liberty. (Wilson 278)

TEACHER GUIDE

SLIDE #2: *USA Bonds, Women of America* con't

BACKGROUND INFORMATION

See previous slide.

→ Direct students to look at the right side image

QUESTION **What are the messages in this leaflet about the role of women in response to war?**

POSSIBLE ANSWER Women should join the antiwar effort

EVIDENCE "Help the protest against militarism,"
"Join the Woman's Peace Party"

QUESTION **How does the designer represent the relationship between mother and child?**

POSSIBLE ANSWER Mothers should listen to and respect their children's questions

EVIDENCE The image shows a woman listening to children while the text asks "What will your answer be when your children ask?"

QUESTION **What is the message about children's reaction to war?**

POSSIBLE ANSWER They question war and militarism

EVIDENCE "Children ask: What did you do to help protest against militarism?"

SLIDE #2-R



***Woman's Peace Party
1916 leaflet***

FURTHER QUESTIONS

What values do the designers attempt to appeal to in each poster?

Are these posters propaganda? Why or why not?

What kinds of actions might people have taken in response to each poster?

What symbols do the designers of the Liberty Bonds poster use to reinforce their message?

CONNECTIONS

U2 #11, 24; U3 #2; U5 #4; U7 #9; (pro-war media)

Case study U2 L2 "Love and War;"

Case study U4 #3 "When the Atom Bomb Fell" (pro-war media)

U3 #2; U5 #7, 14; U8 #6

Case study U3 #3 "I Didn't Raise My Boy To Be A Soldier" (women as target audience)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9 Case study U2 L3 "With God on our Side," U5 L2 "Atomic Alert", U5 L3 "So Long Mom," U6 L2 "Born on the Fourth of July" (government use of peace & war imagery)

ADDITIONAL INFO

The Woman's Peace Party was founded in 1914. It argued that women as "the mother half of humanity" have a clear interest in issues of war and peace. As a popular song of the time put it, "I Didn't Raise My Boy To Be A Soldier."

The 1915 Woman's Peace Party platform argued that "women be given a share in deciding between war and peace in all the courts of high debate-within the home, the school, the church, the industrial order and the state" (Kuhlman).

Crystal Eastman, one of the members of the Woman's Peace Party explained:

that women are mothers, or potential mothers, therefore have a more intimate sense of the value of human life and that, therefore, there can be more meaning and passion in the determination of a woman's organization to end war than in an organization of men and women with the same aim. (qtd. in O'Neill 176)

Representative Jeanette Rankin of Montana, the first woman elected to the U.S. House of Representatives, was one of a small number of Congress members to vote against entry into the war. In casting her vote she said: "I want to stand by my country but I cannot vote for war" (qtd. in Meltzer 142). She later became the only Congress member to vote against U.S. entry into World War Two.

TEACHER GUIDE

SLIDE #3: *True Sons of Freedom*, 1918 poster

BACKGROUND INFORMATION

During World War One more than 350,000 African American soldiers served in mostly segregated units in the U.S. armed forces. This 1918 poster by Charles Gustrine portrays an African American unit that fought alongside French soldiers against the Germans. In July, 1917 8,000 African Americans marched in silence down Fifth Avenue in New York City. One of the marchers carried a sign that said, “Mr. President, Why Not Make AMERICA Safe For Democracy?” (Kornweibel 4). This and other protests against discrimination within the African American community led to the training and commissioning of over 600 African Americans as officers in the armed services later that year.

QUESTION

What is the purpose of this poster?

POSSIBLE ANSWER

To honor the role of African American troops in World War One

EVIDENCE

Lincoln poses over triumphant troops with the text: “The First Americans Who Planted Our Flag On The Firing Line,” and “True Sons of Freedom”

QUESTION

Does this poster reflect or contradict the pro-military position of the NAACP?

POSSIBLE ANSWER

It reflects the pro-war position

EVIDENCE

The words and images all portray military service as brave, honorable and in the cause of liberty (see evidence above)

QUESTION

Why might the artist, Charles Gustrine, have chosen Lincoln as the iconic figure overlooking the scene?

POSSIBLE ANSWER

For Lincoln’s role in freeing the slaves and speaking of liberty during a war intended to preserve liberty

SLIDE #3



***True Sons of Freedom*
1918 poster**

FURTHER QUESTIONS

Does this poster take a stand for or against racial segregation of troops during World War One?

What symbols are used to further the artist's message and what do they represent?

What do heroes look like in this poster?

CONNECTIONS

U3 #3; U4 #16; U6 #4
Case study U2 L3 "Buffalo Soldier;" U4
L2 "The War" & "The Good War"; U6
L2 "Ali"
(African American military service)

ADDITIONAL INFO

Intellectuals within the African American community were divided as to how to address the role and interests of African Americans during World War One. W.E.B. Du Bois, founder of the National Association for the Advancement of Colored People (NAACP) helped to organize the Fifth Avenue protest against racist violence at home but argued that African Americans should "close ranks" and support the war effort. Other prominent black activists like A. Philip Randolph and Chandler Owen argued a strong antiwar position. In their socialist journal, *The Messenger*, Randolph wrote that the idea of African American men fighting to "make the world safe for democracy" was "a tremendous offense to the intelligence of the Blacks because at that time the Blacks were being lynched and denied the right to vote, in the South especially, and were the victims of segregation and discrimination all over the nation" (Biographical). Such views landed both Randolph and Chandler in jail on charges of treason.

TEACHER GUIDE

SLIDE #4: *Perfect Soldier*, 1916 cartoon

BACKGROUND INFORMATION

The Anti-enlistment League was created in the spring of 1915, urging young men to pledge “against enlistment as a volunteer for any military or naval service in international war, either offensive or defensive, and against giving my approval to such enlistment on the part of others” (qtd. in Cooney, 39). The editors of the socialist magazine, *The Masses* published this cartoon by artist Robert Minor in July 1916. In May 1917 President Woodrow Wilson signed the Selective Draft Act, making ten million men between the ages of 21 and 30 eligible to be drafted in the war against Germany.

QUESTION

What is the cartoonist’s message?

POSSIBLE ANSWER

The military wants strong men who cannot think for themselves

EVIDENCE

“Men wanted” poster and army recruiting officer standing before a large, muscular torso with no head.

QUESTION

How might the timing of this cartoon’s publication explain its intent?

POSSIBLE ANSWER

It was published before the United States entered the war and before initiation of the draft thus making it an appeal to stop the movement toward war rather than a protest against an already declared war.

SLIDE #4



***Perfect Soldier*
1916 cartoon**

FURTHER QUESTIONS

One year after this cartoon was published the editors of *The Masses* were charged with undermining the war effort under the recently passed Espionage Act. Do you think this cartoon could have undermined the war effort? Why or why not.

**Read Judge Learned Hand's opinion in *Additional Info*. Do you think he supported *The Masses* right to publish or opposed it?
(He ruled that *The Masses* could publish.)**

Should editorial expressions against war be subject to government censorship during times of war? Why or why not.

CONNECTIONS

U3 #4, 5, 13; U4 #14; U6 #5; U8 #10
Case Study U1 L3 "Universal Soldier" &
"I Ain't Marchin'"; U3 L2 – "Sgt York;"
U 6 L3 "Handsome Johnny;" U8 L3
"Twenty"
(conscription)

ADDITIONAL INFO

From Judge Learned Hand's opinion in the 1917 lawsuit brought by editors of *The Masses* against the New York city postmaster for his refusal to distribute the magazine under the new Espionage Act:

The next phrase (of the Espionage Act) relied upon is that which forbids any one from willfully causing insubordination, disloyalty, mutiny, or refusal of duty in the military or naval forces of the United States. The defendant's position is that to arouse discontent and disaffection among the people with the prosecution of the war and with the draft tends to promote a mutinous and insubordinate temper among the troops. This, too, is true; men who become satisfied that they are engaged in an enterprise dictated by the unconscionable selfishness of the rich, and effectuated by a tyrannous disregard for the will of those who must suffer and die, will be more prone to insubordination than those who have faith in the cause and acquiesce in the means. Yet to interpret the word "cause" so broadly would, as before, involve necessarily as a consequence the suppression of all hostile criticism, and of all opinion except what encouraged and supported the existing policies. . . . (*Masses*)

TEACHER GUIDE

SLIDE #5: *Freedom of Conscience*, 1917 poster

BACKGROUND INFORMATION

A number of antiwar organizations rose up in response to the U.S. entry into World War One including the People's Council for Democracy and Peace, the American Union Against Militarism and the No-Conscription League who created this poster. The Selective Service Act of 1917 allowed for men to apply for exemption from the draft based on religious objections to war. Local draft boards were often hesitant to approve conscientious objector status, doing so for less than 4,000 of the more than 56,000 who applied. Some 500 men were imprisoned for their objections to military service with some receiving sentences of life imprisonment for their refusal. The 17 men who were given death sentences for refusing the draft eventually had their sentences commuted as did those given life sentences. (Powers and Vogeleson 126)

QUESTION

Who might be the target audience for this poster?

POSSIBLE ANSWER

Immigrant workers

EVIDENCE

Two of the speakers are billed as speaking in Yiddish and Italian. New York was the home to many European immigrants at the time of this poster. The bare-chested man would represent the working class.

QUESTION

What values are suggested in this poster? Justify your answer.

POSSIBLE ANSWER

Freedom of thought, opposition to governmental authority, pacifism

EVIDENCE

Text: Freedom of conscience, conscientious objector, No-conscription League. Image: man ripping up conscription order in front of cannon barrel.

SLIDE #5



***Freedom of Conscience*
 1917 poster**

FURTHER QUESTIONS

What media form might an organizer of a similar rally use today?

Why might the designer have chosen to portray the working class with an image of a bare-chested man?

Why might the organizers have chosen this time and place for the rally?

Why might the rally have been free admission when the No-Conscription League could use proceeds for publicity and legal fees?

CONNECTIONS

U3 #4, 5, 13; U4 #14; U6 #5; U8 #10
Case Study U1 L3 "Universal Soldier" &
"I Ain't Marchin;" U3 L2 – "Sgt York;" U
6 L3 "Handsome Johnny;" U8 L3
"Twenty"
(conscription)

ADDITIONAL INFO

The government presented this poster in an exhibit in its 1917 case against Emma Goldman and Alexander Berkman for conspiracy to obstruct the draft in violation of the Espionage Act. They were found guilty and sentenced to two years in prison.

Shortly after the passage of the draft law Emma Goldman wrote:

Freedom of speech, of press and assembly is about to be thrown upon the dungheap of political guarantees. But crime of all crimes, the flower of the country is to be forced into murder whether or not they believe in war or in the efficacy of saving democracy in Europe by the destruction of democracy at home.

Liberty of conscience is the most fundamental of all human rights, the pivot of all progress. No man may be deprived of it without losing every vestige of freedom of thought and action. In these days when every principle and conception of democracy and individual liberty is being cast overboard under the pretext of democratizing Germany, it behooves every liberty-loving man and woman to insist on his or her right of individual choice in the ordering of his life and actions.

The No-Conscription League has been formed for the purpose of encouraging conscientious objectors to affirm their liberty of conscience and to make their objection to human slaughter effective by refusing to participate in the killing of their fellow men. The No-Conscription League is to be the voice of protest against the coercion of conscientious objectors to participate in the war. (Goldman, No)

TEACHER GUIDE

SLIDE #6: *Sedition Law Passed*, 1918 cartoon

BACKGROUND INFORMATION

The Sedition Act of 1918 made it a crime to write or speak “anything intended to cause contempt and scorn for the government of the United States, the Constitution, the flag, or the uniform of the armed forces; or to say or write anything urging interference with defense production” (Gottfried 65). It followed the Espionage Act of 1917, which made it a crime to “obstruct recruiting and enlistment efforts.” During the course of the war over 900 antiwar activists were prosecuted, convicted and jailed based on these laws.

QUESTION

What message is the cartoonist giving concerning the passage of the 1918 Sedition Law?

POSSIBLE ANSWER

The government now has the capacity to round up those intending traitorous action

EVIDENCE

Uncle Sam grabs hold of traitors, spies and I.W.W. (International Workers of the World) agitators

QUESTION

What stereotypes does the cartoonist use in this cartoon?

POSSIBLE ANSWER

Uncle Sam is presented as firm and in control

EVIDENCE

He is far larger than the other characters and uses his hands and a club to control the others

POSSIBLE ANSWER

Antiwar critics are dangerous, wild and unattractive

EVIDENCE

Dangerous—bomb thrower
 Wild—I.W.W. covered with hair
 Unattractive—traitor and spy with sour expressions and grossly overweight

SLIDE #6



***Sedition Law Passed*
 1918 cartoon**

FURTHER QUESTIONS

Does the cartoonist approve of the Sedition Law? Why or why not?

What type of media might include similar editorial commentary today?

Should media sources always support the government in times of war? Should they always criticize the government? Why or why not?

Why would the government pass a law making it illegal to express contempt for symbols like uniforms and flags?

CONNECTIONS

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13;
U6 #4, 5, 10, 12, 13 Case studies U6
L2 all films; U8 L2 "The Ground
Truth"
(government suppression of peace
movements)

U3 #6, 8; U4 #13; U5 #2
(cartoons critical of peace initiatives)

U3 #6; U4 #18; U6 #5, 10; Case
Study U8 L2 "Stop Loss"
(antiwar underground)

ADDITIONAL INFO

Russian immigrant Jacob Abrams was convicted under the Espionage Law for printing and throwing leaflets from the windows of buildings in New York City. The leaflets criticized President Wilson for sending troops to Russia to defend the czar against the Bolsheviks.

The Supreme Court majority upheld the convictions arguing: "The language of these circulars was obviously intended to provoke and to encourage resistance to the United States in the war" (Hammond and Lubert 378).

Justices Brandeis and Holmes dissented. In dissent, Holmes said,

The ultimate good is better reached by the free trade in ideas—that the best test of truth is the power of thought to get itself accepted in the competition of the market. . . . Congress certainly cannot forbid all effort to change the mind of the country. Nobody can suppose that the surreptitious publishing of a silly leaflet by an unknown man, without more, would present any immediate danger. (Holmes 206-310)

TEACHER GUIDE

SLIDE #7: *Mother Earth*, 1914 magazine cover

BACKGROUND INFORMATION

Emma Goldman was a social critic who lectured for individual and collective rights. She founded the magazine, *Mother Earth*, in 1906 to advocate on behalf of labor union organizing, women's rights to birth control and opposition to war during a time when such opinions were considered subversive. In keeping with the government's position on dissent during World War One the postmaster refused to allow *Mother Earth* to be sent in the mail. After Goldman's arrest and conviction for advocating against the draft she was imprisoned and later deported to Russia along with her longtime comrade, Alexander Berkman. This cover was drawn by famous Modern School artist Man Ray, to accompany an article by Goldman entitled "Preparedness: The Road to Universal Slaughter."

QUESTION

How does this cover image illustrate Goldman's article, "Preparedness: The Road to Universal Slaughter"?

POSSIBLE ANSWER

It shows two men in prison beneath a flag depicting warfare suggesting the men's opposition to the "universal slaughter" of war.

QUESTION

What symbols does the artist, Man Ray, use and what might they represent?

POSSIBLE ANSWER

The prison uniforms symbolize the stripes of the flag representing government repression. The stars of the flag are symbolized by mortar blasts representing war. A crucifix representing the sacrifice and suffering of the prisoners and the soldiers tops the flagpole.

SLIDE #7



***Mother Earth*
1914 magazine cover**

FURTHER QUESTIONS

Aspiring artist Man Ray chose to associate himself with renowned subversive Emma Goldman. What might he gain and what might he risk by such a choice?

What media sources today use art and symbolism to further their message?

Can you think of contemporary examples of people who have been willing to go to prison in order to uphold their beliefs?

CONNECTIONS

U2 #23; U3 #7, 14; U5 #8; U6 #13
(government censorship)

ADDITIONAL INFO

In the first issue of *Mother Earth* Emma Goldman wrote:

Mother Earth will endeavor to attract and appeal to all those who oppose encroachment on public and individual life. It will appeal to those who strive for something higher, weary of the commonplace; to those who feel that stagnation is a deadweight on the firm and elastic step of progress; to those who breathe freely only in limitless space; to those who long for the tender shade of a new dawn for a humanity free from the dread of want, the dread of starvation in the face of mountains of riches. The Earth free for the free individual! (Goldman & Baginski)

In a letter from Jefferson State prison in March 1918 printed in *Mother Earth Bulletin*, Goldman wrote:

You see I have the proud distinction of being considered dangerous; therefore a U. S. Deputy now reads my mail, after it has been thoroughly read by the prison officials. Well, there is no objection to that, if only the U. S. Deputy would deliver my mail after he reads it. But no, he keeps it in to the bargain. Still I mean to keep the Federal authorities busy. . . . If they are so anxious to ascertain who my correspondents are, what they feel for me and what I feel for them, we must not disappoint Washington. It would be really comic, if it were not so pathetic, that a mighty Government of a hundred million people, now engaged in a mighty war for Democracy should pursue those whom it has placed behind prison bars with unnecessary and cruel persecution. But I will survive that too, never doubt that, my dear ones. (Goldman, To All)

TEACHER GUIDE

SLIDE #8: *Useless Feet*, 1918 cartoon

BACKGROUND INFORMATION

Popular culture often reflects government views regarding antiwar sentiment during wartime as exemplified in this cartoon from the World War One era. U.S.M.C. refers to the United States Marine Corps. A.E.F. refers to the American Expeditionary Forces, the name given to U.S. military troops serving in Europe during World War One.

QUESTION

What is the message about pacifist conviction during World War One?

POSSIBLE ANSWER

Pacifists are useless. Their views should be suppressed.

EVIDENCE

Title of the panel “Useless Feet” and “To be suppressed” associated with pacifist feet

QUESTION

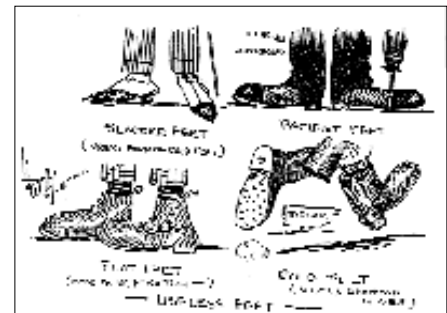
What stereotypes appear in this cartoon?

POSSIBLE ANSWER

Rich people are slackers—spats (fancy shoes) and cane

Pacifists are tramps—Charlie Chaplin’s “tramp” shoes, stance and umbrella

SLIDE #8



Useless Feet
1918 cartoon

FURTHER QUESTIONS

Which groups of citizens might especially oppose conscription? Why?

Do editorial cartoons always reflect the opinions of the owners of the media source? Why or why not?

What current stereotypes concerning antiwar activists are you familiar with? How are the stereotypes promoted? How are they challenged?

CONNECTIONS

U3 #6, 8; U4 #13; U5 #2
(cartoons critical of peace initiatives);

ADDITIONAL INFO

A young social worker named Roger Baldwin heard Emma Goldman speak in 1909 and was influenced to devote a lifetime to upholding personal rights by founding the American Civil Liberties Union (ACLU). He declared himself to be a conscientious objector during World War One and volunteered his service to the American Union Against Militarism. (Cooney 47)

Baldwin was arrested in 1918 for refusing to fight in the military and was imprisoned for one year. He made this statement to the court at the time of his sentencing:

The compelling motive for refusing to comply with the draft act is my uncompromising opposition to the principle of conscription of life by the state for any purpose whatever, in time of war or peace. I not only refuse to obey the present conscription law, but I would in future refuse to obey any similar statute which attempts to direct my choice of service and ideals. I regard the principle of conscription of life as a flat contradiction of all our cherished ideals of individual freedom, democratic liberty, and Christian teaching.

I am the more opposed to the present act, because it is for the purpose of conducting war. I am opposed to this and all other wars. I do not believe in the use of physical force as a method of achieving any end, however good. I am not complaining for myself or others. I am merely advising the court that I understand full well the penalty of my heresy, and am prepared to pay it. The conflict with conscription is irreconcilable. Even the liberalism of the President and Secretary of War in dealing with objectors leads those of us who are "absolutists" to a punishment longer and severer than that of desperate criminals. (qtd. in Cooney 47)

TEACHER GUIDE

SLIDE #9: *The Web*, 1919 book front page and cover

BACKGROUND INFORMATION

In 1917 and 1918 Attorney General Mitchell Palmer authorized raids on organization offices associated with antiwar, socialist and radical labor causes. These “Palmer Raids” were accompanied by a campaign labeled the “Red Scare” designed to heighten public concern about the possibility of Bolshevik subversion in the U.S. following the Russian Revolution. The attorney general recruited citizens and the newly formed Federal Bureau of Investigation in the fight to protect the U.S. from outside agitators. This document is the front page and cover of a personalized copy of a special edition book from this period.

QUESTION

What do you think this 1918 book is about?

POSSIBLE ANSWER

Efforts of the American Protective League to spy on fellow citizens

EVIDENCE

Front page—“Vast, silent volunteer army”
 “patriotic service” cover badges—“American Secret Service” and “operative”

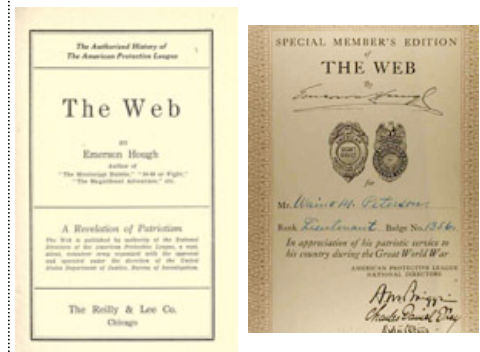
QUESTION

What elements have the book designers included to note the personal patriotic service on the part of the League member?

POSSIBLE ANSWER

Including spaces for handwritten name, rank and badge number and signatures of the directors

SLIDE #9



The Web
1919 book front page and cover

FURTHER QUESTIONS

Should the government be able to spy on U.S. citizens during times of war? Why or why not?

Should the government enlist the help of ordinary citizens to spy on their neighbors in wartime? Why or why not?

What forms of media are used today to honor patriotic service?

CONNECTIONS

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13
Case studies U6 L2 all films; U8 L2 "The Ground Truth"
(government suppression of peace movements)

ADDITIONAL INFO

From *The Web*, chapter 13—"The Arts of the Operatives":

It already has been stated that the American Protective League had no governmental or legal status, though strong as Gibraltar in governmental and legal sanction.

The mails are supposed to be sacred - the Postmaster General has sworn they always shall be sacred. They are sacred. But let us call the A.P.L. sometimes almost clairvoyant as to letters done by suspects. Sometimes it clairvoyantly found the proofs it sought!

It is supposed that breaking and entering a man's home or office place without warrant is burglary. Granted. But the League has done that thousands of times and has never been detected! It is entirely naive and frank about that. It did not harm or unsettle any innocent man. It was after the guilty alone, and it was no time to mince matters or to pass fine phrases when the land was full of dangerous enemies in disguise.

The League broke some little laws and precedents? Perhaps. But it upheld the great law under the great need of an unprecedented hour. A man's private correspondence is supposed to be safe in his office files or vault. You suppose yours never was seen? Was it? Perhaps. It certainly was, if you were known as a loyal citizen a true-blood American. But the League examined all of the personal and business correspondence of thousands of men who never were the wiser. (Hough)

TEACHER GUIDE

SLIDE #10: *The Fruits of War*, 1925 cartoon

BACKGROUND INFORMATION

The Industrial Workers of the World (I.W.W.) was founded in 1905. Its members were known as Wobblies. They argued for the rights of all unskilled workers to organize labor unions. In the years before the outbreak of World War One, Wobblies participated in mass May Day rallies to bring their views into the public sphere. In September 1918 Attorney General Palmer ordered raids on all I.W.W. offices nationwide. Days later more than 160 Wobbly leaders were arrested and charged with treason. With the imprisonment of most of the I.W.W. leadership, journalist John Reed called September 1918 “the blackest month for freedom our generation has known” (Cooney 55). This cartoon comes from a collection of Wobbly documents from the period and is displayed on the Web page “International Solidarity: A Treasonable Offense” hosted by LaborArts.org.

QUESTION

What is the message about owners, workers and war?

POSSIBLE ANSWER

The capitalist reaps the profits of war while the worker receives only pain and sorrow

EVIDENCE

Capitalist: “I’ll take only the roots” (profits)

Worker: “You’ll have all the fruits” (skulls)

QUESTION

What stereotypes appear in this cartoon?

POSSIBLE ANSWER

Capitalist—fat, non-working, greedy, bossy

Worker—hard-working, easily deceived (Dumphoolis)

SLIDE #10



***The Fruits of War*
 1925 cartoon**

FURTHER QUESTIONS

What media source might have published this cartoon? Why?

What media source would have been unlikely to publish the cartoon? Why?

What contemporary media source might publish a cartoon with a similar message?

What contemporary media source would be unlikely to publish a cartoon with a similar message?

CONNECTIONS

U1 #7, 10, 11: U2 #20; U3 #10, 11, 12, 13; U5 #5; U8 #8, 14

Case study U3 #2 "Hangin' on the Old Barbed Wire;" U7 L2 "Faces of War" (labor and class)

ADDITIONAL INFO

This antiwar resolution was passed by the 1916 convention of the I.W.W.:

We, the Industrial Workers of the World, in convention assembled, hereby re-affirm our adherence to the principles of industrial unionism, and rededicate ourselves to the unflinching, unfaltering prosecution of the struggle for the abolition of wage slavery and the realization of our ideals in Industrial Democracy.

With the European war for conquest and exploitation raging and destroying our lives, class consciousness and the unity of the workers, and the ever-growing agitation for military preparedness clouding the main issues and delaying the realization of our ultimate aim with patriotic and therefore capitalistic aspirations, we openly declare ourselves the determined opponents of all nationalistic sectionalism, or patriotism, and the militarism preached and supported by our one enemy, the capitalist class.

We condemn all wars, and for the prevention of such, we proclaim the anti-militaristic propaganda in time of peace, thus promoting class solidarity among the workers of the entire world, and, in time of war, the general strike, in all industries.

We extend assurances of both moral and material support to all workers who suffer at the hands of the capitalist class for their adherence to these principles, and call on all workers to unite themselves with us, that the reign of the exploiters may cease, and this earth be made fair through the establishment of industrial democracy. (The IWW Position)

TEACHER GUIDE

SLIDE #11: *Agitation*, 1918 poster

BACKGROUND INFORMATION

In 1918 President Wilson signed the Sabotage Act prescribing maximum prison sentences to 30 years and fines of up to \$10,000 for anyone convicted of damaging military facilities or producing defective war material. The Sabotage Act was supported by the American Protective League but seldom used for prosecutions. The National Manufacturers Association produced this poster.

QUESTION

What was the intent of this poster?

POSSIBLE
ANSWER

To discourage workers from strikes and labor unrest during World War One by suggesting such actions are treasonous

EVIDENCE

References to enemy agitator, lost production, “unpatriotic strife”; Image of German soldier giving medal to “agitator” working for German pay

QUESTION

What techniques does the designer use to enhance interest?

POSSIBLE
ANSWER

Mixing different font colors and styles, using cartoon caricature, inserting many semi-hidden messages (scrolls, bird dialogue, notes in pocket), suggesting treason (“Made in Germany”)

SLIDE #11



Agitation
1918 poster

FURTHER QUESTIONS

Why might the National Association of Manufacturers have chosen to produce this poster?

From where do the statistics about lost production come? Why isn't there a cited source?

The poster was produced in 1918. How does historical context help to explain its release in that year?

Do you think the American Protective League would have approved of this poster? How about the I.W.W.? Why or why not?

CONNECTIONS

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13 Case studies U6 L2 all films; U8 L2 "The Ground Truth" (government suppression of peace movements)

U1 #7, 10, 11; U2 #20; U3 #10, 11, 12, 13; U5 #5; U8 #8, 14
Case study U3 #2 "Hangin' on the Old Barbed Wire;" U7 L2 "Faces of War" (labor and class)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 "One Man's Hero;" U3 "2 The Big Parade;" U4 L2 "Surfing For Life;" U7 L2 solidarity films, U7 L3 solidarity song (encounters with "the enemy")

ADDITIONAL INFO

From a 1994 study, "The Espionage and Sedition Acts of 1917 and 1918 Sectional Interpretations in the United States District Courts of Illinois" by Shirley Burton:

(Bill) Haywood led the radical IWW, which was committed to the organization of workers along industrial rather than craft lines and held that workers should control the nation's industries. Wobbly rhetoric of class conflict, tactics of strikes and sabotage, antiwar stance, and ready acceptance of blacks and immigrants into membership made the union seem more threatening than its numbers, which probably never exceeded 150,000, would justify. The Chicago prosecution of Haywood and 168 other Wobblies documents the kind of wholesale prosecution that had most of the IWW leadership in prison by the end of the war . . .

At least 111 persons were convicted in the Chicago court, the United States Attorney ceased prosecuting one defendant, and the records of others are inconclusive. The sentences were typically harsh. Berger received the maximum twenty-year sentence, as did sixteen of the IWW defendants. Thirty-three others received ten years, and the rest received lesser sentences of varying lengths. None of the cases tried in Springfield and only one of the Chicago cases fit the traditional definition of espionage. (Burton, 46-47)

TEACHER GUIDE

SLIDE #12: *Fellow Workers Remember*, 1917 poster

BACKGROUND INFORMATION

In May 1918 the General Executive Board of the Industrial Workers of the World (I.W.W.) passed a resolution declaring: "said organization does not now, and never has believed in or advocated either destruction or violence as a means of accomplishing industrial reform" (Resolution). Despite this disavowal of violence the government cracked down and the I.W.W. was nearly destroyed by the mass arrests and imprisonment of its leadership during the Palmer Raids. This image was published in the I.W.W. journal *Solidarity* in May 1917 along with an article by editor Ralph Chaplin entitled "A Plea to Our Fellow Workers."

QUESTION

Who does "we" refer to and who does "you" refer to in the sub-heading?

POSSIBLE ANSWER

"We" is imprisoned I.W.W. members. "You" refers to workers not in prison.

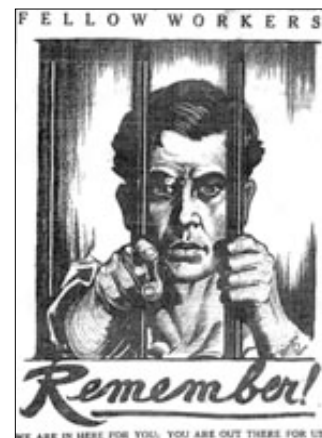
QUESTION

What does the author mean by "We are in here for you; You are out there for us"?

POSSIBLE ANSWER

I.W.W. leaders have been jailed for their outspoken convictions on behalf of workers. Workers are urged to remember to support their imprisoned leadership.

SLIDE #12



***Fellow Workers
Remember
1917 poster***

FURTHER QUESTIONS

Does the I.W.W. exist today? How could you find out?

Discuss the relative advantages and disadvantages of these tactics to end war: destroying factory equipment in war machinery plants vs. slowdown or sit-down strikes by workers

What media might be used today to carry a similar message?

CONNECTIONS

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13 Case studies U6 L2 all films; U8 L2 "The Ground Truth"
(government suppression of peace movements)

U1 #7, 10, 11; U2 #20; U3 #10, 11, 12, 13; U5 #5; U8 #8, 14
Case study U3 #2 "Hangin' on the Old Barbed Wire;" U7 L2 "Faces of War" (labor and class)

ADDITIONAL INFO

The Board of the I.W.W. explained their reasons for rejecting violence as a tactic in their "Resolution Regarding Sabotage":

first, because no principle was ever settled by such methods; second, because industrial history has taught us that when strikers resort to violence and unlawful methods, all the resources of the government are immediately arrayed against them and they lose their cause; third, because such methods destroy the constructive impulse which it is the purpose of this organization to foster and develop in order that the workers may fit themselves to assume their place in the new society. (Resolution)

The article cites Ralph Chaplin's autobiography, *Wobbly*:

The word "sabotage" is derived from the French word "sabot," wooden shoe. In the France of the previous era wooden shoes were dropped into machines by striking workmen ready to walk off the job. In the course of time this practice was extended to the use of monkey wrenches, explosives, or emory powder. . . .

The prosecution used the historic meaning of the word to prove that we drove spikes into logs, copper tacks into fruit trees, and practiced all manner of arson, dynamiting and wanton destruction. Thanks to our own careless use of the word, the prosecution's case seemed plausible to the jury and the public. We had been guilty of using both the "wooden shoe" and the "Black Cat" to symbolize our strategy of "striking on the job." The "sabotage" advocated in my cartoons and stickerettes was summed up in the widely circulated jingle:
"The hours are long, the pay is small / So take your time and buck 'em all" (qtd. in Resolution).

TEACHER GUIDE

SLIDE #13: *Democracy and its Discontents: Debs speech, 2008 web page*

BACKGROUND INFORMATION

Eugene Debs was a well-known labor organizer and Socialist Party leader. In this photo Debs is shown speaking to a crowd in Canton, Ohio in 1918. In that speech he said:

The master class has always declared the wars; the subject class has always fought the battles. The master class has had all to gain and nothing to lose, while the subject class has had nothing to gain and all to lose—especially their lives. They have always taught and trained you to believe it to be your patriotic duty to go to war and to have yourselves slaughtered at their command. But in all the history of the world you, the people, have never had a voice in declaring war, and strange as it certainly appears, no war by any nation in any age has ever been declared by the people.

(qtd. in Zinn and Arnove 296)

After making this speech he was arrested for violating the Espionage Act, convicted and sentenced to ten years in prison. In 1920, while in prison, he ran for president on the Socialist Party ticket and won nearly a million votes, the largest number of popular votes ever to be received by a Socialist Party candidate in the U.S. President Warren Harding pardoned him in 1921.

QUESTION

What kind of document is this and how do you know?

POSSIBLE ANSWER

A web page from Cornell University library

EVIDENCE

“Cornell University library;” URL: library.cornell.edu; “library stuff”; “search Cornell.”

QUESTION

What is the message about Eugene Debs on this web page?

POSSIBLE ANSWER

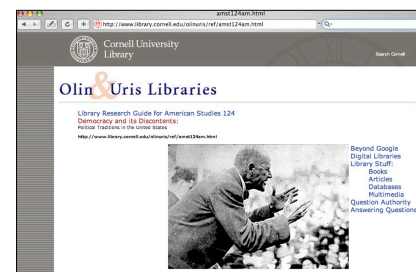
He was an important social critic

EVIDENCE

Important—highlighted on this contemporary page; speaking in front of a large crowd

Social critic—“Democracy and its Discontents,” “Question Authority.”

SLIDE #13



Democracy and its Discontents: Debs speech
2008 web page

FURTHER QUESTIONS

Do you think this representation of Debs is positive, negative or neutral? Why?

Who else might the web page designers have chosen to illustrate “Democracy and its Discontents” within the U.S.?

Antiwar actions took place in many locations around the U.S. during World War One. How could you find out about resistance to the war in your community?

CONNECTIONS

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13 Case studies U6 L2 all films; U8 L2 “The Ground Truth” (government suppression of peace movements)

U1 #7, 10, 11; U2 #20; U3 #10, 11, 12, 13; U5 #5; U8 #8, 14
Case study U3 #2 “Hangin’ on the Old Barbed Wire;” U7 L2 “Faces of War” (labor and class)

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 “This Brave Nation” “Bomb the World;” U8 L2 “Arlington West;” U8 L3 “Mosh” (large antiwar gatherings)

U1 #7; U3 #13; U4 #11; U5 #6, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 “Pictures From a Revolution” (photojournalism)

ADDITIONAL INFO

More from Deb’s speech in Canton, Ohio:

To speak for labor; to plead the cause of the men and women and children who toil; to serve the working class, has always been to me a high privilege; a duty of love.

I have just returned from a visit over yonder [pointing to the prison], where three of our most loyal comrades are paying the penalty for their devotion to the cause of the working class. They have come to realize, as many of us have, that it is extremely dangerous to exercise the constitutional right of free speech in a country fighting to make democracy safe in the world.

I realize that, in speaking to you this afternoon, there are certain limitations placed upon the right of free speech. I must be exceedingly careful, prudent, as to what I say, and even more careful and prudent as to how I say it. I may not be able to say all I think; but I am not going to say anything that I do not think. I would rather a thousand times be a free soul in jail than to be a sycophant and coward in the streets. They may put those boys in jail-and some of the rest of us in jail-but they cannot put the Socialist movement in jail.

Those prison bars separate their bodies from ours, but their souls are here this afternoon. They are simply paying the penalty that all men have paid in all the ages of history for standing erect, and for seeking to pave the way to better conditions for mankind. If it had not been for the men and women who, in the past, have had the moral courage to go to jail, we would still be in the jungles. (qtd. in Karsner 230)

TEACHER GUIDE

SLIDE #14: *From the Palmer Raids to the Patriot Act, Investigate Everything*, covers

BACKGROUND INFORMATION

From the introduction to the book, *From the Palmer Raids to the Patriot Act* comes the following: “The civil liberties movement in this country was born in the outrage over the abuses committed during World War I and the Red Scare. In the beginning, the fight for free speech was waged by a handful of men and women who believed that the greatest threat to American government came not from radicals calling for its overthrow but from patriotic officials intent on suppressing ‘dangerous’ beliefs” (Finan x).

→ Direct students to look at the left side image

QUESTION

What are the messages in this book cover about civilian dissent and the government during wartime?

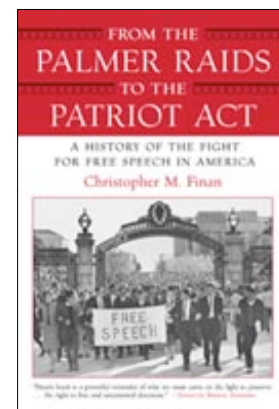
POSSIBLE ANSWER

From World War One to the War on Terror the government has tried to suppress free speech

EVIDENCE

“Palmer Raids” refers to Attorney General Palmer’s raids on the I.W.W. in World War One. “The Patriot Act” refers to legislation following the attacks of September 11, 2001. “History of the Fight for Free Speech” and the cover photo of free speech marchers suggest that these and other government actions have caused citizens to have to fight to maintain their first amendment rights.

SLIDE #14-L



From the Palmer Raids To The Patriot Act

→ Direct students to look at the right side image

QUESTION

What are the messages in this book cover about the role of governmental oversight of civilian dissent during wartime?

POSSIBLE ANSWER

During World War One the government investigated African American groups to suppress dissent.

EVIDENCE

“Investigate Everything” and “Federal Efforts to Compel Black Loyalty” coupled with an image from an antiracist march during the war

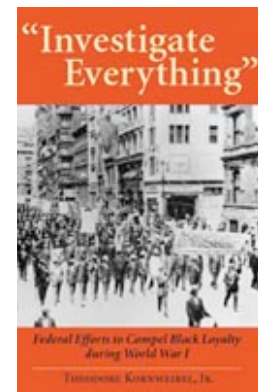
QUESTION

What are the common design elements in these 21st century book covers and how might they differ from book covers during World War One?

POSSIBLE ANSWER

They both include large archival photographs with large main titles and smaller subtitles. They are framed in bright colors. World War One books would likely not have included either photographs or praise quotes on the cover.

SLIDE #14-R



**“Investigate Everything”
2002 book cover**

FURTHER QUESTIONS

In what media form might the cover photograph of the silent parade have been published during the time it occurred?

Why might these books have been released during the Bush administration?

CONNECTIONS

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 “Buffalo Soldier;” U4 L2 “The War,” “The Good War;” U 6 L2 “Ali” (racism and war)

U2 #23; U3 #7, 14; U5 #8; U6 #13 (government censorship)

ADDITIONAL INFO

Quotations from the Prologue of “Investigate Everything”:

We would rather see you shot by the highest tribunal of the United States Army because you dared protect a Negro woman from the insult of a southern brute in the form of a policeman than to have you forced to go to Europe to fight for a liberty you cannot enjoy.

Clara L. Threadgill-Dennis, writing in the *San Antonio Inquirer*, November 24, 1917. (qtd. in Kornweibel 1)

“Southern Stunts Surpass Hun” — Headline of front-page article on lynching in the *Chicago Defender* June 8, 1918. (qtd. in Kornweibel 1)

LESSON PLAN



Video Clips

Case Study: Portraits of War

Lesson Objectives:

- Students will review perspectives on military service during World War One
- Students will reflect on their own beliefs about military service
- Students will recognize the power of words, images and sound to influence a target audience
- Students will analyze diverse storytelling techniques to convey messages

Vocabulary:

conscientious objector, draft board, exemption



Sergeant York (3:53)



Paths of Glory (3:22)



The Big Parade (3:59)



All Quiet on the Western Front
(3:55)

Materials Needed:

- Six-page Teacher Guide
- Four video clips: on digital media device or Youtube channel:
<http://www.youtube.com/projectlooksharp>

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using *Teacher Guide Answer Sheet*. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Discuss the power of words, images and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: Portraits of War

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

There was no tradition of filmmaking as an act of resistance during World War One as there was during the Iraq War nearly a century later. After World War One many films were made which glorified the war. And there were some films, like the ones you are about to see, that provided a more critical view of the choices faced by those drafted into, serving within and returning from military service. All of these films were quite popular, each winning awards in their day.

The film excerpts that you are about to see were made in four different decades after the war ended and are presented by plot order rather than in order of their release. You will first view a film about a man receiving his draft notice. The next two are about active duty soldiers and the final film is about a war veteran returning to his school. They are part of longer productions by different filmmakers and are not meant to show the full story as told in the much longer works from which they are taken. As you view these film clips you will be asked to contrast points of view regarding military service and war.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the suggested teacher answers below as a guide.



Sergeant York

Film 1 Introduction

This excerpt is from the 1941 film, *Sergeant York* directed by Howard Hawks and starring Gary Cooper who won an Oscar for his portrayal. The film focuses on the life of Alvin York of Tennessee who becomes one of the most decorated soldiers of World War One for single-handedly capturing a German unit. The excerpt you will see begins as Alvin, who has recently converted to Christianity, is teaching at Sunday School class.

Media Sample Questions & Answers

1) What overall message about war does the filmmaker intend?

Possible Answer: War is incompatible with the Biblical commandment not to kill but men of faith were required to serve anyway

2) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The life-changing nature of Alvin's conscription is telegraphed loudly with the bugle sound as the rider arrives outside the church window. The juxtaposition of Alvin's teaching the story of Cain and Abel as the message comes that will send him to war highlights the moral decision York must face regarding killing his fellow men. The point is further driven home with the newspaper headlines proclaiming "War" and "Draft" with horns blaring after York finishes his lesson on the commandment "Thou Shall Not Kill." The camera's movement in the final frame to a closer shot of Alvin and the pastor underscores the dramatic consequence of the draft board's decision on Alvin's life.

3) How might the time period in which this film was made contribute to your understanding of its message?

Possible Answer: With the U.S. poised to enter World War Two the message is about putting aside one's moral scruples in times of national crisis as young men of faith will shortly be called to do once again in the coming conflict.

FURTHER QUESTIONS

How might this message be received by people of faith?



Paths of Glory

Film 2 Introduction

This excerpt is from the 1957 film, *Paths of Glory* directed by Stanley Kubrick and starring Kirk Douglas. The film focuses on the challenges faced by Douglas' character, Colonel Dax, a unit commander in the French Army. The excerpt you will see begins as General Broulard enters the trenches to speak with Colonel Dax.

Media Sample Questions & Answers

1) What overall message about war does the filmmaker intend?

Possible Answer: High-ranking officers send soldiers to their deaths needlessly with little concern for their lives.

2) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The futility of the general's command to take the Ant Hill is underscored with the artillery blasts immediately after the general says "I've seen much worse." The subsequent discussion between the general and colonel is accompanied by sound effects of bullets, again underscoring the reality of the deadly order. The wounds of war are graphically displayed by the make up artist who places a prominent scar, presumably received in combat, on the General's cheek. Colonel Dax's remark that "Patriotism is the last refuge of a scoundrel" becomes the spoken moral of the story.

3) How might the time period in which this film was made contribute to your understanding of its message?

Possible Answer: This film was made four years after the end of the Korean War and 12 years after the end of World War Two, close enough in time that the theme would surely resonate with many recent veterans. Although the film is set in World War One France, Stanley Kubrick, the director, was speaking to concerns about similar decisions and their impact during the Cold War years within the U.S. high command. Seven years later he would make a film expressing similar concerns in a Cold War context, *Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb*.



The Big Parade

Film 3 Introduction

This excerpt is from the 1925 silent film, *The Big Parade* directed by King Vidor and starring John Gilbert. The film focuses on Jim, a rich businessman's son who enlists in World War One and becomes friends with two working class men. The excerpt you will see begins after Jim's friends have been killed by the enemy.

Media Sample Questions & Answers

1) What overall message about war does the filmmaker intend?

Possible Answer: War causes young men to confront their own mortality and commonality with the enemy.

2) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The orchestral soundtrack conveys both emotion and dramatic event. The bass drum as the enemy is wounded and the descending pitch and slowing drumbeat as the soldier dies mark the suddenness of death. The special effects of bullet smoke and artillery fire as they crawl across the killing ground highlight the possibility of death at every moment. The long uninterrupted take accentuates the dramatic impact. The lighting on the enemy soldier's face as he lies dying in the hole and the crescendo of strings and drum as Jim prepares to kill portray the young enemy's humanity and Jim's empathy with him. The keening woodwinds as they interact around the cigarette and the slow and rising music as Jim looks up following the soldier's death all suggest Jim's contemplation of relationship and loss in these moments.

3) How might the time period in which this film was made contribute to your understanding of its message?

Possible Answer: This film was made just seven years after the end of World War One. These dramatic scenes of combat would have still been fresh memories for many returned veterans. Had this film been made decades later it would not have had the same emotional impact as time might have dulled some of the sharper memories.



All Quiet on the Western Front

Film 4 Introduction

This excerpt is from the 1930 film, *All Quiet on the Western Front* directed by Lewis Milestone and starring Lew Ayres who became a conscientious objector during World War Two. The film was adapted from the best selling novel, which was banned by the Nazis. The popular film won the Academy Award for Best Picture in 1930. The film follows a group of young German recruits who have been convinced to enlist by a nationalistic teacher. The excerpt you will see begins as Paul returns as a veteran to visit the classroom of the professor who convinced him to enlist.

Media Sample Questions & Answers

1) What overall message about war does the filmmaker intend?

Possible Answer: War is dirty, painful, pointless and unimaginable to those who haven't experienced it. Young men are sent to needless death by authoritarian appeals to nationalism.

2) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The globe and world map highlight the global nature of the war and the veteran's comments. The close-up on the students' young and innocent faces highlight Paul's point when he says that the authorities send naïve babies to be killed. The placement of Paul facing the professor dramatizes his choice to finally speak face to face with authority about his disillusionment with the arguments that led him to enlist.

3) How might the time period in which this film was made contribute to your understanding of its message?

Possible Answer: In 1930 the Nazis were rising to power in Germany and the League of Nations was ten years old. The film can be seen as a warning to the international community against war and the rise of German nationalism.

FURTHER QUESTIONS

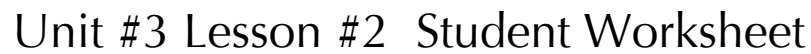
- » Discuss whether films that accentuate the horrors of war serve to motivate people to end violence.
- » Which of the audio and visual storytelling techniques were most effective in conveying the director's message? Why?
- » Compare the nature of filmmaking in the 1920s, 30s, 40s and 50s. What advances in filmmaking techniques and storytelling processes do you notice?
- » How can you discover the following: Who funded each of these films? How widely distributed was each one? Was it popular? Among which audiences? What critical reception did it receive?
- » Have there been recent films made about World War One? If so, which ones? If not, why not?
- » Which of these messages might pertain to war-making in the 21st century and which wouldn't?
- » Which of these films best represents your own perspective about war and military service? Why?

CONNECTIONS

U4 #11; U6 #7, 8; U8 #10, 11; Case studies U1 L3 "I Ain't Marchin Anymore;" U3 #2 "All Quiet on the Western Front;" U3 L3 "My Dream of the Big Parade;" U6 L2 "Sir! No Sir!" "Born on the Fourth of July;" U8 L2 "Stop Loss" "The Ground Truth" "Arlington West" (veterans for peace)

U3 #5; U4 #15; U6 #4; Case studies U3 L2 "Sgt York;" U4 L2 "The Conscientious Objector" "The Good War and Those Who Refused To Fight It;" U6 L2 "Ali" (conscientious objectors)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 "One Man's Hero;" U3 #2 "The Big Parade;" U4 L2 "Surfing For Life;" U7 L2 solidarity films, U7 L3 solidarity song (encounters with "the enemy")



DATE _____

Title of Film Clip: _____

- 1.) What overall message about war does the filmmaker intend?
- 2.) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?
- 3.) How might the time period in which this film was made contribute to your understanding of its message?

LESSON PLAN



Audio Clip

Case Study: War on Whom?

Lesson Objectives:

- Students will review perspectives regarding the impact of World War One on soldiers and families
- Students will reflect on their own perspectives on the impact of war
- Students will recognize the power of words and sound to influence a target audience
- Students will analyze diverse storytelling techniques in songwriting to convey messages

Vocabulary:

photoplay (film), dough boys, Brest, France military landing, Armistice Day, Gold Star mothers

Media

Song excerpts from four songs:

- "I Didn't Raise My Boy To Be A Soldier" (1:25)
- "Stay Down Here Where You Belong" (2:07)
- "My Dream Of The Big Parade" (1:48)
- "Hanging On The Old Barbed Wire" (1:23)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts
- Four-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Teacher Guide Answer Sheet*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: War On Whom?

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

The CD collection, *Great War: An American Musical Fantasy* includes 56 songs written during the World War One era. All but a handful of these songs carry pro-war messages including “I Want to Be a Soldier Like My Dad,” “What Are You Going to Do to Help the Boys?” and “Let's All Be Americans Now.” In this lesson you will hear excerpts from four songs that carry antiwar messages. All but “My Dream of the Big Parade” were written before or during the war.

The song excerpts that you are about to hear are typically part of longer songs by different songwriters and performers. They are not meant to portray the full lyric as told in the longer works from which they are taken. As you listen to these songs you will be asked to contrast points of view regarding the impact of the war on soldiers and families and the songwriting and performance techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



"I Didn't Raise My Boy To Be A Soldier"

Song 1 Introduction

This song's lyrics were written by Alfred Bryan with music by Al Piantadosi. This performance by Morton Harvey was released in 1915. In the first five months following release the publisher reported sheet music sales of 700,00. It was withdrawn from the record catalog in 1918. (Wells)

Media Sample Questions & Answers

1) What is the song's message about whom the war impacts and how war might end? Give evidence for your conclusion.

Possible Answer: 1) The war takes the lives of young boys on each side of the conflict and causes grief for their mothers who mourn their sons. 2) War might end by international arbitration and united mothers refusing to send their sons to war.

Evidence: 1) "Ten million mothers' hearts must break / For the ones who died in vain . . . to shoot some other mother's darling boy?" 2) "Let nations arbitrate their future troubles / There'd be no war today / If mothers all would say / I didn't raise my boy to be a soldier."

2) How does the style or tempo of the music further the song's message?

Possible Answer: The martial melody with horns recalls patriotic and pro-war songs. Since the message is decidedly antiwar it may cause the listener to question what patriotism might mean.

3) How might the timing of the song's release have affected listeners' responses?

Possible Answer: The song was released in 1915 before the U.S. entry into the war and might have appealed to those who hoped still to avoid entry into the European conflict. It would have been easier to applaud a song like this before the war began than after. This would explain the record's removal from the catalog in 1918.

FURTHER QUESTIONS

**Why might a man have been chosen to record this song about the experience of mothers?
Might the song have had a different impact if it had been sung by a woman?**



“Stay Down Here Where You Belong”

Song 2 Introduction

This song was written by the well-known songwriter Irving Berlin in 1915 and is performed here by Henry Burr, the “king of pop” long before Michael Jackson. Once war was declared Berlin went on to write patriotic songs such as “Let’s All Be Americans Now.”

Media Sample Questions & Answers

1) What is the song’s message about whom the war impacts and why war is declared? Give evidence for your conclusion.

Possible Answer: War impacts mothers and sons and is declared by uncivilized leaders and waged by ignorant citizens

Evidence: “They’re breaking the hearts of mothers / Making butchers out of brothers” “To please their kings / they’ve all gone out to war / And not a one of them knows / what he’s fighting for. . . .” “You’d find a lot of people are / not civilized.”

2) How does the style or tempo of the music further the song’s message?

Possible Answer: The satirical nature of the song is marked by Burr’s dramatic flourishes, his laugh and accentuated “I’m a Devil.”

3) How might the timing of the song’s release have affected listeners’ responses?

Possible Answer: Like the previous one this song was released in 1915 before the U.S. entry into the war. Irving Berlin was echoing strong antiwar sentiment among the public with this song at that time. Once the U.S. entered the war a song like this would have been considered treasonous for its critique of war sentiment.

FURTHER QUESTIONS

What message does Irving Berlin imply for prewar U.S. policy with the line: “The folks who live above you / don’t know right from wrong / to please their kings they’ve all / gone out to war?”



"My Dream Of The Big Parade"

Song 3 Introduction

This song was written by Jimmy McHugh and Al Dubin and performed in 1926 by The Peerless Quartet, a popular group of the time. The lead singer of the Peerless Quartet is Henry Burr who sang the previous song. The vocalist in the speaking part is Billy Murray. "Gold Star Mothers" are women who lost a son during the war. The section you will hear is at the end of the song that begins with the words: "Last night I was dreaming of days that are gone / Of days that you might recall / And just like a photoplay upon my wall / Once more I saw it all / It was just a dream you see / But how real it seemed to be."

Media Sample Questions & Answers

1) What is the song's message about whom the war impacts and how? Give evidence for your conclusion.

Possible Answer: The war causes mothers to lose their sons, siblings to lose their brothers and soldiers to lose their lives or to have to live with physical injury or traumatic dreams.

Evidence: "Gold Star Mothers, sisters and brothers ? What a sacrifice they made"; "Many a cross where somebody fell"; "Millions of bodies, wounded and gashed";

2) How does the style or tempo of the music further the song's message?

Possible Answer: The spoken word section moves along quickly without breaking as a stream of consciousness recounting the dream. The narrator's voice becomes quiet and filled with emotion in the final reminder: "all that went over didn't come home." The a cappella quartet provides a powerful contrast to the previous sentimental background of piano and strings giving power to the sacrifice referenced in the final chorus.

3) How might the timing of the song's release have affected listeners' responses?

Possible Answer: The song was released eight years after the war, long enough for thoughtful reflection but still close enough for the emotion-filled memories related in the song. In the years before treatment for "shell shock" or PTSD such a song must have spoken to the experience of many veterans.

FURTHER QUESTIONS

What is a "photoplay" and what does this tell you about the evolution of popular media during the 1920s?



“Hanging On The Old Barbed Wire”

Song 4 Introduction

This song was sung by British foot soldiers in the trenches in World War One. Its exact origin is unknown. In his book *When This Bloody War is Over: Soldiers' Songs of the First World War* author Max Arthur says: “This troop song was not popular with the officer class, who thought it bad for morale, though attempts to suppress it were unsuccessful” (Arthur 68).

You hear it performed by the English band, Chumbawamba, and it is included in their 1998 album *English Rebel Songs 1381-1984*.

Media Sample Questions & Answers

1) What is the song’s message about relations between officers and enlisted men? Give evidence for your conclusion.

Possible Answer: Enlisted men resented the privilege and relative safety experienced by officers and feared for their own lives in combat.

Evidence: The colonel is “sitting in comfort stuffing his bloody gut”; the sergeant is “drinking all the company rum;” the private is “hanging on the old barbed wire.”

2) How does the style or tempo of the music further the song’s message?

Possible Answer: The lyrics are simple and repetitive, making it easy to be learned and repeated by soldiers in marching formation. This version is done without instrumental backup, as would have been the case at the front. The singers soften their voices when introducing the private “on the old barbed wire” in keeping with the tragedy of the image.

3) How might the timing of the song’s release have affected listeners’ responses?

Possible Answer: The song was released 70 years after the end of World War One and thus would not have been familiar to most listeners. In 1998 this song would continue to have currency given the continuing reality of war in the world and differences between the enlisted and officer classes.

FURTHER QUESTIONS

Do you think this song would be specific to the experience of British soldiers or might it have a wider impact?

FURTHER QUESTIONS

- » Did you have a strong positive or negative reaction to any of these songs? If so, which songs and why?
- » Which, if any, of these songs best reflects your own perspective on war? Why?
- » Do these songs reflect the “truth”? Why or why not?
- » Discuss the difference between songwriting techniques heard here—in particular the use of appeals to motherhood and patriotism, satire, spoken word, reflections and dark humor.
- » Discuss whether songs that accentuate the horrors of war serve to motivate people to end violence.
- » How can you discover: Who funded each of these recordings? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?

CONNECTIONS

U3 #2; U5 #7, 14; U8 #6; Case study U3 #3 “I Didn’t Raise My Boy To Be A Soldier”
(women as target audience)

U4 #11; U6 #7, 8; U8 #10, 11; Case studies U1 L3 “I Ain’t Marchin Anymore;” U3 #2 “All Quiet on the Western Front;” U3 L3 “My Dream of the Big Parade;” U6 L2 “Sir! No Sir!” “Born on the Fourth of July;” U8 L2 “Stop Loss” “The Ground Truth” “Arlington West”
(veterans for peace)

U4 #2, 15; U5 #9; U6 #8, 14; U8 #3; Case study U3 L3 “My dream of the big parade”
(film advertising imagery)

LYRIC SHEET

SONG 1

**I Didn't Raise My Boy To Be A Soldier—1915 Lyrics by Alfred Bryan, music by Al Piantadosi
Performed by Morton Harvey**

Ten million soldiers to the war have gone,
Who may never return again.
Ten million mothers' hearts must break,
For the ones who died in vain.
Head bowed down in sorrow in her lonely
years,
I heard a mother murmur thro' her tears:

I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy,
Who dares to put a musket on his shoulder,
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles,
It's time to lay the sword and gun away,
There'd be no war today,
If mothers all would say,
I didn't raise my boy to be a soldier.

SONG 2

Stay Down Where You Belong—1915 by Irving Berlin, performed by Henry Burr

Down below, Down Below
Sat the devil talking to his son
Who wanted to go
Up above Up above
He cried, "It's getting too warm for
me down here and so I'm going
up on Earth where I can have a
little fun
The Devil simply shook his head
and answered his son
Stay down here where you belong
The folks who live above you
don't know right from wrong

To please their kings they've all
gone out to war
And not a one of them knows
what he's fighting for
'Way up above they say that I'm
a Devil and I'm bad
Kings up there are bigger devils
than your dad
They're breaking the hearts of
mothers
Making butchers out of brothers
You'll find more hell up there
than there is down below

Kings up there
They don't care
For the mothers who must stay
at home
Their sorrows to bear
Stay at home Don't you roam
Although it's warm down
below, you'll find it's warmer
up there
If e'er you went up there, my
son, I know you'd be surprised
You'd find a lot of people are
not civilized

LYRIC SHEET

SONG 3

My Dream of the Big Parade—1926 By *Jimmy McHugh and Al Dubin*, performed by *The Peerless Quartet*

Spoken: Millions of soldiers,
millions of men. All going over--I
see them again. Oceans of water,
submarines, too: Millions of sailors
helping them through. Millions of
dough-boys landing in Brest,
Marching, marching, never a rest.
Millions of bullets thundering past.
Millions of bodies, wounded and
gashed. Valleys of ruins, mountains
of mud, Beautiful rivers and rivers of
blood. Airplanes flying, bombs

coming down Millions of
cooties crawling around.
Pieces of shrapnel, pieces of
shell, Many a cross where
somebody fell. Fighting and
fighting a horrible war, And
God only knows what you're
fighting it for. Then came
November, that Armistice
Day; Out of a trench, into a
cafe. Patty, Abie, Jimmy, and
Jack, Over their bottles of
wine and cognac,

Telling their love tales to
Jeanne and Georgette, Little
French girls they had to forget.
Ah, then came the journey
over the foam, But all that
went over didn't come home.

Sung: I saw Gold Star Mothers,
sisters and brothers, What a
sacrifice they made; I saw one-
legged pals coming home to
their gals, In my dream of the
Big Parade.

SONG 4

Hanging On The Old Barbed Wire—1914? Performed by *Chumbawamba—1998*

If you want to find the colonel
I know where he is
He's sitting in comfort stuffing his
bloody gut
I saw him, I saw him
Sitting in comfort stuffing his
bloody gut

If you want to find the sergeant
I know where he is
I know where he is
I know where he is
If you want to find the sergeant
I know where he is
He's drinking all the company rum

I saw him, I saw him
Drinking all the company rum
Drinking all the company rum

If you want to find the private
I know where he is
I know where he is
I know where he is
If you want to find the private
I know where he is
He's hanging on the old barbed wire
I saw him, I saw him
Hanging on the old barbed wire
Hanging on the old barbed wire



Unit #3 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"I Didn't Raise My Boy To Be A Soldier"—1915 **Lyrics by Alfred Bryan, music by Al Piantadosi** **Performed by Morton Harvey**

Ten million soldiers to the war have gone,
Who may never return again.
Ten million mothers' hearts must break,
For the ones who died in vain.
Head bowed down in sorrow in her lonely
years,
I heard a mother murmur thro' her tears:

I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy,
Who dares to put a musket on his shoulder,
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles,
It's time to lay the sword and gun away,
There'd be no war today,
If mothers all would say,
I didn't raise my boy to be a soldier.

1. What is the song's message about whom the war impacts and how war might end? Give evidence for your conclusion.
2. How does the style or tempo of the music further the song's message?
3. How might the timing of the song's release have affected listeners' responses?



Unit #3 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Stay Down Where You Belong"—1915 **By Irving Berlin, performed by Henry Burr**

Down below, Down Below
Sat the devil talking to his son
Who wanted to go
Up above Up above
He cried, "It's getting too warm
for me down here and so I'm
going up on Earth where I can
have a little fun
The Devil simply shook his head
and answered his son
Stay down here where you belong
The folks who live above you
don't know right from wrong

To please their kings they've all
gone out to war
And not a one of them knows
what he's fighting for
'Way up above they say that I'm
Devil and I'm bad
Kings up there are bigger devils
than your dad
They're breaking the hearts of
mothers
Making butchers out of brothers
You'll find more hell up there
than there is down below

Kings up there
They don't care
For the mothers who must
stay at home
Their sorrows to bear
Stay at home Don't you roam
Although it's warm down
below, you'll find it's warmer
up there
If e'er you went up there, my
son, I know you'd be surprised
You'd find a lot of people are
not civilized

1. What is the song's message about whom the war impacts and why war is declared? Give evidence for your conclusion.

2. How does the style or tempo of the music further the song's message?

3. How might the timing of the song's release have affected listeners' responses?



Unit #3 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"My Dream of the Big Parade"—1926

By Jimmy McHugh and Al Dubin, Performed by The Peerless Quartet

Spoken: Millions of soldiers, millions of men. All going over—I see them again. Oceans of water, submarines, too: Millions of sailors helping them through. Millions of dough-boys landing in Brest, Marching, marching, never a rest. Millions of bullets thundering past. Millions of bodies, wounded and gashed. Valleys of ruins, mountains of mud, Beautiful rivers and rivers of blood. Airplanes flying, bombs

coming down Millions of cooties crawling around. Pieces of shrapnel, pieces of shell, Many a cross where somebody fell. Fighting and fighting a horrible war, And God only knows what you're fighting it for. Then came November, that Armistice Day; Out of a trench, into a cafe. Patty, Abie, Jimmy, and Jack, Over their bottles of wine and cognac,

Telling their love tales to Jeanne and Georgette, Little French girls they had to forget. Ah, then came the journey over the foam, But all that went over didn't come home.

Sung: I saw Gold Star Mothers, sisters and brothers, What a sacrifice they made; I saw one-legged pals coming home to their gals, In my dream of the Big Parade.

1. What is the song's message about whom the war impacts and how? Give evidence for your conclusion.

2. How does the style or tempo of the music further the song's message?

3. How might the timing of the song's release have affected listeners' responses?



Unit #3 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Hanging On The Old Barbed Wire” – 1914? Performed by Chumbawamba - 1998

If you want to find the colonel
I know where he is
He's sitting in comfort stuffing his bloody
gut
I saw him, I saw him
Sitting in comfort stuffing his bloody gut

If you want to find the sergeant
I know where he is
I know where he is
I know where he is
If you want to find the sergeant
I know where he is
He's drinking all the company rum

I saw him, I saw him
Drinking all the company rum
Drinking all the company rum

If you want to find the private
I know where he is
I know where he is
I know where he is
If you want to find the private
I know where he is
He's hanging on the old barbed wire
I saw him, I saw him
Hanging on the old barbed wire
Hanging on the old barbed wire

1. What is the song's message about whom the war impacts and how? Give evidence for your conclusion.

2. How does the style or tempo of the music further the song's message?

3. How might the timing of the song's release have affected listeners' responses?



Document-Based Essay: World War One

Write a well-organized essay discussing the government's role in upholding or suppressing peace and liberty during World War One. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details.

- **Government actions supported peace and liberty.**
- **Government actions obstructed peace and liberty.**

In your essay:

- Pick one of the statements above to support.
- Explain how government actions either upheld or suppressed peace and liberty during World War One.
- Reference at least two of the documents below.

1.



2.



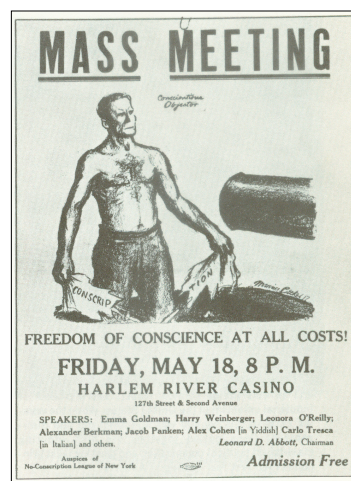
3.



4.



5.



6.



Unit #4:

World War Two

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Seeking Peace, Opposing Oppression

The antiwar movement before and during World War Two faced a unique set of challenges. Could activists for peace prevent another massive war following World War One—"The War to End All Wars"—while at the same time challenging the rise of fascism? Could racial injustice be confronted at home while soldiers of all colors fought "The Good War" to combat Hitler's abhorrent racial policies in Europe? Should the atomic bomb, the most powerful and damaging weapon of all times, be used on a human population in Japan for the "greater good" of ending the war?

Popular support for pacifist principles following "The Great War," World War One, was evidenced by the rise of new peace organizations such as the Fellowship of Reconciliation, the War Resisters League and the Women's Peace Society in the 1920s. These groups organized rallies which brought tens of thousands into the streets to chant "No More War." The first major student movements against war also gathered steam in the 1930s, organizing a nationwide student "Strike for Peace" in 1935 that had 60,000 participants according to the *New York Times*. ("Nation's Students 'Strike for Peace'")



What do the numbers '76, '61 and '18 refer to in this 1939 student poster?

"Isolationists" represented by groups like America First believed that "Our first duty is to keep America out of foreign wars" (America First Committee). America First lobbied for a strong national military defense and argued that Hitler's rise should not be a cause for U.S. troops to be sent overseas. Radical pacifists like Jessie Wallace Hughan took a different approach. In her pamphlet, *Pacifism and Invasion*, she argued that "resistance would be carried on, not by professional soldiers but by the people as a whole, by refusing to obey the invaders or to assist them through personal services or the furnishing of supplies" (qtd. in Watner 6).

The challenge of maintaining a peace commitment while simultaneously stopping the rise of fascist governments became an issue during the Spanish Civil War. An international cry of anguish and protest arose in April 1937 when German and Italian planes, acting in support of Spanish fascist leader Franco, bombed the town of Guernica in the Spanish Basque region, killing and maiming hundreds of civilians. In response to media reports of this massacre college campuses organized relief efforts to aid refugees from the fighting and called on France and England to end their arms embargo in order to help defeat the fascists.

Socialist Party leader and pacifist Evan Thomas spoke for many when he declared that the Socialist Party would "use to the uttermost non-violent methods consistent with true democracy. But . . . it will not yield to fascism anywhere without a struggle and . . . nonviolence is not its first and last commitment" (qtd. in Wittner, 20). Following such advice 3,000 volunteers from the U.S. joined the Abraham Lincoln Brigade, one of many such international efforts, to fight alongside the Spanish Republican army in its unsuccessful effort to defeat fascism in Spain.

The Selective Service Act of 1940 required all young men between the ages of 21 and 30 to register for a draft lottery, the first peacetime conscription in U.S. history. The draft posed a dilemma for those whose religious or moral commitments opposed killing. Nearly 12,000 draftees chose to become classification 1-O conscientious objectors, serving in Civilian Public Service camps on the home front fighting fires, working in mental hospitals and planting trees. More than 6,000 served prison sentences for refusing to register for the draft on the grounds that forced conscription supported a domestic war machine, which defeated the purpose of building a movement based on nonviolence. (Cooney 95)

Twenty-five thousand conscientious objectors chose the classification of 1-A-O, permitting them to do noncombatant military service within the military. Desmond Doss was one such young man whose beliefs as a member of the Seventh Day Adventist faith would not allow him to carry a gun. He served as a member of the medical corps, suffering continual abuse from his peers and commanding officers for his pacifist beliefs. His courageous service saving hundreds of wounded men under fire in the Pacific resulted in his being awarded the Congressional Medal of Honor, the only conscientious objector to be so honored during World War Two.



What is the artist's meaning on the 60th anniversary of the Hiroshima bombing?

During World War Two racial injustice rose to the top as a national issue during a time when the Defense industries were segregated and jim crow racism was a daily affront to people of color. In 1942 *The Pittsburgh Courier* printed a letter from James Thompson leading to the "Double V Campaign." Thompson explained, "The first V [is] for victory over our enemies from without, the second V [is] for victory over our enemies within. For surely those who perpetrate these ugly prejudices here are seeing to destroy our democratic form of government just as surely as the Axis forces" (qtd. in Roberts 22). Around the same time labor leader and civil rights activist A. Philip Randolph spearheaded a national campaign for a huge nonviolent march on Washington to "win the full benefits of democracy for the Negro people" (Why Should). President Roosevelt responded to this initiative by signing an executive order banning job discrimination in government jobs.

Questions regarding the use of one kind of violence to end another came to a climax with President Truman's decision to use the newly developed atomic bomb on the Japanese cities of Hiroshima and Nagasaki. At the time many U.S. citizens felt that such an unprecedented form of military destruction was justified in order to bring the war to a close. As songwriters Karl and Harty wrote in their 1946 song *When the Atom Bomb Fell*: "I believe the bomb that struck Hiroshima was the answer to our fighting boys' prayers." But many in later generations questioned the use of the bomb on civilian populations that resulted in over 100,000 deaths. Natalie Merchant reflected the second thoughts of a subsequent generation in the lyrics to her song, *Grey Victory*: "Neighbors lay beside each other unknowing / faces scorched of all familiar bearing / Too few hands, wounds for closing / Marred by thirsting / Anguish, fear lamenting."

LESSON PLAN

Slide Lesson: For Peace or Against Oppression?



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of antiwar movements during the World War Two period.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message and representation.
- Students will reflect on the relationship of struggles for peace and struggles against oppression during the period.

Vocabulary:

Good War, fascism, Hitler, axis, isolationist, America First Committee, Spanish Civil War, embargo, Abraham Lincoln Brigade, Selective Service Act, conscription, conscientious objector, Civilian Public Service, Double V Campaign, atomic bomb, Hiroshima, Nagasaki

Media

Posters, handbills, fliers, book covers, editorial cartoons, DVD covers, logos, textbook excerpts

Materials Needed:

- PowerPoint slide show with 19 slides
- 27-page *Teacher Guide*
- Two-page *Student Reading*
- One-page *Student Assessment*

Time

50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher's Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2L: *The War To End War, Strike Against War*

BACKGROUND INFORMATION

In the 1930s a large antiwar movement developed in the United States. Most adults vividly remembered the death and destruction caused by the previous “Great War,” World War One. The strong national sentiment against war explains in part why the United States did not enter World War Two until December of 1941 following the Japanese attack on Pearl Harbor. This was more than two years after Germany’s invasion of Poland and Czechoslovakia in 1939 and followed the Nazis subsequent attacks on France, Britain, North Africa and the Soviet Union.

Among the leaders of the new peace initiatives were student groups that organized national strikes against war involving half a million students at their peak. (Gottfried 78) In an era before television, the Internet and Twitter, such a mobilization required skillful use of the media of the time that would have been accessible to student organizers at that time.

→ Direct students to look at the left side image

QUESTION What are the messages in this poster about the impending world war?

POSSIBLE ANSWER The war will be a replay of World War One, bringing death and destruction to human communities and profits to some.

EVIDENCE WW1—“War to end war,” “previously ran.”
 Death—skeleton image, “absolutely deadly.”
 Profits—“for benefit of profiteers.”

QUESTION When might this have appeared?

POSSIBLE ANSWER 1939 or after

EVIDENCE “Adolph Hitler as the villain” suggests after Hitler’s invasion of Czechoslovakia and Poland in 1939

QUESTION What form of media advertising might be the model for this postcard?

POSSIBLE ANSWER A movie or theater poster

EVIDENCE “Coming shortly,” “Starring,” “Book Now.”

SLIDE #2-L



**War to End War
 1939 postcard**

FURTHER QUESTIONS

Continue to next slide image.

ADDITIONAL INFO

During the 1920s groups like the Fellowship of Reconciliation, the War Resisters League and the Women's Peace Society organized street demonstrations, prayer services and candlelight ceremonies to remind the public of the mistaken policies that led to the First World War. In the early 1930s No More War parades drew as many as 20,000 participants.

Political leaders in the U.S. were swayed to antiwar positions by this popular movement. Senator Robert LaFollette won 16% of the Presidential vote as a third party candidate running on a peace platform in 1924.

TEACHER GUIDE

SLIDE #2R: *The War To End War, Strike Against War continued...*

→ Direct students to look at the right side image

QUESTION	What was the purpose of this poster?
POSSIBLE ANSWER	To encourage participation in the strike at the time noted
QUESTION	Who might have been the target audience and why might they find this message appealing?
POSSIBLE ANSWER	Students would have been the target audience. They might have found this image appealing since they were the ones who would have been the ones to be drafted and the image portrays them as strong enough to stop the drive to war.
EVIDENCE	The young man has laid his books down. Students organized national antiwar strikes in this period.
QUESTION	Why might organizers have used a postcard and poster to encourage people to oppose war and what media might organizers use today for a similar purpose?
POSSIBLE ANSWER	Posters and postcards were forms of media that student organizers had access to and that could reach a wide audience. Commercial radio stations were often owned by corporations or individuals who would be less likely to take a controversial stand. Today organizers could use the Internet,

SLIDE #2-R



Strike Against War
1935 poster

FURTHER QUESTIONS

What conditions might have led to the origin of the first powerful national student movement against war in the 1930s?

Should students organize “strikes” against war? Why or why not?

Are you aware of any student strikes against war during your lifetime?

CONNECTIONS

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12;
U8 #13, 14
(student antiwar movements)

U4 #2, 15; U5 #9; U6 #8, 14; U8 #3;
Case study U3 L3 “My Dream of the
Big Parade”
(film advertising imagery)

ADDITIONAL INFO

Headlines from the April 13, 1935 *New York Times* coverage of the National Student Strike read as follows:

NATION’S STUDENTS ‘STRIKE’ FOR PEACE;
DISORDERS ARE FEW

Thousands at Universities in
City Join Protest Against
War and Fascism.

HARVARD FACTIONS CLASH

Disturbances are Reported in
Chicago and the West –
60,000 Quit Classes

TEACHER GUIDE

SLIDE #3-9: *Student Peace Posters*

BACKGROUND INFORMATION

The student antiwar movement of the 1930s extended to high schools as well as colleges. In 1939 a contest entitled the National Circulating Library of Students' Peace Posters invited high school students to portray what they imagined to be the best response to threats of war. You see here six examples of student posters from this competition. (It's a Small World)

→ Project the slide showing all six posters and then project each one separately, pausing to ask a decoding question for each.

QUESTION

What event does this poster refer to?

POSSIBLE
ANSWER

World War One

EVIDENCE

The gun represents violence and the globe suggests a worldwide scale.



George Mavracich, 17
Youngstown, Ohio

QUESTION

What symbol is used to represent peace and why might the author have chosen it?

POSSIBLE
ANSWER

Statue of Liberty

EVIDENCE

The Statue of Liberty represented freedom to immigrants at a time when European refugees sought freedom from war and oppression



William Kinsley, 18
Robesonia, Pennsylvania

QUESTION **What changes in war-making does this refer to?**

POSSIBLE ANSWER From infantry to armored vehicles

EVIDENCE Infantry—soldier image turning away from battle, “hero”
 Armored vehicle—tank moving toward battle, “mass murder”



Bennie Hatten, 17
Pittsburgh, Pennsylvania

QUESTION **What perspectives about war and propaganda are implied?**

POSSIBLE ANSWER Patriotic propaganda leads to enlistment and war

EVIDENCE “Shun propaganda,” “false patriotism” and the image of the young man approaching the warrior dressed as a Trojan representing deception

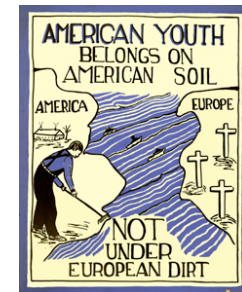


Leslie Stonehart, 17
Santa Maria, California

QUESTION **What are the primary messages about World War Two?**

POSSIBLE ANSWER The U.S. should not enter a European war

EVIDENCE Image of productive youth in the U.S. and graveyard in Europe; crosses accompany the straight forward message



Stanley Bard, 13
Mt. Vernon, New York

QUESTION **What techniques does this student use to convey the message?**

POSSIBLE ANSWER The monster-like nature of war is represented by the central mask, the words above and below it and the exclamation marks alongside



Betty Baisley, 15
East St. Louis, Illinois

FURTHER QUESTIONS

Which of these anti-war posters reflect an isolationist view of World War Two? Which reflect a pacifist view?

Which of these posters speaks most powerfully to today's conflicts? Why?

Do you know of similar competitions that encourage young people to grapple with issues of war and peace?

CONNECTIONS

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12;
U8 #13, 14
(student antiwar movements)

ADDITIONAL INFO

From Anne Yoder's article on the Swarthmore library exhibit: "It's A Small World: Children Promoting Peace Through Art:"

The National Circulating Library, founded and managed by Quaker Nancy Babb of Philadelphia, elicited artwork that portrayed a longing for peace even as the United States was gearing up for entry into World War II. These were judged by experts in their field; the winning entries were offered prizes; and the posters were displayed in exhibits at the New Century Club in Philadelphia. (Yoder)

TEACHER GUIDE

SLIDE #10: *Sacrifice For Spain*, 1937 poster

BACKGROUND INFORMATION

Many pacifists found their commitment to absolute peace tested with the outbreak of the Spanish Civil War in 1936. In this conflict supporters of the elected government of the Second Spanish Republic fought against the Nationalist forces of fascist General Francisco Franco. The Republican forces were supported by leftist governments like those of Mexico and the Soviet Union as well as by international brigades of military volunteers from many countries. The Nationalist forces received military aid from the fascist governments of Germany and Italy.

On April 26, 1937, Italian and German planes bombed the Spanish Basque town of Guernica resulting in terrible civilian suffering and much international criticism. Despite the toll on civilians and concerns that remaining neutral would strengthen the forces of European fascism, France and England held to an arms embargo, denying weapons to either side.

QUESTION

What is the intent of this poster and how do you know?

POSSIBLE ANSWER

To encourage mass support for Republican Spain.

EVIDENCE

Appeals to sacrifice, lift the embargo and donate.

QUESTION

What does this poster suggest about what heroes look like and what they do?

POSSIBLE ANSWER

The hero is depicted as a young white man, presumably from the U.S. since that is the source of the poster. He appeals for others to see the horrors of war around him and to sacrifice and act to alleviate suffering

SLIDE #10



Sacrifice For Spain
1937 poster

FURTHER QUESTIONS

What actions might those who opposed the spread of fascism take in regard to the Spanish Civil War?

What actions might those who opposed war take in regard to the Spanish Civil War?

What actions might those who opposed both the spread of fascism and the spread of war take in regard to the Spanish Civil War?

CONNECTIONS

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12;
U8 #13, 14
(student antiwar movements)

U 2 #16; U4 #10, 19-20; U6 #7,8; U7
#3, 4, 14; U8 #11; Case study U6 L3
“Last Train to Nuremburg” “No More
Genocide”
(war crimes)

ADDITIONAL INFO

Don Henry was a college student at the University of Kansas when he volunteered to join the Abraham Lincoln Brigade. He was killed in battle in 1937. Shortly before his death, he wrote a letter to his family explaining his reasons for going to Spain:

All of us here are perfectly aware of the dangers involved in this war and yet we are positive that this method of fighting fascism is the correct method and we intend to give our lives if necessary to maintain the independence of Spain. Another fascist gain in the world would mean another invitation to world war and gangster government. The political situation here is not much different than the political situation of the U.S. in 1776 when the French people helped the U.S. throw off the tyranny of the British monarch because the masses believed in a democratic government. Now U.S. citizens close their eyes to an assault on a democratic people and in doing that are actually aiding the spread of fascism. (Henry)

TEACHER GUIDE

SLIDE #11: *The Front Lines of Social Change*, 2005 book cover

BACKGROUND INFORMATION

During the Spanish Civil War 40,000 volunteers from all over the world went to Spain to join the International Brigades to defend the Spanish Republic against fascism. Three thousand volunteers from the U.S. joined the Abraham Lincoln Brigade as a part of this international movement.

QUESTION

What form of media is this and when might it have been produced?

POSSIBLE
ANSWER

It is a book cover produced sometime after 2003.

EVIDENCE

Book cover—Title, subtitle, author and foreword.

After 2003—“Stop Bush’s Bloody Battles” refers to wars in Iraq and Afghanistan

QUESTION

What is the message that the author and cover designer intend about the Abraham Lincoln Brigade veterans?

POSSIBLE
ANSWER

They remain active and committed to peace in the 21st century.

EVIDENCE

Remain active—“A Lifetime of Activism,” photo of Abraham Lincoln vets beneath their banner

Committed to peace—Placards saying “Bring them home” and “Stop Bush’s Bloody Battles”

SLIDE #11



*The Front Lines of
Social Change*
2005 book cover

FURTHER QUESTIONS

Why might the Abraham Lincoln Brigade veterans who fought against the fascists in Spain be calling for an end to the Iraq War?

Why might the cover designers have chosen this image for the book cover?

Do you think this message might appeal more to younger or older viewers. Why?

CONNECTIONS

U4 #11; U6 #7, 8; U8 #10, 11; Case studies U1 L3 "I Ain't Marchin Anymore;" U3 #2 "All Quiet on the Western Front;" U3 L3 "My Dream of the Big Parade;" U6 L2 "Sir! No Sir!" "Born on the Fourth of July;" U8 L2 "Stop Loss" "The Ground Truth" "Arlington West" (veterans for peace)

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 "This Brave Nation" "Bomb the World;" U8 L2 "Arlington West;" U8 L3 "Mosh" (large antiwar gatherings)

U1 #7; U3 #13; U4 #11; U5 #6, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution" (photojournalism)

ADDITIONAL INFO

From Richard Bermack's home page:

Although they were defeated in Spain, they never stopped fighting. They were labeled premature anti-fascists by the United States government during World War II and then blacklisted during the McCarthy era.

The Lincoln vets became the legendary shock-troops of the progressive movement. They were active in the civil rights movement, the labor movement, and the nuclear freeze movement. They opposed the Vietnam War and U.S. intervention in Central America. In their 80s and 90s, the few remaining vets marched against both gulf wars.

Beremarck quotes Milt Wolff, Commander of the Abraham Lincoln Brigade:

"The only thing that gives any purpose to life is to move humankind along to a better world, the struggle to eliminate homelessness, hunger, disease, and most of all, to eliminate the greatest insanity, war. That is the 'good fight.'"

TEACHER GUIDE

SLIDE #12: *America First*, 1940 sticker

BACKGROUND INFORMATION

Isolationists believe in a national policy of limited relations with other countries. In the World War Two era a group of influential government and civic leaders created the America First Committee to further their isolationist goals. America First advocated building “an impregnable defense for America. With such a defense no foreign power or group of powers, can successfully attack us” (Wittner 24).

QUESTION

What form of media is this and when might it have been produced?

POSSIBLE ANSWER

Sticker produced between 1939-1941

EVIDENCE

Sticker—serrated edge, slogan, logo, attribution to America First Committee with address clarifies that it is not a postage stamp

1939-1941—“wars now raging” suggests between beginning of World War Two and U.S. entry following Pearl Harbor

QUESTION

What is the message about the America First movement’s desire for peace and the struggle against fascism?

POSSIBLE ANSWER

No one can win the war. It’s best to stay out of it.

EVIDENCE

“no nation can emerge truly victorious. Let us spare America from such an act of national folly.”

SLIDE #12



America First
1940 sticker

FURTHER QUESTIONS

Who might benefit from this message and who might be harmed?

How might members of the Abraham Lincoln Brigade have felt about this message?

Do you believe the primary motivation is for peace or for the preservation of wealth? Why?

Why might the producers have chosen a sticker rather than a newspaper ad and how might it have been distributed?

CONNECTIONS

U4 #12, 13 Case study U8 L3 "America First" (isolationism)

ADDITIONAL INFO

From the Statement of Principles of America First:

1. Our first duty is to keep America out of foreign wars. Our entry would only destroy democracy, not save it. "The path to war is a false path to freedom."
2. Not by acts of war abroad but by preserving and extending democracy at home can we aid democracy and freedom in other lands.
3. In 1917 we sent our American ships into the war zone and this led us to war. In 1941 we must keep our naval convoys and merchant vessels on this side of the Atlantic.
4. We must build a defense, for our own shores, so strong that no foreign power or combination of powers can invade our country, by sea, air or land.
5. Humanitarian aid is the duty of a strong, free country at peace. With proper safeguard for the distribution of supplies, we should feed and clothe the suffering and needy people of the democracies of Europe. (Convoy)

TEACHER GUIDE

SLIDE #13: *America First*, 1941 cartoon

BACKGROUND INFORMATION

As Hitler's forces continued their war of conquest following the invasion of Czechoslovakia and Poland in 1939, many in the U.S. became critical of America First. Pacifists especially criticized the organization for its support of further militarization and for the anti-Semitic and racist remarks of Charles Lindbergh, one of its leaders.

QUESTION

Do you recognize the artist? If so, who is it?

POSSIBLE
ANSWER

Dr. Seuss

EVIDENCE

Name at lower left corner. Stylized caricatures may be familiar from later children's books.

QUESTION

What is the message about the America First movement's desire for peace and the struggle against fascism?

POSSIBLE
ANSWER

America First is only interested in protecting U.S. children. America First's lack of concern about the war against fascism is frightening and of concern.

EVIDENCE

"Foreign children . . . didn't matter"
Expressions of fear and confusion on the children's faces

SLIDE #13



***America First*
1941 cartoon**

FURTHER QUESTIONS

Who might benefit from this message and who might be harmed?

Is this a pacifist message? Why or why not?

Is this an antifascist message? Why or why not?

When might this have appeared? How might you know?

Who might be the target audience for this cartoon?

CONNECTIONS

U4 #12, 13 Case study U8 L3 “America First” (isolationism)

U3 #6, 8; U4 #13; U5 #2
(cartoons critical of peace initiatives)

ADDITIONAL INFO

From *Dr. Seuss Goes to War: The World War 2 Editorial Cartoons of Theodor Seuss Geisel* by Richard Minear:

Those opposing American involvement in the war in Europe did so with a variety of motives. Some were pacifists. Others looked back to (the Treaty of) Versailles and the harsh peace it imposed on Germany; these people saw a part of Hitler’s foreign policy as a reaction to Versailles and thus were reluctant to endorse sharp criticism of it. Others distrusted great-power politics of any kind, but particularly support for Britain and the British Empire. Others feared the changes war would bring to the United States. Still others distrusted President Roosevelt.

The “anti-isolationists” or “interventionists” read the situation differently: that Hitler and Nazi Germany were a threat not simply to Germany’s European neighbors but to civilization, that aiding Britain would enable Britain to fight on, that a British collapse would leave the United States alone in a hostile world. However, those advocating this position, as *PM* did, labored under the difficulty that for political reasons the Roosevelt administration had to camouflage its desire to intervene in the war in Europe. (Minear 18)

TEACHER GUIDE

SLIDE #14: *Conscription*, 1940 cartoon

BACKGROUND INFORMATION

In 1940 Congress passed the Selective Service Act marking the first peacetime conscription in U.S. history. The Act required young men between the ages of 21 and 30 to register with local draft boards in anticipation of possible future military service. This cartoon is from *The Conscientious Objector* magazine. The figure on the giant's shoulder is President Roosevelt.

QUESTION

What is the message about conscription, civil liberties and labor rights?

POSSIBLE ANSWER

The act of mandatory conscription leads to bloodshed and violates civil liberties and labor rights

EVIDENCE

Bloodshed—bloody sword
Violates rights—Statue of Liberty and labor picketer stepped on

QUESTION

In 1940 President Roosevelt said, “I am a pacifist.” What is the cartoonist’s perspective about Roosevelt’s contention?

POSSIBLE ANSWER

He thinks Roosevelt is not being honest with the public

EVIDENCE

Roosevelt sits on the shoulder of the giant with the bloody sword, turned away from the images of trampled rights and speaking into a microphone

SLIDE #14



Conscription
1940 cartoon

FURTHER QUESTIONS

Which groups of citizens might especially oppose conscription? Why?

Some members of traditional peace churches such as the Quakers and Mennonites chose to serve in the armed forces during World War Two despite their faith's pacifist teachings. Why do you think this might have been?

CONNECTIONS

U3 #4, 5, 13; U4 #14; U6 #5; U8 #10
Case Study U1 L3 "Universal Soldier" &
"I Ain't Marchin;" U1 L2 – "Sgt York;" U
6 L3 "Handsome Johnny;" U8 L3
"Twenty"
(conscription)

ADDITIONAL INFO

The first group of young men to elect not to participate in the draft on moral and ethical grounds were a group of eight students at Union Theological Seminary. They were sentenced to one year and a day in jail for refusing the draft. This is part of the statement they read at their sentencing:

We do not contend that the American people maliciously chose the vicious instrument of war. In a very perplexing situation, they lack the imagination, the religious faith, and the precedents to respond in a different manner. This makes it all the more urgent to build in this country and throughout the world a group trained in the techniques of nonviolent opposition to the encroachments of militarism and fascism. Until we build such a movement, it will be impossible to stall the war machine at home. When we do build such a movement, we will have forged the only weapon which can ever give effective answer to foreign invasion. Thus, in learning to fight American Hitlerism, we will show an increasing group of war-disillusioned Americans how to resist foreign Hitlers as well. (Cooney, 98)

TEACHER GUIDE

SLIDE #15: *The Good War And Those Who Refused To Fight It*, 2000 DVD cover

- Project the document and ask the first question before reading the background information and asking the second question.

BACKGROUND INFORMATION

The Selective Service Act provided for alternative service for those whose religious training and beliefs would not allow them to participate in war. The government classified an estimated 52,000 men as conscientious objectors during World War Two. This number included those who chose to serve in noncombatant roles within the military as well as those who chose to serve time in Civilian Public Service (CPS) camps doing work in the national interest. An additional 6,000 men served prison time for refusing to cooperate with the draft at all, arguing that mandatory conscription was immoral and unjust. (Cooney 94)

QUESTION

What do you think this 2000 DVD is about?

POSSIBLE ANSWER

The choices that men made not to serve in the military during World War Two

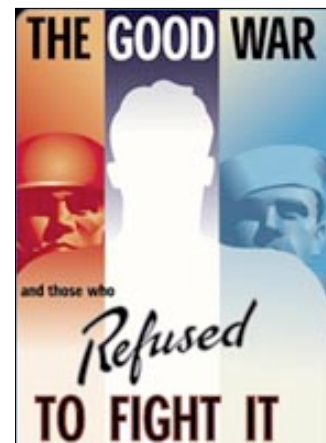
QUESTION

What techniques has the cover designer used to convey a message about conscientious objectors during World War Two? Identify the message and consider color, image and image placement as you question technique.

POSSIBLE ANSWER

The red, white and blue colors indicate that this has to do with patriotism. The white faceless image represents those who refused to fight, suggesting that their story has heretofore been erased. The placement of the white figure in the foreground suggests the important nature of the choices of noncombatants

SLIDE #15



The Good War And Those Who Refused To Fight It
2000 DVD cover

FURTHER QUESTIONS

Do you believe that forced conscription during the World War Two fight against fascism was just? Why or why not?

Do you know anyone who refuses to fight for moral or ethical reasons?

Do you think it is an act of cowardice or an act of bravery to choose not to serve in the military during a time of war? Explain your position.

CONNECTIONS

U3 #5; U4 #15; U6 #4; Case studies U3 L2 "Sgt York;" U4 L2 "The Conscientious Objector," "The Good War and Those Who Refused To Fight It;" U6 L2 "Ali" (conscientious objectors)

U4 #2, 15; U5 #9; U6 #8, 14; U8 #3; Case study U3 L3 "My Dream of the Big Parade" (film advertising imagery)

ADDITIONAL INFO

From the study guide accompanying this film:
After World War II, conscientious objectors used tactics of nonviolent resistance to help transform the American social political landscape. Now in their eighties, many of those men continue to put into practice the principles of nonviolence that inspired them to refuse to fight the "Good War."

Pacifism has always been a minority position in the nation and the world. This philosophy is considered by some to be elitist, utopian, cowardly or insupportable when the country's interests are threatened. Yet the voices of conscientious objectors have been an important part of the national dialogue since the founding of our nation. They raise important questions for a democracy, and considering them can provide a starting point for wide-ranging discussions on issues of conscience and the potential of nonviolence to solve problems. (The Good War)

TEACHER GUIDE

SLIDE #16: *The Double V*, 1942 logo

BACKGROUND INFORMATION

In 1942 *The Pittsburgh Courier* printed a letter from James Thompson that sparked the Double V campaign. His letter read in part:

Being an American of dark complexion and some 26 years, these questions flash through my mind: "Should I sacrifice my life to live half American? Will things be better for the next generation in the peace to follow? Would it be demanding too much to demand full citizenship rights in exchange for the sacrificing of my life? Is the kind of America I know worth defending? Will America be a true and pure democracy after this war? Will colored Americans suffer still the indignities that have been heaped upon them in the past?" (qtd. in Takaki 20).

Courier staff artist, Wilbert Holloway, subsequently developed this logo for the campaign.

QUESTION

What do the two "Vs" represent?

POSSIBLE
ANSWER

Victory over fascism and victory for democratic rights.

EVIDENCE

From background: "Would it be demanding too much to demand full citizenship rights in exchange for the sacrificing of my life."

QUESTION

What visual techniques did the logo designer use to convey this message?

POSSIBLE
ANSWER

The words "Double Victory At Home-Abroad" are surrounded by two large letter Vs. The eagle represents the promise of democracy and unity as on the dollar bill. The sun represents a new dawning of justice for African Americans at home.

SLIDE #16



The Double V
1942 logo

FURTHER QUESTIONS

Is serving in a segregated military consistent with a fight against fascism?

Why do you think the Double V movement might have been an issue of contention during the war?

Was the Double V Campaign successful? Why or why not?

What other justice issues have been raised among those serving or seeking to serve in the armed forces?

What are logos used for and do you think this one is successful? Why or why not.

CONNECTIONS

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 "Buffalo Soldier;" U4 L2 "The War," "The Good War;" U 6 L2 "Ali" (racism and war)

ADDITIONAL INFO

James Thompson's letter continues:

These and other questions need answering; I want to know, and I believe every colored American, who is thinking, wants to know. I suggest that while we keep defense and victory in the forefront that we don't lose sight of our fight for true democracy at home.

The "V for Victory" sign is being displayed prominently in all so-called democratic countries which are fighting for victory over aggression, slavery and tyranny. If this V sign means that to those now engaged in this great conflict then let colored Americans adopt the double VV for a double victory . . . The first V for victory over our enemies from without, the second V for victory over our enemies within. For surely those who perpetrate these ugly prejudices here are seeing to destroy our democratic form of government just as surely as the Axis forces.

This should not and would not lessen our efforts to bring this conflict to a successful conclusion; but should and would make us stronger to resist these evil forces which threaten us. America could become united as never before and become truly the home of democracy.

In way of an answer to the foregoing questions in a preceding paragraph, I might say that there is no doubt that this country is worth defending; things will be different for the next generation; colored Americans will come into their own, and America will eventually become the true democracy it was designed to be. These things will become a reality in time; but not through any relaxation of the efforts to secure them.

In conclusion let me say that though these questions often permeate my mind, I love America and am willing to die for the America I know will someday become a reality. (qtd. in Takaki 20)

TEACHER GUIDE

SLIDE #17: *Why Should We March, 1943* flier

BACKGROUND INFORMATION

In 1941 at a meeting in Chicago to address segregation in the defense industries a woman proposed, “We ought to throw 50,000 Negroes around the White House—bring them from all over the country, in jalopies, in trains, and any way they can get there until we can get some action from the White House” (qtd. in Takaki 397). Inspired by her suggestion, labor leader A. Philip Randolph, proposed a “thundering march on Washington ending in a monster demonstration at Lincoln’s Monument” (qtd. in Cooney 151). Aware of this proposal President Roosevelt signed an executive order banning job discrimination in government jobs.

QUESTION

What was the intent of this flier?

POSSIBLE ANSWER

To mobilize people to march in Chicago on behalf of freedom from racial oppression

EVIDENCE

“Why Should We March?” “Free from want . . . fear . . . Jim Crow”

QUESTION

Who was the target audience?

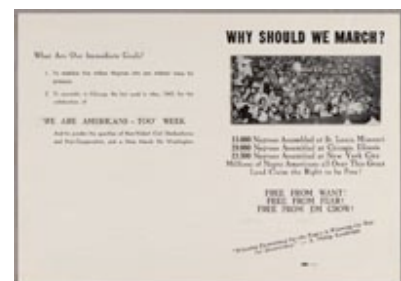
POSSIBLE ANSWER

African Americans who seek democratic rights

EVIDENCE

“Goals: To mobilize . . . negroes”, images of a large mainly African American crowd

SLIDE #17



Why Should We March
1943 flier

FURTHER QUESTIONS

What does A. Philip Randolph mean when he says: “Winning democracy for the Negro is winning the war for democracy”?

Why might leaders have chosen to call for a nonviolent march rather than for armed rebellion?

What does this flier tell you about the roots of a modern African American Freedom movement that is often described as having begun in the mid-1950s?

CONNECTIONS

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 “Buffalo Soldier;” U4 L2 “The War,” “The Good War;” U 6 L2 “Ali” (racism and war)

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 “This Brave Nation” “Bomb the World;” U8 L2 “Arlington West;” U8 L3 “Mosh” (large antiwar gatherings)

ADDITIONAL INFO

From the inner text of the flier:

What Is The March On Washington Movement?

It is an all Negro Mass Organization to win the full benefits of democracy for the Negro people. It is pro-Negro but not anti-white nor anti-American.

What Is Its Purpose?

1. To develop a disciplined and unified program of action for the masses of Negro people directed toward abolishing all social, economic, and political discrimination.
2. To develop a strategy for non-violent struggle against jim crow and for the full integration of Negroes into every phase of American life.
3. To develop leadership from the mass of Negro people to struggle in their own behalf.

Who Can Belong?

Every Negro who believes in our purpose and who wants freedom so much that he is willing to struggle for his own liberation. (Why Should)

TEACHER GUIDE

SLIDE #18: *If You Were a Member of the Underground*, 1944 flyer

BACKGROUND INFORMATION

Some pacifists in the U.S. saw the nonviolent movements to resist fascism in Norway and Denmark as examples that war could be challenged through the use of nonviolence. Some argued that war only furthered violence against the Jewish population of Europe. In 1942 Jessie Wallace Hughan, one of the founders of the War Resisters League, made this argument in a letter to the *New York Times* and to the State Department at a time when two million Jewish people had already been exterminated at the hands of the Nazis. She wrote of the remaining Jewish population: "Victory will not save them, for dead men cannot be liberated" (Wittner 41).

QUESTION

Who made this message?

POSSIBLE ANSWER

Jessie Wallace Hughan on behalf of the War Resisters League

EVIDENCE

Stamped and signed at bottom

QUESTION

Why was it made?

POSSIBLE ANSWER

To encourage nonviolent means to end the war in order to achieve a lasting peace

EVIDENCE

The first set of options accentuates violence with words like "dismember," "crush" and "enslave" while the second set underscores nonviolence with words like "prosperity," "self determination" and "cooperation."

SLIDE #18



If You Were a Member of the Underground
1944 flyer

FURTHER QUESTIONS

Do you think the Nazis could have been defeated through a well-planned and massive campaign of nonviolent resistance? Why or why not?

Hughan suggests that millions of Jews might have been saved by suing for peace sooner. Do you agree? Why or why not?

How might this flier have been distributed for maximum effectiveness?

How might a similar message be disseminated today?

CONNECTIONS

U3 #6; U4 #18; U6 #5, 10; Case Study U8 L2 "Stop Loss" (antiwar underground)

ADDITIONAL INFO

From Jessie Wallace Hughan's pamphlet "Pacifism and Invasion" in which she argues for the possibility of nonviolent resistance to external aggression:

[W]e contend that the country will not be under the necessity of submitting to the invader, but will have at its command the tactics of nonviolent non-cooperation, in other words, by a general strike raised to the nth power. Under this plan resistance would be carried on, not by professional soldiers but by the people as a whole, by refusing to obey the invaders or to assist them through personal services or the furnishing of supplies. . . .

In the present discussion, however, we are disregarding the alternative of submission to any degree, and assuming a people firm in the determination to die rather than yield as individuals, or as a nation, to the demands of an invader. No surrender but resistance to the bitter end, is the national policy. . . . [T]he soldierly virtue of enduring hardship and death for one's country will have become the ideal, not of a single profession, but of an entire population. (qtd. in Watner 5)

TEACHER GUIDE

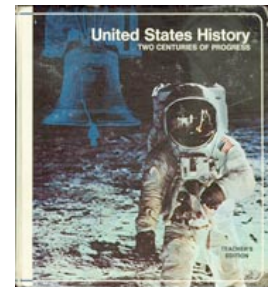
SLIDE #19-20: *U.S. History textbooks*

BACKGROUND INFORMATION

The Pacific War ended in August 1945 after the United States dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki. In this final set of slides you will read two different accounts of this event from textbooks written in 1974 and 2003.

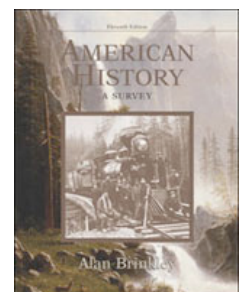
QUESTION	What do the authors of <i>United States History</i> suggest as the reason for President Truman's decision to drop atomic bombs on Hiroshima and Nagasaki?
POSSIBLE ANSWER	To end the war and save lives following Japan's refusal to surrender.
EVIDENCE	"He believed its use would end the war and save many lives"; "the warning fell on deaf ears."
QUESTION	What are the <i>United States History</i> authors' interpretation of the impact of the bombs on civilians?
POSSIBLE ANSWER	Ambiguous. It says that the bomb destroyed cities and yet it may have saved lives.
EVIDENCE	"He believed its use would end the war and save many lives." "Both cities were destroyed."
QUESTION	What does the author of <i>American History</i> suggest as the reason for President Truman's decision to drop atomic bombs on Hiroshima and Nagasaki?
POSSIBLE ANSWER	Uncertain though perhaps to prevent the Soviet Union from participating in peace negotiations or to intimidate the Soviet leader
EVIDENCE	"to forestall an expanded communist presence in Asia"; "to intimidate Stalin"; "Little direct evidence is available to support or refute."
QUESTION	What is the <i>American History</i> author's interpretation of the impact of the bombs on civilians?
POSSIBLE ANSWER	Devastating. Just the Hiroshima bomb alone destroyed a city, killed 80,000 and crippled one generation and passed on birth defects to the next.
EVIDENCE	"completely incinerated a four-square-mile area"; "80,000 civilians died," "suffer the crippling effects of radioactive fallout or to pass those effects on to their children."

SLIDE #19



United States History: Two Centuries of Progress
1974 textbook

SLIDE #20



American History
2003 textbook

FURTHER QUESTIONS

Discuss how the different time periods in which these texts were written—1974 and 2003—might have influenced the interpretation of the historical event.

Read the Japanese textbook account of the same event in additional information then discuss how the different nations which produced these accounts—the United States and Japan—might have influenced the interpretation of the historical event.

How might the bombing have been reported by one of the peacemakers you studied earlier in this presentation?

Discuss assumptions about credibility in school textbooks.

Napoleon is said to have observed that “history is a lie agreed upon.” Discuss this quote in light of these two accounts of the use of the atomic bomb.

CONNECTIONS

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs
(atomic and nuclear weapons)

U 2 #16; U4 #10, 19-20; U6 #7,8; U7 #3, 4, 14; U8 #11; Case study U6 L3 “Last Train to Nuremburg” “No More Genocide”
(war crimes)

ADDITIONAL INFO

The book *History Lessons: How Textbooks From Around the World Portray U.S. History* by Dana Lindaman and Kyle Ward include this excerpt from a 1994 junior high Japanese history textbook, *Japan in Modern History*:

Was the atomic bomb really necessary to make Japan surrender? President Truman said that use of the atomic bomb saved the lives of tens of millions of American and Allied troops.

An English scientist claimed that the dropping of the atomic bomb represented a cold-blooded sacrifice of the citizens of Hiroshima and Nagasaki as pawns in postwar strategy toward the Soviet Union. Another theory holds that the bomb was dropped in order to justify to American taxpayers the \$2 billion spent in making the bomb. (qtd. in Lindaman 238)

From the introduction to *History Lessons*:

One of the few constants in history courses both in the U.S. and abroad is the use of textbooks to teach national history. These national histories are typically written by national authors with a national audience in mind, leading to a sort of insularity on any given historical topic. While this is an understandable initial approach to learning about history, in a diverse, global society, people must move past the bias of national history. . . .

History textbooks are an especially useful resource, because they typically represent the most widely read historical account in any country and one encountered during the formative adolescent years. Unlike independently authored historical accounts, textbooks are quasi-official story, a sort of state-sanctioned version of history. In nearly all countries the government takes some role in setting the standards for an acceptable cultural, political, and social history i.e., what the authorities want the next generation to learn about its own national heritage enfolded them, as it were, into a collective national identity. (Lindaman xviii)

LESSON PLAN



Video Clips

Case Study: To Kill or Not to Kill

Lesson Objectives:

- Students will review perspectives on military service during World War Two.
- Students will reflect on their own beliefs about military service.
- Students will recognize the power of words, images and sound to influence a target audience.
- Students will analyze diverse storytelling techniques to convey messages.

Vocabulary:

John Kelly, draft, naval reserve, December 7, 1941, Pearl Harbor, Conference Against Atomic and Hydrogen Bombs, John Hope Franklin, recruiting office, Desmond Doss, conscientious objector, rifle range, court martial, KP duty, Bill Sutherland, Dave Dellinger, A.J. Muste

Media



Surfing For Life (2:11)



The War (1:37)



The Conscientious Objector (3:00)



The Good War and Those Who Refused to Fight It (3:47)

Materials Needed:

- Six-page Teacher Guide
- Four video clips: on digital media device or Youtube channel: <http://www.youtube.com/projectlooksharp>
- Student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using *Teacher Guide Answer Sheet*. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Discuss the power of words, images and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: To Kill or Not To Kill

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

During the Second World War young men of enlistment age had choices to make about whether and how to enlist or serve in the armed forces. For many these choices had to do with deep-seated personal convictions based on family, religion, ethics and culture. In this lesson you will see excerpts from four films that explore personal stories related to these choices.

The film excerpts that you are about to see are part of longer productions by different filmmakers. They are not meant to show the full story as told in the much longer works from which they are taken. As you view these film clips you will be asked to contrast points of view regarding military service and the filmmaking techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the suggested teacher answers below as a guide.



Surfing For Life

Film 1 Introduction

This excerpt is from the film, *Surfing For Life* by David Brown and Roy Earnest. The film “profiles ten legendary surfers who model healthy aging by staying active and engaged into their 7th, 8th and 9th decades” (*Surfing*). The focus of this segment is big-wave surfing pioneer, John Kelly.

Media Sample Questions & Answers

1) What types of visual media were used in creating this document?

Possible Answer: Archival black and white documentary film clips, personal photographs and contemporary video.

2) What audio storytelling techniques did the filmmaker use to illustrate Kelly’s personal journey in relation to war and peace?

Possible Answer: The filmmaker uses Kelly’s own voice and words, a narrator’s voice and a soundtrack with somber horns, strings and drums.

3) What choice did John Kelly make regarding his post-military service and what event helped to shape this choice?

Possible Answer: Kelly decided to devote his life to working to oppose atomic weapons and warfare. This choice was shaped by his duty to place young Japanese airmen and U.S. sailors in the same casket following Pearl Harbor.

4) What risks might he have faced upon making his choice?

Possible Answer: Kelly probably faced criticism and isolation for his involvement in peace activities in the postwar period.



The War

Film 2 Introduction

This excerpt is from the film, *The War* by Ken Burns. *The War* is the story of World War Two through the personal accounts of a handful of men and women from four American towns. The focus of this segment is historian John Hope Franklin.

Media Sample Questions & Answers

1) What types of visual media were used in creating this document?

Possible Answer: Archival newsreel footage, personal still photos and contemporary video interviews of Franklin.

2) What audio storytelling techniques did the filmmaker use to illustrate Franklin's personal journey in relation to war and peace?

Possible Answer: The voice over is Franklin's voice followed by a narrator's voice with no music or sound effects.

3) What choice did John Hope Franklin make regarding military service and what event helped to shape this choice?

Possible Answer: Franklin decided never to serve in the armed forces after being told that his color prevented him from serving to the full measure of his capacity.

4) What risks might he have faced upon making his choice?

Possible Answer: He risked criticism and possible legal sanctions for refusing to serve during a time of compulsory military service.



The Conscientious Objector

Film 3 Introduction

This excerpt is from the film, *The Conscientious Objector*, by Terry Benedict. *The Conscientious Objector* is the story of Desmond Doss who was the only conscientious objector to receive the Congressional Medal of Honor in World War Two.

Media Sample Questions & Answers

1) What types of visual media were used in creating this document?

Possible Answer: Archival black and white documentary film clips, old personal photographs, contemporary interviews, images of Doss standing in the barracks and of his squad mate looking at an old photo and a page from a comic book.

2) What audio storytelling techniques did the filmmaker use to illustrate Doss' personal journey in relation to war and peace?

Possible Answer: The filmmaker uses Doss' own voice and words, those of one of Doss' fellow soldiers, a narrator's voice and a soundtrack with quiet strings.

3) What choice did Desmond Doss make regarding his military service and what event helped to illustrate this choice?

Possible Answer: He chose to serve as a medic but not to carry a gun.

4) What risks did he face upon making his choice?

Possible Answer: He risked court martial and persecution by his commanding officer.



The Good War and Those Who Refused to Fight It

Film 4 Introduction

This excerpt is from the film, *The Good War and Those Who Refused to Fight It*, by Judith Ehrlich & Rick Tejada-Flores. *The Good War* is the story of “40,000 Americans [who] refused to shoulder weapons in ‘the good war’ because their conscience would not allow them to kill another human being” (The Good War). The focus of this segment concerns peace activists Bill Sutherland and Dave Dellinger.

Media Sample Questions & Answers

1) What types of visual media were used in creating this document?

Possible Answer: Archival black and white documentary film clips, old personal photographs, contemporary interviews and impressionistic film of jail cells.

2) What audio storytelling techniques did the filmmaker use to illustrate Sutherland and Dellinger’s personal journeys in relation to war and peace?

Possible Answer: The filmmaker uses Sutherland and Dellinger’s own voices and words, a narrator’s voice, the sound of jail cell doors and a soundtrack with blues guitar, harmonica and synthesizer.

3) What choices did Bill Sutherland and Dave Dellinger make regarding military service and what event helped to further their choices?

Possible Answer: They chose to go to prison rather than go to war. Sutherland and others refused to eat in the segregated dining hall. Dellinger followed with a strike of his own. Their strike and the prison administration’s response to them helped to deepen their convictions.

4) What risks did they face upon making their choices?

Possible Answer: They risked being isolated from the general prison population and being put in solitary confinement.

FURTHER QUESTIONS

- » **Reflect on the choices made by all five of the men you have seen. Which choices do you most relate to? Why?**
- » **Are there choices you cannot understand? If so, which one(s) and why?**
- » **Discuss how audio and visual storytelling techniques influence interpretation. What tone do they set or what emotions do they elicit?**
- » **How could you find out who paid for the films and how widely they were distributed?**
- » **Have you seen programs from a similar perspective? If so, where?**
- » **How many of these stories had you heard of before? Why might that be?**
- » **Why is a subject like conscientious objection more common in independent or public broadcast media than in mainstream media?**
- » **Do you consider any of these men to be heroes? Do you consider any to be traitors? Why?**
- » **Would you consider any of these films to be propaganda? Why or why not?**
- » **How could you find out more about the success or failure of antiwar protest during “the good war”?**

CONNECTIONS

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 “Buffalo Soldier;” U4 L2 “The War,” “The Good War;” U 6 L2 “Ali”
(racism and war)

U3 #5; U4 #15; U6 #4; Case studies U3 L2 “Sgt York;” U4 L2 “The Conscientious Objector” “The Good War and Those Who Refused To Fight It;” U6 L2 “Ali”
(conscientious objectors)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 “One Man’s Hero;” U3 “2 “The Big Parade;” U4 L2 “Surfing For Life;” U7 L2 solidarity films, U7 L3 solidarity song
(encounters with “the enemy”)



Unit #4 Lesson #2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers after viewing the clips.

Title of Film Clip: _____

1. What types of visual media were used in creating this document?
2. What audio storytelling techniques did the filmmaker use to illustrate the subject's personal journey in relation to war and peace?
3. What choice did the subject(s) make regarding military service and what event helped to shape this choice?
4. What risks might he/they have faced upon making this choice?

LESSON PLAN



Audio Clip

Case Study: Hiroshima/Nagasaki Legacy

Lesson Objectives:

- Students will review perspectives on the impact and meaning of the destruction of Hiroshima and Nagasaki.
- Students will reflect on their own perspectives on the bombings.
- Students will recognize the power of words and sound to influence a target audience.
- Students will analyze diverse storytelling techniques in songwriting to convey messages.

Vocabulary:

President Truman, Hiroshima, Nagasaki, Little Boy (bomb dropped on Hiroshima), Enola Gay (bomber that dropped Hiroshima bomb), Atomic fission, atomic age

Media

Song excerpts from four songs:

- “When the Atom Bomb Fell” (1:37)
- “I Come and Stand at Every Door” (1:45)
- “Hiroshima Mon Amour” (1:15)
- “Grey Victory” (1:44)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts
- Four-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Teacher Guide Answer Sheet*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Hiroshima/Nagasaki Legacy

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

World War Two ended following President Truman's order to drop the atomic bomb on Hiroshima and Nagasaki in August 1945. In this lesson you will hear excerpts from four songs that reflect on the impact of this order.

The song excerpts that you are about to hear are typically part of longer songs by different songwriters and performers. They are not meant to portray the full lyric as told in the longer works from which they are taken. As you listen to these songs you will be asked to contrast points of view regarding the impact and meaning of the destruction of Hiroshima and Nagasaki and the songwriting and performance techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“When The Atom Bomb Fell”

Song 1 Introduction

This excerpt is from the song, “When The Atom Bomb Fell,” written and performed by Karl Davis & Harty Taylor in 1946. In his book *Classic Country* Charles Wolfe wrote: “By the end of the war, the duo was starting to experience the changes in taste that were altering all of country music. The record companies were now concentrating more on the jukebox market than on home sales, and they encouraged Karl and Harty to do more up tempo topical songs . . . like ‘Training Camp Blues’ and ‘When the Atom Bomb Fell’” (Wolfe 122-123).

Media Sample Questions & Answers

1) What is the song’s message about the impact of the Hiroshima bomb?

Possible Answer: The bomb terrified the Japanese into surrender and ended the war, thus answering the prayers of weary soldiers.

Evidence: “And a great a ball of light filled the Japanese with fright / They must have thought it was their judgment day.”
“The answer to our fighting boys' prayers.”

2) How does the style or tempo of the music further the song’s message?

Possible Answer: The up tempo style accentuates the celebration following Japan’s surrender.

3) How might the timing of the song’s release have influenced its message?

Possible Answer: The song was released in 1946, the year after the end of the war. Feelings were running high about the war’s end with many interpreting the dropping of the atomic bomb as the reason for Japan’s defeat.

FURTHER QUESTIONS

What do the lyrics, “There was no atheist in a foxhole” mean?

Why might a record company encourage the group to record this song?



"I Come and Stand At Every Door"

Song 2 Introduction

This excerpt is from the song, "I Come and Stand At Every Door," written by Nâzım Hikmet Ran and performed by The Byrds in 1966 on their album *Fifth Dimension*.

Media Sample Questions & Answers

1) What is the song's message about the impact of the Hiroshima bomb?

Possible Answer: The Hiroshima bombing injured and destroyed a generation of Japanese children.
Evidence: "I'm only seven although I died
In Hiroshima long ago." . . . "When children die they do not grow."

2) How does the style or tempo of the music further the song's message?

Possible Answer: The tempo is slow, like a dirge. The rhythmic drone of the bell recalls a funeral.

3) How might the timing of the song's release have influenced its message?

Possible Answer: The song was released in 1966 when another war in Asia, the Vietnam War, was beginning to be criticized by a wider peace movement.

FURTHER QUESTIONS

Who is the narrator in this song?

Why might the Byrds have chosen this song for an album that included tunes such as "Eight Miles High" and the title song, "Fifth Dimension," which explored altered states of consciousness?



“Hiroshima Mon Amour”

Song 3 Introduction

This excerpt is from the song, “Hiroshima Mon Amour” written and performed by Alcatraz in 1983. The band made a music video of the song and played it live during their tour in Japan.

Media Sample Questions & Answers

1) What is the song’s message about the impact of the Hiroshima bomb?

Possible Answer: The bomb rendered the city unlivable. The bombing is a cause for remorse for citizens of the U.S.
Evidence: The fireball would dim the sun, promising death in its cruellest form.

2) How does the style or tempo of the music further the song’s message?

Possible Answer: The urgent wail of the vocal and the insistent volume of the guitar and drums underscore the pain and seriousness of the subject matter.

3) How might the timing of the song’s release have influenced its message?

Possible Answer: The song was released in 1983 when Cold War concerns about a heated arms race brought the prospect of nuclear warfare to the foreground of popular consciousness.

FURTHER QUESTIONS

Explain the meaning of the “fireball” that “would dim the sun” and “that shamed the sun.”

What concerns might the band have considered when choosing to play this song live in concert in Japan? In the U.S.A.?



"Grey Victory"

Song 4 Introduction

This excerpt is from the song, *Grey Victory*, written by Natalie Merchant, J.C. Lombardo & Robert Buck and performed by 10,000 Maniacs in 1985. It appeared on a CD that received airplay on college and alternative stations but did not do well commercially. (Thomas)

Media Sample Questions & Answers

1) What is the song's message about the impact of the Hiroshima bomb?

Possible Answer: The bomb destroyed the city and its human life. Those who ordered the bomb saw it as a form of salvation.

Evidence: "a settlement debased entirely"; "evil debris of human bodies"; "at the door to gold atomic age / don't spoil your face with / worry / trust in earth bound kingdom come"

2) How does the style or tempo of the music further the song's message?

Possible Answer: The quick and upbeat vocal style with ringing guitars and soft, repetitive drumbeats contrasts with the dark and sad subject matter. This contrast highlights the irony within the lyrics.

3) How does the title apply to the song?

Possible Answer: "Victory" is made ambiguous with the addition of the qualifier "grey."

FURTHER QUESTIONS

Give an example from the lyrics of the author's use of irony.

Who was the target audience for this song? Why do you think so?

FURTHER QUESTIONS

- » Did you have a strong positive or negative reaction to any of these songs? If so, which songs and why?
- » Which, if any, of these songs best reflects your own perspective on the bombings of Hiroshima and Nagasaki? Why?
- » How could you research the popularity of these songs upon their release?
- » Which audiences might have been likely to listen to these songs and which not? Why?
- » Do these songs reflect the “truth”? Why or why not?
- » Discuss the difference between songwriting techniques heard here—in particular the use of appeals to patriotism, pathos, guilt and irony.

CONNECTIONS

U2 #11, 24; U3 #2; U 5 #4; U7 #9; Case study U2 L2 “Love and War;” Case study U4 #3 “When the Atom Bomb Fell”
(pro-war media)

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs
(atomic and nuclear weapons)

LYRIC SHEET

SONG 1

When The Atom Bomb Fell— 1946 *Written and performed by Karl Davis & Harty Taylor*

There was no atheist in a foxhole
And men who never prayed before
Lifted tired and bloodshot eyes to heaven
And begged the Lord to end that awful war

Oh it went up so loud it divided up the clouds
And the houses did vanish away
And a great a ball of light filled the Japanese with fright
They must have thought it was their judgment day

They told Him of their homes and loved ones
They told Him that they'd like to be there
I believe the bomb that struck Hiroshima
Was the answer to our fighting boys' prayers

Smoke and fire it did flow through the land of Tokyo
There was brimstone and dust everywhere
When it all cleared away there the cruel Japs did lay
The answer to our fighting boys' prayers
Yes, Lord, the answer to our fighting boys' prayers

SONG 2

I Come and Stand At Every Door— 1966 *lyrics by Nâzım Hikmet Ran, music by The Byrds*

I come and stand at every door
But no one hears my silent tread
I knock and yet remain unseen
For I am dead, for I am dead

I'm only seven although I died
In Hiroshima long ago
I'm seven now as I was then
When children die they do not grow

My hair was scorched by
swirling flame
My eyes grew dim my
eyes grew blind
Death came and turned my
bones to dust
And that was scattered by the
wind

SONG 3

Hiroshima Mon Amour— 1983 *written and performed by Alcatrazz*

It was newborn and ten feet tall,
but they called it little boy,
and C7, H5, O6, N3
they called him T-N-T.

The fireball would dim the sun,
promising death in its cruelest form.

Hiroshima Mon Amour
as we beg to be forgiven do you spit
in our face and curse us all.

The fireball that shamed the sun
burning shadows on the ground,
as the rain falls to dry the land,
leaving a desert for the thirsty man.

LYRIC SHEET

SONG 4

Grey Victory—1985 Lyrics by Natalie Merchant Music by J. C. Lombardo & Robert Buck

there was light and
atomic fission
swelling wind
rising ash
tide of black rain
cement seared shadow traces
reminiscent of their
last commands

instantly one thousand
flames arising
ill scent the burning
hides surrounding
a settlement debased entirely
enola gay had made a
casual delivery

please build a future, darling
with our bomb
cherish and love it
for the sake of
earth bound
kingdom come

the undersides of fallen
metal trusses
evil debris of
human bodies
each window's glass shards
pelted
secure confines
brittle collapse

neighbors lay beside
each other unknowing
faces scorched of all
familiar bearing
too few hands
many wounds for closing
marred by thirsting anguish
fear lamenting

here we stand
at the door to gold atomic age
don't spoil your face with
worry
trust in
earth bound kingdom come



Unit #4 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"When The Atom Bomb Fell" – 1946

Written and performed by Karl Davis and Harty Taylor

**There was no atheist in a foxhole
And men who never prayed before
Lifted tired and bloodshot eyes to heaven
And begged the Lord to end that awful war**

**They told Him of their homes and loved ones
They told Him that they'd like to be there
I believe the bomb that struck Hiroshima
Was the answer to our fighting boys' prayers**

**Oh it went up so loud it divided up the clouds
And the houses did vanish away
And a great a ball of light filled the Japanese with
fright
They must have thought it was their judgment day**

**Smoke and fire it did flow through the land of Tokyo
There was brimstone and dust everywhere
When it all cleared away there the cruel Japs did lay
The answer to our fighting boys' prayers
Yes, Lord, the answer to our fighting boys' prayers.**

1. What is the song's message about the impact of the Hiroshima bomb?
2. How does the style or tempo of the music further the song's message?
3. How might the timing of the song's release have influenced its message?



Unit #4 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"I Come and Stand At Every Door"—1966

Lyrics by Nâzım Hikmet Ran, music by The Byrds

I come and stand at every door
But no one hears my silent tread
I knock and yet remain unseen
For I am dead, for I am dead

I'm only seven although I died
In Hiroshima long ago
I'm seven now as I was then
When children die they do not grow

My hair was scorched by swirling flame
My eyes grew dim my
eyes grew blind
Death came and turned my bones to dust
And that was scattered by the wind

1. What is the song's message about the impact of the Hiroshima bomb?
2. How does the style or tempo of the music further the song's message?
3. How might the timing of the song's release have influenced its message?



Unit #4 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Hiroshima Mon Amour” – 1983 **Written and performed by Alcatrazz**

**It was newborn and ten feet tall,
but they called it little boy,
and C7, H5, O6, N3
they called him T-N-T.**

**The fireball would dim the sun,
promising death in its cruelest form.**

**Hiroshima Mon Amour
as we beg to be forgiven do you spit
in our face and curse us all.**

**The fireball that shamed the sun
burning shadows on the ground,
as the rain falls to dry the land,
leaving a desert for the thirsty man.**

1. What is the song's message about the impact of the Hiroshima bomb?
2. How does the style or tempo of the music further the song's message?
3. How might the timing of the song's release have influenced its message?



Unit #4 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Grey Victory"—1985

Lyrics by Natalie Merchant, Music by J. C. Lombardo & Robert Buck

there was light and
atomic fission
swelling wind
rising ash
tide of black rain
cement seared shadow traces
reminiscent of their
last commands

instantly one thousand
flames arising
ill scent the burning
hides surrounding
a settlement debased entirely
enola gay had made a
casual delivery

please build a future,
darling
with our bomb
cherish and love it
for the sake of
earth bound
kingdom come

the undersides of fallen
metal trusses
evil debris of
human bodies
each window's glass
shards pelted
secure confines
brittle collapse

neighbors lay beside
each other unknowing
faces scorched of all
familiar bearing
too few hands
many wounds for closing
marred by thirsting anguish
fear lamenting

here we stand
at the door to gold atomic age
don't spoil your face with worry
trust in
earth bound kingdom come

1. What is the song's message about the impact of the Hiroshima bomb?
2. How does the style or tempo of the music further the song's message?
3. How might the timing of the song's release have influenced its message?



Document-Based Essay: World War Two

Write a well-organized essay discussing the relationship of struggles for peace and struggles against oppression during the period before, during and after World War Two. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details.

- **Struggles for peace coincided with struggles against oppression.**
- **Struggles for peace conflicted with struggles against oppression.**

In your essay:

- Pick one of the statements above to support.
- Explain how efforts for peace either coincided with or conflicted with efforts to fight oppression during the World War 2 era.
- Reference at least two of the documents below.

1.



2.



3.



4.



5.



6.



Unit #5: Cold War

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A Small Group of Committed People

As World War Two came to an end a new era of “cold war” began between former allies, the U.S. and the Soviet Union. The 1961 comic book, *This Godless Communism*, published by The Catholic Guild was typical of the anti-communist media of the period. J. Edgar Hoover, the Director of the FBI, wrote a preface to the comic with these words of warning: “Communism represents the most serious threat facing our way of life” (Hoover).

Congress held hearings under Senator Joseph McCarthy and the House Un-American Activities Committee to look into possible communist influence within the U.S among those holding government office, stars in the entertainment industry and members of the peace movement. Under special scrutiny were those who made efforts for personal connections with “the enemy.”

People who signed the World Peace Appeal were considered suspect, as were those who chose to participate in the San Francisco to Moscow Walk For Peace. Paul Robeson, a prominent activist for peace and human rights and an acclaimed singer, actor, athlete and attorney, had his livelihood undermined when he was barred from foreign travel due to his



What emotions is the artist of this 1952 comic book cover appealing to? Why?

outspoken criticism of U.S. government policies and his friendly ties to the Soviet Union.

“Emergency preparedness” in the case of nuclear war became a regular part of daily life. Students were instructed to “duck and cover” to protect themselves from radioactivity during school air raid drills, homeowners were encouraged to build home “fallout shelters” and many communities held regular “civil defense drills” in which citizens were required to enter community shelters below ground to prepare for nuclear attack.

In 1955 a group of protesters from the Catholic Worker movement were arrested for refusing to participate in the mandatory civil defense drills. They argued that the drills

. . . accustom people to the idea of war, to acceptance of war as probably inevitable and as somehow right if waged in ‘defense’ and ‘retaliation.’ . . . We should instead remove the causes of war, devoting our material, intellectual and spiritual resources to combating poverty and disease throughout the world. (qtd. in Cooney 125)

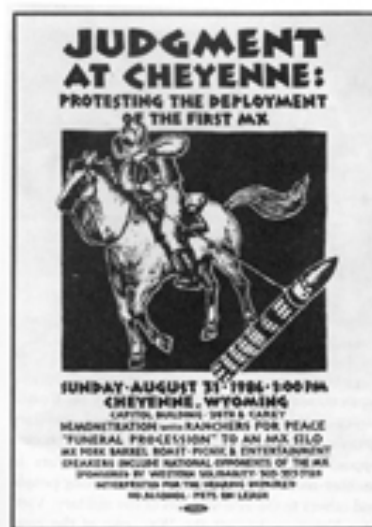
Peaceful protest took different forms during these years when many actions protested the testing and deployment of weapons systems. In the late 1950s the National Committee for a Sane Nuclear Policy or SANE ran highly visible advertising campaigns in major newspapers calling for an end to atmospheric testing of nuclear weapons. In 1961 the group Women Strike for Peace organized tens of thousands of women in the United States to leave work and take to the streets with signs demanding that the U.S. and the U.S.S.R. “End the Arms Race—Not the Human Race.”

Some protesters used acts of civil disobedience to challenge the law itself when they considered it contrary to peace. In 1979 the editors of *The Progressive* magazine decided to publish a story promising to reveal the “secret of the H-Bomb” on

the grounds that the “secret” was already public knowledge and should be exposed in order to make the power and reality of the bomb apparent. The government lawsuit to stop publication was overturned in the courts. A year later, in 1980, a group of activists, the Plowshares Eight, were arrested for pouring their blood over the nosecones and blueprints of nuclear missiles in a symbolic effort to call for an end to nuclear weapons. Plowshares members were sentenced to lengthy prison time, yet they spawned many other such actions in the same spirit.

Small groups of people set the stage for the largest gathering for peace ever held in the U.S. at that time. On June 12, 1982, many hundreds of thousands of people, one million by some estimates, took to the streets of New York during the United Nations Special Session on Disarmament. They represented more than 1,300 organizations including groups from faith communities, schools, labor organizations, theater ensembles and businesses. (Cooney 236)

During the mid-1980s President Ronald Reagan negotiated arms control agreements with Soviet leader Mikhail Gorbachev while at the same time increasing U.S. nuclear weapons capabilities. In keeping with his argument of “peace through strength,” President Reagan called the new M-X missile “The Peacekeeper.” The peace movement countered with its own imagery as shown in this 1986 poster from an anti-MX demonstration in Cheyenne, Wyoming prior to the deployment of missiles in underground silos.



What techniques does the designer use to catch the viewer's eye in this poster?

A further step in the community-organizing approach to peacemaking followed the model of the Greenham Commons Women's Peace Camp in England, an ongoing nuclear weapons protest at the site of a cruise missile base. A group of women from central New York followed this model in creating the Seneca Women's Encampment for a Future of Peace and Justice near the site of the Seneca Arms Depot. Some local people from the Seneca area protested the protesters saying in their local newspaper, *The Citizen*: “We don't want them here. . . . They're not representing us. They've disgraced our community” (qtd. in Speck).

The Women's Encampment members saw their action as in keeping with the peaceful intentions of those who had organized centuries before on the same land—Iroquois clan mothers, abolitionists and women's suffrage leaders. In this handbook they said:

Once again women are gathering at Seneca – this time to challenge the nuclear threat at its doorstep. . . . We say no to the threat of global holocaust, no to the arms race, no to death. We say yes to a world where people, animals, plants, and the earth itself are respected and valued. (The Women's)

LESSON PLAN

Slide Lesson: Small Groups of Committed People



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of antiwar movements during the Cold War period.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message and representation.
- Students will reflect on how small groups approached peace making during the Cold War.

Vocabulary:

anti-communist, J. Edgar Hoover, House Un-American Activities Committee, World Peace Appeal, San Francisco to Moscow Walk For Peace, civil defense drills, fallout shelters, Catholic Worker movement, Women Strike for Peace (WSP), SANE, Plowshares movement, civil disobedience, H-Bomb, arms race, United Nations Special Session on Disarmament, MX missile, Seneca Women's Encampment for a Future of Peace and Justice

Media

Posters, leaflets, fliers, petition, comic book, book cover, magazine covers, newspaper front page, newspaper ad, web page, VHS jacket

Materials Needed:

- *Power Point* slide show with 13 slides
- 28-page *Teacher Guide*
- Two-page *Student Reading*
- One-page *Student Assessment*

Time

50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: *This Godless Communism*, 1961 comic book

BACKGROUND INFORMATION

This comic book page was published in September 1961 as part of the “Treasure Chest” series published by the Catholic Guild. It appeared at the height of the Cold War, just one month after the Berlin Wall was begun and one year before the Cuban Missile Crisis. The figure portrayed is Nikita Khrushchev, leader of the Soviet Union in the decade following Joseph Stalin’s death.

QUESTION

What is the message in the text about Russian communists and their appeals for peace, and how are these messages communicated in the document?

POSSIBLE ANSWER

Deceitful, violent and godless communists make false appeals to peace in order to achieve world domination

EVIDENCE

Deceitful—“their methods are changeable,” “behind all this talk,” “trail of lies”

Violent—“bloody trail,” “trail of murders”

Godless—“This godless communism”

Domination—“world domination by any means.”

QUESTION

What visual techniques does the artist use to portray communists as deceitful?

POSSIBLE ANSWER

Khrushchev is portrayed with two faces, one angry, one calm. In his two hands he holds a missile and a dove, representing duplicity. He holds out money to a poor man with a whip hidden behind his back. He is stepping on a treaty.

SLIDE #2



This Godless Communism
1961 comic book

FURTHER QUESTIONS

Why might the producers have chosen a comic book format to deliver their message?

What symbols are included in this comic book page?

Do you believe that this message becomes more credible due to its endorsement by the FBI Director? (see Additional Information)

Is this a form of propaganda?

Is it fact or opinion?

Does this comic help to promote peace? Why or why not?

When considering the impact of media it's helpful to think about the reach of media sources. The Gallup poll determined that slightly over 20% of U.S. citizens identified as Roman Catholic in 1961. How widely might this have been seen?

CONNECTIONS

U3 #6, 8; U4 #13; U5 #2
(cartoons critical of peace initiatives)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9 Case study U2 L3 "With God on our Side," U5 L2 "Atomic Alert", U5 L3 "So Long Mom," U6 L2 "Born on the Fourth of July" (government use of peace & war imagery)

ADDITIONAL INFO

The first page of this comic book reprinted a letter from FBI Director J. Edgar Hoover to the readers. Hoover wrote:

Your editor has informed me that this magazine is undertaking a series of stories on communism, and I am pleased to present my views on the importance of understanding this subject. Communism represents the most serious threat facing our way of life. The responsibility of protecting and preserving the freedoms we cherish will soon belong to the members of your generation.

The most effective way for you to fight communism is to learn all about it. Do this by pursuing the appropriate courses of study at your school and by reading books and other material on this subject. Thus equipped, you will know and understand the nature of communism. This knowledge is most essential, for it helps us recognize and detect the communists as they attempt to infiltrate the various segments of our society. (Hoover)

TEACHER GUIDE

SLIDE #3: *Sign For Peace, 1950* petition

BACKGROUND INFORMATION

The Cold War was a time in which citizens' loyalties to the United States were often called into question during Congressional hearings under Senator Joseph McCarthy and the House Un-American Activities Committee. In spite of this, antiwar activists found ways to work for peace. Some of these methods involved making connections with other peace activists around the world. Such actions were considered by some to constitute "consorting with the enemy."

→ Direct students to look at the left-side image

QUESTION

What is this for?

POSSIBLE
ANSWER

To encourage people to sign a petition calling for world peace

EVIDENCE

The words "Sign For Peace," the image of the hand with pen and the familiar grid for name and address

QUESTION

What risks are implied for people choosing this option?

POSSIBLE
ANSWER

Many students will suggest that the risks are slim for simply signing their name. In fact the House Un-American Activities Committee suggested that signing such an appeal was a subversive act. NOTE: See additional information

→ Direct students to look at the right-side image

QUESTION

What is this for?

POSSIBLE
ANSWER

To encourage people to participate in a peace walk from the U.S. to the USSR

EVIDENCE

The words "San Francisco to Moscow—Walk For Peace" and the maps of the walk routes across the United States and Europe

QUESTION

What risks are implied for people choosing this option?

POSSIBLE
ANSWER

Risks could include disrupting one's work and family life for an extended period, the physical trials of a walk across thousands of miles and the political risks of crossing borders during a time of international mistrust.

SLIDE #3-L



Sign For Peace
1950 petition

SLIDE #3-R



Walk For Peace
1960 flier

FURTHER QUESTIONS

Why might the *New York Times* have chosen to give front-page space to the peace marchers' arrival in Moscow but not their departure from San Francisco?

Why might Congress have spent time investigating a peace petition in 1955?

Have you ever signed a petition or participated in a walk in support of your principles?

The First Amendment to the Constitution guarantees the right to free speech. Discuss whether petitions and marches such as these should be celebrated as patriotic expressions of free speech or condemned as treasonous acts of subversion.

CONNECTIONS

U1 #2; U2 #3; U2 #6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5
Case studies U2 L2 "One Man's Hero;" U3 "2 "The Big Parade;" U4 L2 "Suring For Life;" U7 L2 solidarity films, U7 L3 solidarity song
(encounters with "the enemy")

ADDITIONAL INFO continued

officials 100 yards short of the Lenin-Stalin tomb in Moscow's main square. . . . Eight of the marchers had traveled 8,000 miles across six countries on two continents to carry their message to the Russian people. They had hoped to make speeches advocating universal disarmament and an end to nuclear testing. But the Soviet officials said no speeches would be permitted. (Peace Marchers)

ADDITIONAL INFO

The World Peace Appeal included four points:

- We demand the outlawing of the atomic weapons as instruments of aggression and mass murder of peoples
- We demand strict international controls to enforce this measure
- We believe that any government which first uses atomic weapons against any other country whatsoever will be committing a crime against humanity and should be dealt with as a war criminal
- We call on all men and women of good will throughout the world to sign this appeal.

Several famous people signed this appeal including former Vice President Henry Wallace and scientist Albert Einstein. (World Peace)

In 1955 the House Un-American Activities Committee held hearings investigating communist activities in the New York area. During this investigation it was suggested that the World Peace Appeal was an effort on the part of the Communist Party to recruit members. (Committee of Un-American Activities 951-2)

The San Francisco to Moscow Walk For Peace grew out of the Polaris Action Project, which protested the development of nuclear-armed submarines. The Polaris Action demonstrators were often confronted with the response, "Why don't you go talk to the Russians?" Eleven pacifists accepted the challenge, leaving San Francisco on Dec 1, 1960 for a ten-month, 6,000-mile walk across the U.S. and Europe.

Wherever they went the marchers offered the same messages in the languages of their host countries: oppose government militarism, resist military service and end the nuclear arms race. They walked 660 miles through Russia, speaking often at public meetings and distributing 80,000 antiwar leaflets (Wittner 277). March organizer Brad Lyttle told the Russians "I went to jail because I refused to serve in the U.S. Army. I have protested against American rockets aimed at your cities and families. There are Soviet rockets aimed at my city and family. Are you protesting against that?" (qtd. in Cooney 145).

The *New York Times* reported their arrival in Moscow on Oct 3, 1961 in a front-page story:

The thirty-one marchers, some dressed in blue jeans, baggy sweaters and tennis shoes, were halted by Soviet (con't on opposite side)

TEACHER GUIDE

SLIDE #4: *The Drive for Mass Shelters*, 1962 magazine cover

BACKGROUND INFORMATION

In the 1950s and early 1960s the U.S. government issued instruction to prepare the public for the possibility of nuclear war and participation in civil defense drills was mandatory under the law. Such preparations included directions for building backyard fallout shelters and air raid drill instructions for schools in which children would “duck and cover.” Major cities held annual civil defense drills, announced by loud sirens that indicated a “civil defense alert.” During such alerts all citizens were required to take shelter or else face arrest.

QUESTION

How do you know this is an alert rather than an actual war? What do the cover artist and editors suggest as the likely civic response to a civil defense alert?

POSSIBLE ANSWER

It appears to represent a drill rather than an actual war. The response is calm compliance.

EVIDENCE

The people seem much calmer than they would likely be if war had broken out. There is no visual evidence of war or war materials. The view into the shelter is described as a cutaway rather than the result of a bombing.

QUESTION

When was this produced and what world events help provide context for the editor's choice to do this cover story?

POSSIBLE ANSWER

It came out in January 1962 at the height of the Cold War shortly after the Berlin Wall was erected and just before the Cuban Missile Crisis.

SLIDE #4



The Drive for Mass Shelters
1962 magazine cover

FURTHER QUESTIONS

Why might *Life's* editors portray a civil defense drill in this manner rather than as a mad scramble for safety?

Is *Life* magazine taking an editorial position either for or against civil defense preparations for nuclear war? Give your evidence.

What emotions do the cover editors of *Life* appeal to and why?

Who might benefit from the mass construction of fallout shelters? Who might be harmed?

CONNECTIONS

U2 #11, 24; U3 #2; U 5 #4; U7 #9;
Case study U2 L2 "Love and War;"
Case study U4 #3 "When the Atom Bomb Fell"
(pro-war media)

U 4 #19, 20; U5 #4, 6, 7, 8, 10, 11, 12;
Case studies U4 L3 Hiroshima songs;
U5 L2 nuclear war films; U5 L3 nuclear war songs
(atomic and nuclear weapons)

ADDITIONAL INFO

From *In Time Of Emergency: A Citizen's Handbook On Nuclear Attack, Natural Disasters* published by the U.S. government in 1968:

A nuclear attack against the United States would take a high toll of lives. But our losses would be much less if people were prepared to meet the emergency, knew what actions to take, and took them.

A nationwide civil defense system now exists in the United States, and is being enlarged and improved constantly. The heart of this system is fallout shelter to protect people from the radioactive fallout that would result from a nuclear attack. The system also includes warning and communications networks, preparations to measure fallout radiation, control centers to direct lifesaving and recovery operations, emergency broadcasting stations, local governments organized for emergency operations, large numbers of citizens trained in emergency skills, and U.S. military forces available to help civil authorities and the public in a time of emergency.

If an enemy should threaten to attack the United States, you would not be alone. The entire Nation would be mobilizing to repulse the attack, destroy the enemy, and hold down our own loss of life. Much assistance would be available to you—from local, State and Federal governments, from the U.S. armed forces units in your area, and from your neighbor and fellow-Americans. If an attack should come, many lives would be saved through effective emergency preparations and actions. (In Time of Emergency)

TEACHER GUIDE

SLIDE #5: *Catholic Worker*, 1957 newspaper front page

BACKGROUND INFORMATION

New York City held annual mandatory civil defense drills between 1955 and 1961. In each of those years activists would invite arrest by gathering in City Hall Park with signs protesting “this silly war game.” In the first year 30 people were arrested and given one-month jail sentences for failure to comply with the drill order. By 1961 over 2,000 people refused to take shelter. Following the arrest that year of 58 protesters a group of 1,000 people completely surrounded the Criminal Courts Building demanding their release. That was the last year New York held such drills.

QUESTION

What does the masthead of the *Catholic Worker* newspaper suggest about the values of the Catholic Worker movement?

POSSIBLE ANSWER

The Catholic Worker movement follows Biblical teaching that honors hard work, peace and justice

EVIDENCE

The image of Jesus with arms around two workers of diverse backgrounds holding pick and shovel

QUESTION

What is the *Catholic Worker*’s position on their reporters’ involvement in issues on which they report?

POSSIBLE ANSWER

They support public activism on the part of their reporters

EVIDENCE

They proclaim their reporters’ arrest beneath a banner headline honoring Dorothy Day for her arrest for failing to take shelter during a civil defense drill

SLIDE #5



***Catholic Worker*
 1957 newspaper
 front page**

FURTHER QUESTIONS

How much did this newspaper cost and what does that tell you about its target audience?

Is the caption “forgiving his enemy” related to the civil defense drill arrests? If so, how?

What additional questions do you have about the role of the Catholic Workers in the anti-nuclear testing movement of the late 1950s?

Compare this image with the comic book page in slide #2. Both come from Catholic sources. Did all Catholics perceive the Cold War in a similar manner?

What are the benefits and drawbacks of someone involved in a political protest also reporting on issues central to the protest?

CONNECTIONS

U 1 #6, 7; U5 #5, 9; U6 #5
Case study U6 L2 – Camden 28 (Catholic Worker tradition)

U1 #7, 10, 11; U2 #20; U3 #10, 11, 12, 13; U5 #5; U8 #8, 14 Case study U3 #2 “Hangin’ on the Old Barbed Wire;” U7 L2 “Faces of War”
(labor and class)

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs
(atomic and nuclear weapons)

ADDITIONAL INFO

In 1955 the first group of those arrested for refusing to participate in the drills offered this statement:

The kind of public and highly publicized drills held on June 15 are essentially a part of war preparation. They accustom people to the idea of war, to acceptance of war as probably inevitable and as somehow right if waged in ‘defense’ and ‘retaliation’. . . . They create the illusion that the nation can devote its major resources to preparation for nuclear war and at the same time shield people from its catastrophic effects. Whatever anyone’s intentions may be, this is perpetrating deceit. . . . We should instead remove the causes of war, devoting our material, intellectual and spiritual resources to combating poverty and disease throughout the world.
(Cooney 125)

Judith Molina who was arrested with Dorothy Day during these protests remembered her on the Catholic Worker Home Page dedicated to Dorothy:

Everyone went underground for the civil defense drills, but Dorothy said, “I will not go.” A very strong act of will, an act of will in which she contradicts what everybody wants her to do, including the church. It was a great privilege and a marvel to be secluded with a woman like that, to come close to such a soul.

Dorothy became very quickly a legend in the prison. There was a lot of press at the time and a picket line outside. Everybody was aware of it, and we were certainly celebrities of a sort inside the prison. (Malina)

TEACHER GUIDE

SLIDE #6: *Dr Spock Is Worried*, 1962 newspaper ad

BACKGROUND INFORMATION

In March 1962 President Kennedy announced that the U.S. would resume above-ground nuclear testing. The National Committee for a Sane Nuclear Policy or SANE paid \$4,800 to run this full-page ad in the *New York Times*. They ran the same ad in 60 other newspapers around the country. SANE said that it had 25,000 members in 130 chapters, making it the biggest anti-nuclear group in the United States at the time ("SANE & Others"). Benjamin Spock was the author of the best-selling book, *Dr. Spock's Baby and Child Care*, and one of the most famous proponents of child-centered parenting practices during the baby boom years.

QUESTION

What is the message about citizen response to the resumption of nuclear testing in the excerpted text?

POSSIBLE ANSWER

Citizens have a moral duty to express concern about the resumption of nuclear testing

EVIDENCE

Concern—"I am worried"; "damage to children"; "catastrophic blunders"
 Duty—"moral issue . . . every citizen has the . . . responsibility"

QUESTION

What techniques did the ad designer use to further the message?

POSSIBLE ANSWER

A small child is playing, unaware of danger while a grave Dr. Spock stands watch over her. Immediately beneath in bold letters the caption: "Dr. Spock Is Worried." The clear implication is "if Dr. Spock is worried, you should be as well."

SLIDE #6



***Dr Spock Is Worried*
 1962 newspaper ad**

FURTHER QUESTIONS

Who is the target audience for this message?

Why might SANE have chosen Dr. Spock to deliver their message?

A full-page ad like this in the *New York Times* is very expensive. Do you think this was a smart investment for SANE to make?

Does the fact that this is a paid advertisement impact its credibility? Why or why not.

CONNECTIONS

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs (atomic and nuclear weapons)

ADDITIONAL INFO

From the SANE records archive in the Swarthmore College Peace Collection:

The National Committee for a Sane Nuclear Policy was initiated in 1957 by an ad hoc committee called together . . . to consider what could be done to halt atmospheric nuclear testing. Their intent was not to form a new organization but to focus American opinion on the facts and dangers of the nuclear age. On November 15, 1957 a full-page advertisement appeared in the *New York Times* which began: "We are facing a danger unlike any danger that has ever existed." The country-wide response to this ad launched SANE as a national organization and resulted in the formation of 130 local chapters with 25,000 members by the summer of 1958.

From its early goal of cessation of nuclear testing, SANE soon broadened its focus to general disarmament. SANE worked for the establishment of the U.S. Arms Control and Disarmament Agency and tried to build public support and funding for its work. It supported the Geneva test ban negotiations which led to the signing of a partial test ban treaty in 1963.

Concerned about the need for advance planning to avoid economic problems and dislocations caused by reductions in the military budget, SANE began to work on issues relating to the economics of conversion in 1964. However, the movement toward disarmament was virtually halted during the Vietnam War. SANE was an early critic of the war and, in November 1965, was responsible for organizing the largest anti-war demonstration until that time. (Historical Introduction)

TEACHER GUIDE

SLIDE #7: *Women Strike For Peace*, 1993 book cover

BACKGROUND INFORMATION

On November 1, 1961, as a radioactive cloud from Soviet nuclear tests passed over U.S. cities, tens of thousands of women in the United States left their workplaces and took to the streets. They carried signs saying “Pure Milk—Not Poison,” “No Tests—East or West” and “End the Arms Race—Not the Human Race.” Organizers of the strike sent the same messages to Jacqueline Kennedy and Nina Khrushchev, wife of the Soviet Premier, urging them to pressure their husbands for an immediate end to nuclear testing. (Powers and Voegle 574)

QUESTION

What type of media document is this and when might it have been made?

POSSIBLE ANSWER

It is a book cover that was likely made in the 1970s or later.

EVIDENCE

Cover—Title, author and recommending quote

QUESTION

What is the author’s message about women and peace activism?

POSSIBLE ANSWER

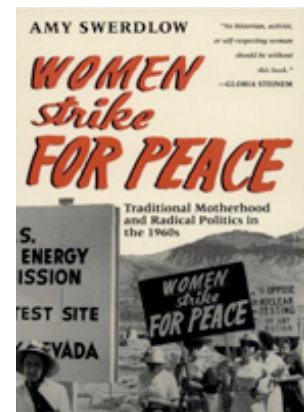
Women have played an important role in peacemaking since at least the 1960s and in so doing have challenged traditional definitions of womanhood

EVIDENCE

Peacemaking role—image of women’s demonstration from early 1960s, “radical politics in the 1960s” subtitle

Challenge definitions—“Traditional motherhood and radical politics” subtitle, Quote from Gloria Steinem, editor of MS and activist for women’s changing roles

SLIDE #7



***Women Strike For Peace*
 1993 book cover**

FURTHER QUESTIONS

What can you tell about the 1962 Women Strike For Peace demonstration from the image? For example: Where did it take place? Who participated? What were their goals?

How might a national women's strike have been received by the public in the early 1960s?

What other examples can you name of women organizing to strike for social concerns?

Why might women be seen as "natural" supporters of peace?

What are the implications of the first lady, Jackie Kennedy, opposing the strike?

CONNECTIONS

U3 #2; U5 #7, 14; U8 #6
Case study U3 #3 "I Didn't Raise My Boy To Be A Soldier"
(women as target audience)

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs
(atomic and nuclear weapons)

U1 #7; U3 #13; U4 #11; U5 #7, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 # 4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution"
(photojournalism)

ADDITIONAL INFO

Dagmar Wilson, spokesperson for the Washington, D.C. Strike For Peace group said to the *Washington Post*:

You know how men are. They talk in abstractions and prestige and the technicalities of the bomb, almost as if it were all a game of chess. Well it isn't. There are times, it seems to me, when the only thing to do is let out a loud scream. . . . Just women raising a hue and cry against nuclear weapons for all of them to cut it out. (qtd. in Swerdlow 15)

First Lady Jacqueline Kennedy wrote a response to Women Strike For Peace that received extensive media coverage, as it was rare for her to speak publicly on such matters:

I do agree that as women we should exert our great influence in the cause of world peace. As mothers we cannot help but be concerned about the health and welfare of our husbands and children. . . . I know that you will agree with me that the only route to peace for us is strength, and therefore join in support of the policies of this administration which are dedicated toward that end. (qtd. in Swerdlow 249)

When called before the House Committee on Un-American activities WSP released this statement:

With the fate of humanity resting on a push button . . . the quest for peace has become the highest form of patriotism. Differences of politics, economic or social belief disappear when we recognize man's common peril . . . we do not ask an oath of loyalty to any set of beliefs. Instead we ask loyalty to the race of man. The time is long past when a small group of censors can silence the voice of peace. (qtd. Swerdlow 99)

TEACHER GUIDE

SLIDE #8: *The H-Bomb Secret*, 1979 magazine cover

BACKGROUND INFORMATION

The Department of Energy sued the *Progressive* magazine in order to prevent publication of this cover story, which the author said was based on material already in the public domain. An initial injunction to halt publication was overturned by the U.S. Seventh Court of Appeals, which ruled that the magazine had a right to publish the article. In a subsequent reprint of the article the editors of the *Progressive* noted “we are certain we have made it more difficult for the government to be a censor, and less likely that its next attempt at censorship will succeed” (“The ‘Secret’ Revealed”).

QUESTION

Why might *The Progressive* magazine choose to expose the “H-Bomb secret”?

POSSIBLE ANSWER

There are many possible answers to this including: to support the Constitution by upholding its right to free speech, to serve as a check on government power, to inform the public of an important issue, to further the editor’s political aims, or to sell magazines

QUESTION

Why do you think there was such a public controversy about this article?

POSSIBLE ANSWER

Answers to this will vary. Those arguing against publication might fear that the story could lead people to make bombs or encourage people to leak government secrets. Those arguing in favor of publication might feel that open information would lead to more informed public decisions or to less government attempts to keep secrets.

SLIDE #8



***The H-Bomb Secret*
1979 magazine cover**

FURTHER QUESTIONS

Is the editor's decision to publish this story a choice for peace? Why or why not?

Is it a choice to drive sales of the magazine? Why or why not?

If you had been editor of the magazine would you have published the story? Why or why not?

Are all magazine editors advocates for a particular position regarding international relations? Should they be?

What makes this an effective cover?

CONNECTIONS

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs (atomic and nuclear weapons)

U2 #23; U3 #7, 14; U5 #8; U6 #13 (government censorship)

ADDITIONAL INFO

From Howard Morland, author of the original article:

I'm a nuclear weapons abolitionist, for practical as well as moral reasons. I want my country to renounce nuclear weapons, unilaterally, and destroy its nuclear arsenal. We could then use all our political and economic power – military if necessary – to promote a world-wide ban on nuclear weapons. Despite our present preoccupation with low-tech terrorism, nuclear weapons are still the only threat to our national security. I believe they are entirely useless to us, and we are unlikely to eliminate their threat if we continue to operate from our present position of nuclear hypocrisy.

With opinions like that, I am precisely the type person the First Amendment was intended to protect: a political advocate whose ideas are unpopular with the general public and threatening to the government. But why tell the H-bomb secret? In 1978, I was giving lectures to environmental activists who were protesting nuclear power. I wanted to call their attention to the bomb. To illustrate my lectures, I thought a model of a nuclear weapon, like the one beside me now, would be useful. I planned to open it like a book and reveal its secrets, describe its power, make it real.

When it came time to tell the secret, The Progressive's editors and I were confident that, reason two, it would cause no harm, and, reason three, the First Amendment would protect us from draconian punishment. . . .

We haven't banned the bomb yet, but we do have this tangible result of the exercise of free speech by citizens. In the meantime, journalists and activists have continued to publish illustrated explanations of how H-bombs work, such as: *U.S. News and World Report* in 1995, the *San Jose Mercury News* in 1999, and Greenpeace on its website. (Morland)

TEACHER GUIDE

SLIDE #9: *In the King of Prussia, Warriors for Peace*

BACKGROUND INFORMATION

On September 8, 1980 brothers Philip and Daniel Berrigan and six companions entered a General Electric defense plant in King of Prussia, Pennsylvania. They hammered on two warhead nosecones and then poured vials of their own blood over the nosecones and weapons' blueprints before waiting for arrest. Their trial judge refused to allow the "Plowshares Eight" to present a defense based on the dangers of nuclear weaponry so they elected to remain silent for the duration of their trial. Dozens of similar "Plowshares Actions" were undertaken by the Berrigans and others in the decades following the King Of Prussia action.

→ Direct students to look at the left-side image

QUESTION

What does this video jacket suggest about the "Plowshares" and their mission?

POSSIBLE ANSWER

Their faith calls them to oppose the devastation of nuclear war.

EVIDENCE

Faith calling--Isaiah quote, image of sword turned into plow
 Nuclear war—mushroom cloud with skulls

QUESTION

What emotions are the jacket designers attempting to evoke? Why would they want to evoke these emotions?

POSSIBLE ANSWER

There may be different answers to this. Perhaps suggesting fear in order to get people to view the video or to urge action against war.

→ Direct students to look at the right-side image

QUESTION

What does this magazine cover suggest about the nature of the tactics used by the Plowshares activists?

POSSIBLE ANSWER

They practice civil disobedience

EVIDENCE

The Plowshares group is shown in prison clothing and are labeled "warriors for peace"

QUESTION

In the subtitle the editors characterize the Plowshares actions as "assaults" which "aren't popular." Is this editorial interpretation or factual information?

POSSIBLE ANSWER

It is editorial interpretation.

EVIDENCE

The Plowshares community and their supporters associate "assault" with nuclear weapons rather than with symbolic efforts to tarnish such weapons. Whether the actions are "popular" would depend on whom one asked.

SLIDE #9-L



***In the King of Prussia*
 1983 VHS
 jacket**

SLIDE #9-R



***Warriors For Peace*
 1997 magazine
 cover**

FURTHER QUESTIONS

Is hammering on a missile nose cone an act of nonviolence? Why or why not?

Can one be a “warrior” for peace? Why or why not?

How might individual acts of civil disobedience impact a broader movement for peace?

Who do you know who has endured suffering in order to follow a moral principle?

The cover of the DVD is a frightening image. Are there differences between the government’s use of scare tactics to get attention and the peace movement’s use of similar tactics? Why or why not?

CONNECTIONS

U 1 #6, 7; U5 #5, 9; U6 #5
Case study U6 L2 – Camden 28
(Catholic Worker tradition)

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6
#4, 5, 10, 12, 13; Case studies U6 L2 all
films; U8 L2 “The Ground Truth”
(government suppression of peace
movements)

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11,
12; Case studies U4 L3 Hiroshima songs;
U5 L2 nuclear war films; U5 L3 nuclear
war songs
(atomic and nuclear weapons)

ADDITIONAL INFO

The Plowshares Eight were given three-to-eight-year prison sentences. Upon sentencing they wrote:

We commit civil disobedience at G.E. because this genocidal entity is the fifth leading producer in the U.S. To maintain this position, G.E. drains \$3 million a day from the public treasury, an enormous larceny against the poor. We wish to challenge the lethal lie spun by G.E. through its motto: ‘We bring good things to life.’ As manufacturer of the Mark 12-A re-entry vehicle, G.E. actually prepares to bring good things to death. (qtd. in Cooney 233)

In 1998 the Berrigan brothers were nominated for the Nobel Peace Prize by Mairead Maguire, Northern Ireland's 1976 Nobel Peace Laureate. In her nominating letter she wrote:

Both Daniel and Philip have each been arrested hundreds of times in peaceful, prayerful acts of civil disobedience against preparation for war. We are all indebted to Daniel and Philip Berrigan for their efforts on all our behalf. They continue to attract widespread media interest and discussion to influence religions and politics, and to be a source of inspirations to countless people around the world. From his jail cell in Maine, Philip Berrigan wrote in Nov, 1997:

We will not abolish nuclear weapons, not win representation in government, not reduce the staggering gap between rich and poor, not stop the occupation of the United States by military and corporate elites until we learn again to say NO! How much time will God allow us to end this mad march towards death and destruction of the planet?

We have already had over 50 years. Only an act of God, working through the sacrifices of thousands of valiant people has forestalled nuclear war. But the danger is still imminent. Moreover, the planet is profoundly poisoned and becomes more so as we delay. We pray with you from prison that you offer a redounding NO! to the curse of war, nuclear and interventionary. So help us God!

In nominating Philip and Daniel Berrigan for the Nobel Peace Prize I feel privileged to be adding my voice to theirs in saying NO! to death, and YES to building a nonviolent culture -- both here, In USA and around the world. (Maguire)

TEACHER GUIDE

SLIDE #10: *June 12 Lives*, 2007 web page

BACKGROUND INFORMATION

On June 12, 1982 hundreds of thousands of people gathered in Central Park, New York for the largest disarmament demonstration to ever occur in the U.S. up to that time. It was meant as a demonstration of support for the United Nations Special Session on Disarmament. More than 1,300 organizations were represented, including groups from faith communities, schools, labor organizations, theater ensembles and businesses. On June 14 a civil disobedience action named “Blockade the Bombmakers”—a call to “get in the way of government”—took place outside the UN Missions of the five nuclear powers resulting in the arrest of 1,665 demonstrators. (Cooney 236)

QUESTION

What kind of media is this? Who made it? When?

POSSIBLE ANSWER

A blog page made by Gary Ferdman in 2007.

EVIDENCE

Blog—“I have created this site”

Gary Ferdman—personal info at top right
 “message from Gary Ferdman”

2007—“june 12, 1982 march”; “please commemorate the 25th anniversary of the march”

QUESTION

Why did Gary Ferdman make this page?

POSSIBLE ANSWER

To solicit memories and advice from June 12 marchers and to raise money for the group, Peace Action

EVIDENCE

Solicit memories—“to enable the people as deeply affected as I was by the june 12, 1982 march for nuclear disarmament to share their memories and their advice”

Raise money—please commemorate the 25th anniversary of the march . . . by making a contribution to Peace Action.

SLIDE #10



June 12 Lives
2007 web page

FURTHER QUESTIONS

What messages does the image convey about war and peace?

**Which of these actions might have an impact on world peace and why?
A massive march, a large, coordinated civil disobedience campaign or one person's blog page?**

What are the limitations on the effectiveness of a page like this?

CONNECTIONS

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs
(atomic and nuclear weapons)

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 "This Brave Nation" "Bomb the World;" U8 L2 "Arlington West;" U8 L3 "Mosh"
(large antiwar gatherings)

ADDITIONAL INFO

From the blog responses:

Dear Gary,

I was there on June 12th. I had marched for civil rights in the 60s and against the Vietnam war and many other significant events but the gathering on June 12th against nuclear weapons was the most memorable: so many many people and so peaceful. It was a ray of light shining in our hearts. (Alexander)

From *Time* magazine's coverage of the June 12 march entitled, "A Movement Gathers Force":

Thongs protest nuclear arms. There is something about emotionally charged political movements: until they mobilize enormous crowds of adherents in one place on one day, they do not feel quite bona fide. Last weekend in New York City, the diffuse U.S. antinuclear arms movement produced its first such mass spectacle when 150,000 protesters paraded past the nearly empty United Nations complex and then joined 350,000 more compatriots for a rally-cum-concert in Central Park. The Saturday demonstration, New York's largest ever, was well planned and peaceful, and timed to coincide with the U.N.'s five-week-long special session on disarmament, which got under way last Monday.

The demonstrators were exhorted to press for worldwide disarmament by speakers ranging from Martin Luther King, Jr.'s widow Coretta to Movie Director Orson Welles. The Rev. William Sloane Coffin Jr., long a prominent antiwar activist, declared the beginning of "the human century" and said, "The first order of the human century is to freeze the weapons so they won't burn the people." (Andersen, White and Zagorin)

TEACHER GUIDE

SLIDE #11: *The Peacekeeper (MX), Judgment at Cheyenne*

BACKGROUND INFORMATION

The MX missile was introduced in the early 1980s as the newest inter-continental missile (ICBM). In November 1982, shortly after the June 12 nuclear disarmament demonstrations, President Reagan announced that he preferred the term “Peacekeeper” in reference to the MX. Agreements reached between Russia and the U.S. at the Strategic Arms Reduction Talks (START) required approval by the U.S. Congress and Russia’s legislative body, the Duma.

The Air Force first deployed the MX missile in Minuteman Missile silos at Wyoming’s Warren Air Force base in December 1986. Throughout the 1980s there were peace actions at missile silos in the prairie states. Activists often cited international law forbidding attacks on civilians for their opposition to nuclear weapon deployment. (“Opposition to Nuclear Armament”)

→ Direct students to look at the left-side image

QUESTION

What does this web page tell you about the legacy of the cold war between the U.S. and Russia in the 1990s?

POSSIBLE ANSWER

The cold war continued in the 1990s in the form of arms negotiation after the fall of the Soviet Union.

EVIDENCE

“Terms of the START II treaty” in 1993, “yet to be ratified”

QUESTION

Why would President Reagan have suggested that the MX missile be renamed “Peacekeeper”?

POSSIBLE ANSWER

Answers will vary. Perhaps in the belief that weaponry deters war. Perhaps to use the language of peace following the rise of the antinuclear movement in the 1980s.

SLIDE #11-L



The Peacekeeper (MX)
1997 web page

→ Direct students to look at the right-side image

QUESTION

Who is the target audience for this poster?

POSSIBLE
ANSWER

Citizens of the Cheyenne area who are critical of MX deployment

EVIDENCE

“Protesting the deployment of the first MX” speakers include national opponents of the MX

QUESTION

What symbolism has been used by the event organizers in their planning for this demonstration?

POSSIBLE
ANSWER

Image of a cowboy lassoing an MX missile. Announcement of a funeral procession to an MX silo. MX pork barrel roast.

QUESTION

Why might organizers have chosen to use the image of a cowboy to further their message?

POSSIBLE
ANSWER

Possibly because cowboys symbolize rugged individualism. The symbol would reinforce the belief that individuals, not government, get to decide about whether missiles get placed in one’s backyard. Also possibly because media handlers for Ronald Reagan often used cowboy imagery to promote their candidate and the protest organizers may be trying to turn the tables using the same imagery to make their point.

SLIDE #11-R



***Judgment at
Cheyenne
1986 poster***

FURTHER QUESTIONS

Can a nuclear weapon be a “peacekeeper”? Why or why not.

Do you think the makers of the web page are supportive of, opposed to or neutral regarding nuclear weapons? Why do you think that?

Do issues of a local or regional concern play into peace organizing?

What design elements make a poster especially effective?

Compare the intent, messages and symbolism in these two documents

CONNECTIONS

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs (atomic and nuclear weapons)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9 Case study U2 L3 “With God on our Side,” U5 L2 “Atomic Alert”, U5 L3 “So Long Mom,” U6 L2 “Born on the Fourth of July”
(government use of peace & war imagery)

ADDITIONAL INFO

From the 2003 Introduction and Charter of the Nuclear Weapons Archive by the creators of this web page:

At the time of the Gulf War, Norman Schwarzkopf remarked: “War is a profanity because, let's face it, you've got two opposing sides trying to settle their differences by killing as many of each other as they can” (Introduction).

More from the 2003 Introduction and Charter of the Nuclear Weapons Archive by the creators of the web page:

The purpose of this archive is to illuminate the reader regarding the effects of these destructive devices, and to warn against their use. At this time, although the threat of a nuclear world war has receded, there are other threats to our tentative peace which have emerged. These involve regional conflicts, and the activities of terrorist parties or nations. . . . It seems though, on the evidence, that claims made long ago that this is a weapon that makes war too terrible to contemplate, and will ensure world peace, may in fact be largely true. No nation, and no nation's leaders, have been willing to risk nuclear attack.
(“Introduction”)

From the National Park Service online Historic Resource Study guide on Opposition to Nuclear Armament:

The reaction of Allen and Lindy Kirkbride, ranchers near Cheyenne who had three MX missile silos on their sixty-five thousand-acre ranch, illustrates the increased public awareness concerning nuclear missiles during this period. The couple played reluctant hosts to the new MX ICBMs, developed in the 1980s by the United States in response to the increasing accuracy of the Soviet ICBMs. Allen Kirkbride, speaking to *USA Today* in 1986, said of the new MX ICBMs on his land ‘I sit here, and I think I'm in Utopia... really chaps me when one of our elected public officials begs to get one of these projects in my backyard.’ Lindy Kirkbride equated having the missile silos in her backyard with being kicked by a horse. Her husband's sentiments also illustrate divisions between state politicians, who saw the economic activity brought by the increased military presence as beneficial, and
(cont. on next page)

ADDITIONAL INFO continued

the negative views of some of the ranchers who lived beside the missiles.

The number and scope of missile silo actions increased in the 1980s as the anti-nuclear/peace movement gained momentum. Anxiety over new missile systems

such as the mobile MX missile, drew 400 people to an anti-MX rally at silo Q5 outside of Cheyenne, Wyoming, in the late 1980s. . . . Though no two were alike, protests typically involved vigils, praying at the site or on the silo cover, trespassing, damaging the surface installations by either hammering on the covers or pouring blood on the site to produce a symbolic disarming, or the delivering of statements from the activist to the military. (Opposition to Nuclear Disarmament))

TEACHER GUIDE

SLIDE #12: *Seneca Declares Emergency*, 1983 front page

BACKGROUND INFORMATION

In the early 1980s thousands of women visited the Greenham Common Women's Peace Camp in England to support an ongoing nuclear weapons protest at the site of a cruise missile base. The Seneca Women's Peace Encampment in upstate New York at the site of Auburn Army Depot was modeled on the Greenham Common Camp. (Cooney 216) This document is the front page of *The Citizen* newspaper published in Auburn, New York on July 31, 1983.

QUESTION

What impressions did the caption editor choose to convey about the Seneca Women's encampment?

POSSIBLE ANSWER

The encampment has caused deep concern on the part of local authorities and citizens

EVIDENCE

"Seneca declares emergency"; "residents vow to stop women's protest"; "residents declare support for depot and vow to halt protest"

QUESTION

What impressions did the photo editor choose to convey about the protesters?

POSSIBLE ANSWER

They are few in number and patriotic

EVIDENCE

The image shows nine protesters. Three of them are carrying American flags.

SLIDE #12



***Seneca Declares
Emergency***
1983 front page

FURTHER QUESTIONS

What do you learn from the headlines and photo about the reasons for the encampment and the reasons for opposition?

Is *The Citizen* taking an editorial position for or against the encampment or is this a neutral presentation? Justify your answer.

Are the protesters in this image working for peace? Why or why not?

CONNECTIONS

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13; Case studies U6 L2 all films; U8 L2 "The Ground Truth" (government suppression of peace movements)

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs (atomic and nuclear weapons)

U1 #7; U3 #13; U4 #11; U5 #7, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution" (photojournalism)

ADDITIONAL INFO

From the text of the article in *The Citizen* by Al Speck and Tom Buchanan:

A state of emergency was declared in Seneca County on Saturday hours after women from the encampment for a Future Peace and Justice [sic] in Romulus and counter demonstrators clashed on the streets of Waterloo. . . .

At about 10:45 p.m., about 30 local residents encountered about eight women near gate No. 2 at the depot and chased them away. The gate is located on Route 96A, north of Sampson State Park. The residents told *The Citizen* they intend to continue interrupting the women's peace effort at the depot. "When they go to storm a gate from now on they're going to find us," said Evelyn McIntyre of Seneca Falls. Maria Haston of Waterloo said, "We don't want them here. We'll be here every night 'til they're out of here. They're not representing us. They've disgraced our community."

At the peace camp the women were gathered for an "energy exchange" in light of the day's events, said Jana Bluejay. "To me it's an us and them thing. Members of the community feel threatened (by the peace camp). . . . I'm a local person too. . . . "We're scared."

Police reported 53 arrests, mostly women from the encampment, during the early afternoon confrontation in the village. About 100 women from the camp, marching from Seneca Falls to the Seneca Army Depot in Romulus, were met by a number of Waterloo residents on Washington Street. (Speck and Buchanan)

TEACHER GUIDE

SLIDE #13: *Women's Encampment, 1983* handbook cover

BACKGROUND INFORMATION

The Peace Encampment Herstory Project, the online archive of the Seneca Women's Encampment for a Future of Peace and Justice explains why the Seneca Army Depot was chosen: "Though the U.S. military steadfastly refused to either 'confirm or deny' the presence of nuclear weapons at the Seneca Depot, the base was uniformly regarded as a storage site and departure point for both the Cruise and Pershing II weapons bound for Europe . . . 12,000 women from around the world participated in nonviolence trainings, direct actions and civil disobedience at Seneca resulting in 950 arrests" (The Women's Encampment).

QUESTION

Who is the target audience for this document?

POSSIBLE ANSWER

Active or potential members of the encampment or others interested in the history and intention of the encampment

EVIDENCE

"Resource handbook" suggests that it will be used as a resource by interested parties

QUESTION

What are the messages about the Seneca Women's encampment communicated in this handbook cover?

POSSIBLE ANSWER

There is an active history of women working for peace and justice in the area surrounding the encampment

EVIDENCE

Images and references to the Hotinonsionne women's peace forts in the 16th century, and the abolitionist and feminist women's efforts in the 19th century

SLIDE #13



***Women's
Encampment*
1983 handbook cover**

FURTHER QUESTIONS

How does the handbook use history to make its points stronger?

Is all the information on this cover accurate and credible? How could you find out?

Discuss the reasons for the very different representations of the Seneca Women's encampment as constructed in these two slides.

CONNECTIONS

U1-#2, 3, U2-#3,8, U5-#14
(Native American peacemaking)

U3 #2; U5 #7, 14; U8 #6
Case study U3 #3 "I Didn't Raise My Boy To Be A Soldier"
(women as target audience)

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12;
Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs
(atomic and nuclear weapons)

ADDITIONAL INFO

Excerpt from the back of the handbook:

Women have played an important role throughout our history in opposing violence and oppression. We have been the operators of the Underground Railroad, the spirit of the equal rights movement and the strength among tribes. In 1848 the first Women's Rights Convention met at Seneca Falls giving shape and voice to the 19th century feminist movement.

Once again women are gathering at Seneca—this time to challenge the nuclear threat at its doorstep. The Seneca Army Depot, a Native American homeland once (nurtured?) and protected by the Iroquois, is now the storage site for the neutron bomb and most likely the Pershing II missile and is the departure point for weapons to be deployed in Europe. Women from New York State, from the United States and Canada, from Europe, and, indeed, from all over the world are committed to nonviolent action to stop the deployment of these weapons.

The existence of nuclear weapons is killing us. Their production contaminates our environment, destroys our natural resources, and . . . our human dignity and creativity. But the most critical danger they represent is to life itself. Sickness, accidents, genetic damage and death. These are the real products of the nuclear arms race. We say no to the threat of global holocaust, no to the arms race, no to death. We say yes to a world where people, animals, plants, and the earth itself are respected and valued. ("The Women's Encampment")

LESSON PLAN



Video Clips

Case Study: In Case of Nuclear War

Lesson Objectives:

- Students will review perspectives on the impact of nuclear war.
- Students will reflect on their own beliefs about nuclear war.
- Students will recognize the power of words, images and sound to influence a target audience.
- Students will analyze diverse storytelling techniques to convey messages.

Vocabulary:

atomic bomb, Hiroshima, Nagasaki, Cold War, Enola Gay, President Truman, bomb damage study, radioactivity, airburst, civil defense, irradiated, radioactive half life

Media



Atomic Café (3:44)



Atomic Alert (2:59)



Dr. Strangelove (2:44)



The Day After (3:32)

Materials Needed:

- Six-page Teacher Guide
- Four video clips: on digital media device or Youtube channel:
<http://www.youtube.com/projectlooksharp>
- Student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using *Teacher Guide Answer Sheet*. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Discuss the power of words, images and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: In Case of Nuclear War

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

The years of the Cold War between the U.S. bombing of Hiroshima/Nagasaki and the collapse of the Soviet Union saw a heightened concern over the prospect of nuclear war between the U.S. and the U.S.S.R. In this lesson you will see excerpts from four films that explore various representations of these concerns. These films represent different forms of production—a documentary compilation of government films, an educational film made for showing in schools, a feature film and a made-for-TV movie. The first two showed to limited audiences while the second two were seen by millions of viewers.

The film excerpts that you are about to see are part of longer productions by different filmmakers. They are not meant to show the full story as told in the much longer works from which they are taken. As you view these film clips you will be asked to contrast points of view regarding the potential impact of nuclear warfare and the filmmaking techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the suggested teacher answers below as a guide.



The Atomic Café

Film 1 Introduction

This excerpt is from the 1982 documentary film, *The Atomic Café* by Jayne Loader and Kevin and Pierce Rafferty. Much of the footage in this film is culled from post-war U.S. government films. The second interview subject in the segment you will see is Colonel Paul Tibbetts, pilot of the Enola Gay bomber that dropped the atomic bomb on Hiroshima.

Media Sample Questions & Answers

1) Who is the target audience for this film?

Possible Answer: Moviegoers who appreciate historical documentary film or satirical comedy.

2) What is the message about the impact of an atomic bomb?

Possible Answer: Atomic bombs can devastate an entire city with one blast and cause great human suffering. Their impact is justified and minimized by the ones using the weapon.

3) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: They intersperse archival shots of President Truman, the bomber pilots and celebrating civilians with images of survivors of the Nagasaki blast. The soundtrack behind the U.S. images includes upbeat music with lyrics saying the bomb they dropped on Hiroshima “was the answer to our fighting boys prayers” and a clip from a comedy routine making light of the bomb damage. The soundtrack for the Japanese footage is the muffled sound of an airplane followed by a silence that accentuates the power of the suffering.

4) What is the message about the prospects for human survival following detonation of an atomic bomb?

Possible Answer: Human survival is unlikely in the area where the bomb detonates. Survivors are likely to be severely injured.



Atomic Alert

Film 2 Introduction

This excerpt is from the 1951 educational film, *Atomic Alert* produced by Encyclopedia Britannica films for showing in school classrooms.

Media Sample Questions & Answers

1) Who is the target audience for this film?

Possible Answer: Elementary school children

2) What is the message about the impact of an atomic bomb?

Possible Answer: Atomic bombs create a large flash of light and spread heat and radioactivity. The immediate effects of the blast last for about a minute but radioactivity can spread to clothing or drinking water.

3) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: They use dramatized images of young people taking cover, shedding their outerwear and drinking from a thermos following an atomic blast. The voiceover and Ted's script outline the message.

4) What is the message about the prospects for human survival following detonation of an atomic bomb?

Possible Answer: It appears that it is common for people to survive such blasts as everyone in the scenario survives without injury.



Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb

Film 3 Introduction

This excerpt is from the 1964 feature film, *Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb*, by Stanley Kubrick. The film was widely popular, earning Academy Award nominations for actor Peter Sellers and director Kubrick. The scene you will see appears toward the end of the film in the White House situation room after the U.S. has launched an accidental nuclear strike on the Soviet Union. The actor playing both the President and Dr. Strangelove is Peter Sellers.

Media Sample Questions & Answers

1) Who is the target audience for this film?

Possible Answer: Moviegoers who appreciate satirical comedy.

2) What is the message about the impact of a nuclear bomb?

Possible Answer: It would make the earth uninhabitable for a period of one hundred years.

3) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: They use a satirical script in which Dr. Strangelove proposes that leaders could inhabit underground mines for one hundred years to ride out the effects of radioactivity.

4) What is the message about the prospects for human survival following detonation of a nuclear bomb?

Possible Answer: Human survival is impossible in the event of nuclear war.



The Day After

Film 4 Introduction

This excerpt is from the 1983 television film, *The Day After*, by Nicholas Meyer. *The Internet Movie Database* ranked *The Day After* as the most watched television movie of all time with over 100 million viewers (*Trivia*). The film portrays a nuclear exchange between the U.S. and the Soviet Union by focusing on an area around Kansas City close to nuclear missile silos.

Media Sample Questions & Answers

1) Who is the target audience for this film?

Possible Answer: A national television audience.

2) What is the message about the impact of a nuclear bomb?

Possible Answer: Nuclear bombs are catastrophic in their destructive capacity.

3) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: They use color images of nuclear fireballs, x-ray images of skeletons, panicked crowds, buildings being blown apart as well as black and white archival footage of the devastating impacts from nuclear tests. The soundtrack is one of continuous explosions, screams and impacts.

4) What is the message about the prospects for human survival following detonation of an atomic bomb?

Possible Answer: Those people outdoors near to the blast appear to be vaporized. Other people at a distance are thrown to the ground and dazed with severe injuries likely.

FURTHER QUESTIONS

- » Which of the audio and visual storytelling techniques were most effective? Why?
- » Would you consider any of these films to be propaganda? Why or why not?
- » Do any of these films portray the truth? How do you know?
- » Why might the makers of *Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb* and *The Atomic Café* have chosen satire as a means to explore the topic of nuclear war?
- » Compare and contrast *The Day After* and *The Atomic Café*. Which film clip presents a more realistic version of what might happen following a nuclear attack? Why?
- » Which, if any of these films, might move viewers toward action on behalf of peace? Why?
- » What statements do the films make about the value of human life?
- » Do these films contribute to or work against a “culture of fear” in the United States? Why do you think so?

CONNECTIONS

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs
(atomic and nuclear weapons)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9 Case study U2 L3 “With God on our Side,” U5 L2 “Atomic Alert,” U5 L3 “So Long Mom,” U6 L2 “Born on the Fourth of July”
(government use of peace & war imagery)



Unit #5 Lesson #2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers after viewing the clips.

Title of Film Clip: _____

1. Who is the target audience for this film?
2. What is the message about the impact of an atomic bomb?
3. What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?
4. What is the message about the prospects for human survival following detonation of an atomic bomb?

LESSON PLAN



Audio Clip

Case Study: Nuclear Blues

Lesson Objectives:

- Students will review perspectives on the impact and meaning of the dawn of the nuclear age.
- Students will reflect on their own perspectives on the legacy of the nuclear age.
- Students will recognize the power of words and sound to influence a target audience.
- Students will analyze diverse storytelling techniques in songwriting to convey messages.

Vocabulary:

Trinity test, civil defense drills, fallout shelter, Huntley and Brinkley (NBC news anchors)

Media

Song excerpts from four songs:

- “Let Me Die In My Footsteps” (1:42)
- “So Long Mom” (1:21)
- “Brighter Than A Thousand Suns” (1:55)
- “The Atom” (1:55)

Materials Needed:

- Six-page Teacher Guide
- Four song excerpts
- Four-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Teacher Guide Answer Sheet*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Nuclear Blues

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

The prospect of a potential nuclear war between the United States and the Soviet Union fueled the collective imagination throughout the Cold War, beginning with the Trinity test of the first atomic bomb in 1945. In this lesson you will hear excerpts from four songs that reflect on the impact of this reality.

The song excerpts that you are about to hear are part of longer songs by different songwriters and performers. They are not meant to portray the full lyric as told in the longer works from which they are taken. As you listen to these songs you will be asked to contrast points of view regarding the impact and meaning of the dawn of the nuclear age

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“Let Me Die In My Footsteps”

Song 1 Introduction

This excerpt is from the song, “Let Me Die In My Footsteps,” written and performed by Bob Dylan in 1962. Dylan said of this tune: “Here is one song I’m really glad I made a record of” (Rose 112).

Media Sample Questions & Answers

1. What is the song’s message about civil defense drills?

Possible Answer: Participation in civil defense drills means acceptance of the possibility of nuclear war. The author refuses to participate in such an exercise.

Evidence: “I will not go down under the ground / Because somebody tells me that death's comin' round”

2. How does the style or tempo of the music further the song’s message?

Possible Answer: The familiar folk melody alerts the listener to the fact that a story is being told.

3. How might the timing of the song’s writing have influenced its message?

Possible Answer: The song was written in 1962 when civil defense drills were being mandated in certain parts of the country.

FURTHER QUESTIONS

Explain the lyrics, “There’s been rumors of war and wars that have been / The meaning of life has been lost in the wind.”

Why do you think this song might have been left off Dylan’s album?



"So Long, Mom"

Song 2 Introduction

This excerpt is from the song, "So Long, Mom (A Song For World War III)," written and performed by Tom Lehrer in 1965.

Media Sample Questions & Answers

1) What is the song's message about civil defense drills?

Possible Answer: World War Three will end in quick and complete devastation.

Evidence: "No need for you to miss a minute / Of the agonizing holocaust"; "I'll look for you when the war is over / An hour and a half from now"

2) How does the style or tempo of the music further the song's message?

Possible Answer: The vaudeville piano style and title recall songs of soldiers bidding their mothers good-bye on the way to fight in previous world wars. The humorous delivery and deft wordplay suggest that it is a satirical commentary.

3) How might the timing of the song's release have influenced its message?

Possible Answer: The song was released in 1965 just three years after the Cuban Missile Crisis and amidst genuine concerns about the potential for such a new world war.

FURTHER QUESTIONS

How is the medium of television portrayed?



“Brighter than a Thousand Suns”

Song 3 Introduction

This excerpt is from the song, “Brighter than a Thousand Suns,” written and performed by Iron Maiden in 1989.

Media Sample Questions & Answers

1) What is the song’s message about the impact of nuclear war?

Possible Answer: Nuclear war is an immoral means to annihilation

Evidence: “Raze a city, build a living hell / Join the race to suicide / Listen for the tolling of the bell;” ‘Unholy union, trinity reformed.”

2) How does the style or tempo of the music further the song’s message?

Possible Answer: At first the urgent wail of the vocal and the insistent volume of the guitar and drums underscore the pain and seriousness of the subject matter. Later the guitars, drums and vocal quiet to accentuate the message – “Out of the darkness, / brighter than a thousand suns”

3) Explain the meaning of the “unholy union.”

Possible Answer: “Unholy union” refers to the splitting of the atom. The next phrase, “trinity reformed” refers to the first test of a nuclear weapon, the Trinity test that took place in New Mexico in 1945.

FURTHER QUESTIONS

Why would the songwriters feel the need to address the making of the atomic bomb many decades after Hiroshima and Nagasaki?



"The Atom"

Song 4 Introduction

This excerpt is from the song, "The Atom," written and performed by Ani DiFranco in 2008.

Media Sample Questions & Answers

1) What is the song's message about the atom?

Possible Answer: The atom should be revered as "the primary design of the whole universe" rather than as a means to make weapons or electricity.

Evidence: "messin' with the atom / is the highest form of blasphemy / whether you making weapons / or simple electricity"; "oh glory of the atom / deserves a reverent word / the primary design / of the whole universe."

2. How does the songwriter's lyrical style personalize her message?

Possible Answer: She begins by referring to her "great great uncle" and goes on to make a declaration in the first person—"I have been called to engage."

3) What does the songwriter mean when she says, "I have been called to engage"?

Possible Answer: She has chosen to speak out to challenge "the maniacal heretics of the nuclear age" through her music.

FURTHER QUESTIONS

What message does DiFranco give about nuclear scientists?

FURTHER QUESTIONS

- » Did you have a strong positive or negative reaction to any of these songs? If so, which songs and why?
- » Which, if any, of these songs best reflects your own perspective on the legacy of the nuclear age? Why?
- » Do these songs express the “truth”? Why or why not?
- » Discuss how perceptions and representations of nuclear war have changed since the 1960s. How is this change represented in popular music?
- » Discuss the effectiveness of the songwriting techniques heard here –“protest,” humor, irony and personal testimony.
- » How can you discover: Who funded each of these recordings? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?
- » Did songwriters in the Soviet Union also write about nuclear war in this period? How could you find out?

CONNECTIONS

U 4 #19, 20; U5 #4, 5, 6, 7, 8, 10, 11, 12; Case studies U4 L3 Hiroshima songs; U5 L2 nuclear war films; U5 L3 nuclear war songs (atomic and nuclear weapons)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9 Case study U2 L3 “With God on our Side,” U5 L2 “Atomic Alert,” U5 L3 “So Long Mom,” U6 L2 “Born on the Fourth of July” (government use of peace & war imagery)

LYRIC SHEET

SONG 1

Let Me Die In My Footsteps—1962 by Bob Dylan

I will not go down under the ground
Because somebody tells me that death's
comin' round;
I will not carry myself down to die
When I go to my grave my head will be high

Let me die in my footsteps
Before I go down under the ground.

There's been rumors of war and wars that
have been
The meaning of life has been lost in the wind

Some people are thinkin' that the end is close by
Instead of learning to live they are learning to die.
Let me die in my footsteps
Before I go down under the ground.

I don't know if I'm smart but I think I can see
When someone is pulling the wool over me
And if this war comes and death's all around
Let me die on this land 'fore I die underground
Let me die in my footsteps
Before I go down under the ground.

SONG 2

So Long, Mom—1965 by Tom Lehrer

So long, mom,
I'm off to drop the bomb,
So don't wait up for me.
But while you swelter
Down there in your shelter,
You can see me
On your TV.

While we're attacking frontally,
Watch brinkally and huntally,
Describing contrapuntally
The cities we have lost.
No need for you to miss a
minute
Of the agonizing holocaust.

Little Johnny Jones he was a
U.S. pilot,
And no shrinking violet was he.
He was mighty proud when
world war three was declared,
He wasn't scared,
No siree!

And this is what he said on
His way to Armageddon:

So long, mom,
I'm off to drop the bomb,
So don't wait up for me.
But though I may roam,
I'll come back to my home,
Although it may be
A pile of debris.

Remember, mommy,
I'm off to get a commie,
So send me a salami,
And try to smile somehow.
I'll look for you when the war is
over,
An hour and a half from now!

LYRIC SHEET

SONG 3

Brighter than a Thousand Suns—1989 by Iron Maiden

Knocking heads together well
Raze a city, build a living hell
Join the race to suicide
Listen for the tolling of the bell

Out of the universe, a strange love is born
Unholy union, trinity reformed

Yellow sun its evil twin
in the black the winds deliver him
We will split our souls within
Atom seed to nuclear dust is riven

Out of the universe, a strange love is born
Unholy union, trinity reformed

Out of the darkness,
Brighter than a thousand suns
Out of the darkness,
Brighter than a thousand suns
Out of the darkness,
Brighter than a thousand suns

SONG 4

The Atom—2008 by Ani DiFranco

I have a great great uncle
who worked on the atomic bomb
he got a Nobel Prize in physics
and a place in this song
and I bet there were no windows
and no women in the room
when they applied themselves to
the pure
science of doom

messin' with the atom
is the highest form of blasphemy
whether you are making weapons
or simple electricity
someone fashion me a pulpit
I have been called to engage
with the maniacal heretics
of the nuclear age

let the religious get religion
let the consumers get a clue
let the scientists get perspective
let the activists get their dues
let industry get a conscience
let the earth inherit the meek
let the divinity of nature speak
oh glory of the atom
deserves a reverent word
the primary design
of the whole universe
let us sing its praises
let us bow our heads in prayer
to the magnificent consciousness
incarnate there



Unit #5 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Let Me Die In My Footsteps" – 1962 **By Bob Dylan**

**I will not go down under the ground
Because somebody tells me that death's
comin' round;
I will not carry myself down to die
When I go to my grave my head will be
high.
Let me die in my footsteps
Before I go down under the ground.**

**There's been rumors of war and wars
that have been
The meaning of life has been lost in the
wind**

**Some people are thinkin' that the end is close by
Instead of learning to live they are learning to
die.**

**Let me die in my footsteps
Before I go down under the ground.**

**I don't know if I'm smart but I think I can see
When someone is pulling the wool over me
And if this war comes and death's all around
Let me die on this land 'fore I die underground
Let me die in my footsteps
Before I go down under the ground.**

1. What is the song's message about civil defense drills?
2. How does the style or tempo of the music further the song's message?
3. How might the timing of the song's writing have influenced its message?



Unit #5 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"So Long, Mom"—1965 **By Tom Lehrer**

So long, mom,
I'm off to drop the bomb,
So don't wait up for me.
But while you swelter
Down there in your shelter,
You can see me
On your TV.

While we're attacking frontally,
Watch brinkally and huntally,
Describing contrapuntally
The cities we have lost.
No need for you to miss a
minute
Of the agonizing holocaust.

Little Johnny Jones he was
a U.S. pilot,
And no shrinking violet
was he.
He was mighty proud
when world war three was
declared,
He wasn't scared,
No siree!

And this is what he said on
His way to Armageddon:

So long, mom,
I'm off to drop the bomb,
So don't wait up for me.
But though I may roam,
I'll come back to my home,
Although it may be
A pile of debris.

Remember, mommy,
I'm off to get a commie,
So send me a salami,
And try to smile somehow.
I'll look for you when the war
is over,
An hour and a half from now!

1. What is the song's message about civil defense drills?
2. How does the style or tempo of the music further the song's message
3. How might the timing of the song's release have influenced its message?



Unit #5 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Brighter than a Thousand Suns" – 1989 **By Iron Maiden**

Knocking heads together well
Raze a city, build a living hell
Join the race to suicide
Listen for the tolling of the bell

Out of the universe, a strange love is born
Unholy union, trinity reformed

Yellow sun its evil twin
in the black the winds deliver him
We will split our souls within
Atom seed to nuclear dust is riven

Out of the universe, a strange love is born
Unholy union, trinity reformed

Out of the darkness,
Brighter than a thousand suns
Out of the darkness,
Brighter than a thousand suns
Out of the darkness,
Brighter than a thousand suns

1. What is the song's message about the impact of nuclear war?
2. How does the style or tempo of the music further the song's message
3. Explain the meaning of the "unholy union".



Unit #5 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"The Atom"—2008 **By Ani Difranco**

I have a great great uncle
who worked on the atomic bomb
he got a Nobel Prize in physics
and a place in this song
and I bet there were no windows
and no women in the room
when they applied themselves to the pure
science of doom

messin' with the atom
is the highest form of blasphemy
whether you are making weapons
or simple electricity
someone fashion me a pulpit
I have been called to engage
with the maniacal heretics
of the nuclear age

let the religious get religion
let the consumers get a clue
let the scientists get perspective
let the activists get their dues
let industry get a conscience
let the earth inherit the meek
let the divinity of nature speak
oh glory of the atom
deserves a reverent word
the primary design
of the whole universe
let us sing its praises
let us bow our heads in prayer
to the magnificent consciousness
incarnate there

1. What is the song's message about the atom?
2. How does the songwriter's lyrical style personalize her message?
3. What does the songwriter mean when she says, "I have been called to engage"?



Document-Based Essay: The Cold War

Write a well-organized essay discussing how small groups approached peacemaking during the Cold War. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details.

"Never think that a small group of committed people can't change the world. Indeed, it is the only thing that ever has."

Anthropologist Margaret Mead

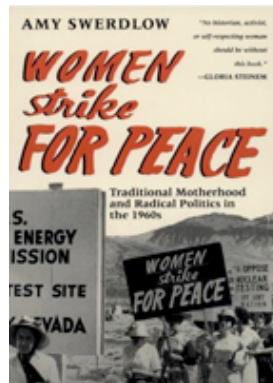
In your essay:

- Relate Mead's quote above to efforts to secure peace during the Cold War.
- Describe the actions taken by at least two of the groups referenced in the documents below to promote peace during the Cold War.
- Explain your own view on the truthfulness of Mead's quote.

1.



2.



3.



4.



5.



6.

Unit #6:

Vietnam War

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Which Way To Peace?

During the decade-long movement to end the war in Vietnam there were many different means toward a common end. Many in the peace movement questioned whether some of the means of opposing war were consistent with the goals of peacemaking. Was property destruction an act of peace if no people were physically harmed? Was injury to oneself justified if committed as an act of moral conscience? Does a strike which shuts down a university campus or a government office constitute an act of violence to students or workers who might disagree with the strikers' demands? In the 1960s actions raising such questions appeared on the nightly news more frequently as war and protest raged on.

One morning in June 1963 President Kennedy opened the *Philadelphia Inquirer* to see an image of a Buddhist monk, Thich Quang Duc, who had set himself on fire in Saigon. Quang Duc had done this to protest the treatment of Buddhists under Ngo Dinh Diem, South Vietnamese President and a U.S. ally. Upon seeing the photograph Kennedy is reported to have said, "This just won't do. It's time to get rid of the Diem regime" (qtd. in Schott).

This is just one example of many instances where media coverage of individual or

collective actions against the war had an impact on the will of the leaders and citizens of the U.S. regarding the continuation of the war in Vietnam and elsewhere in Southeast Asia.

Four years after Quang Duc's act, two renowned U.S. citizens chose different acts of conscience to make clear their opposition to the war. In April 1967 Dr. Martin Luther King, Jr. chose to speak out in a major speech against the war at Riverside Church in New York. He said, "A time comes when silence is betrayal. And that time has come for us in relation to Vietnam" (King, "Beyond"). Three weeks later Muhammad Ali chose to refuse induction into the military saying, "I will not disgrace my religion, my people, or myself by becoming a tool to enslave those who are fighting for their own justice, freedom, and equality" (qtd. in Albert). The actions of both Dr. King and Muhammad Ali were widely reported in the media, and both of them suffered serious personal consequences for their choices.

Although Quang Duc, Dr. King and Muhammad Ali each acted alone, they also had personal support from others who shared their antiwar opinions. By the mid-1960s others who opposed the war began to speak and act publicly with the help of small groups of supporters. Members of the Catholic Worker movement and the War Resisters League held public draft card burnings in support of young men who wanted to publicly state their refusal to serve in Vietnam. The Catonsville Nine entered a draft board office in Maryland, removed draft records and burned them in front of cameras. Members of the Committee for Nonviolent Action (CNVA), formed the group War Tax Resistance to explore aspects of conscientious war tax refusal. Throughout the war there were thousands of other such actions, some reported in the media, some done quietly outside of the range of the cameras, in pursuit of peace.

Although there had been smaller civilian peace movements during both World War One and World War Two, there had never been mass antiwar movements including a large "GI Movement" until the war in Vietnam. During the



Were the editors of *Life* making an antiwar choice in printing the photos of all the U.S. casualties for one week in June 1969? Why or why not?

Vietnam War men and women in the armed services joined forces with allies outside the military to challenge the war makers in new and risky ways. They organized GI coffeehouses, created underground newspapers, refused combat orders and went AWOL.

Some soldiers also chose to use violence or the threat of violence to stop the killing. One example occurred when pilot Hugh Thompson landed his helicopter in the midst of a U.S. army massacre of civilians at the Hamlet of My Lai. He instructed his gunner Lawrence Colburn to prepare to fire on any fellow soldiers who might try to further harm the villagers. This effectively ended the massacre. But it was not until 1998 that Thompson and Colburn were publicly honored by the military for their heroic intervention.

My Lai might have remained unknown had investigative reporter Seymour Hersh not revealed the massacre and the army cover-up that followed. Hersh's action, like that of CIA analyst Daniel Ellsberg, served to bring to public light the dark and ugly side of U.S. government and military actions during the Vietnam era. At the risk of prison, Ellsberg

leaked a secret Pentagon study on the origins of the war, the "Pentagon Papers," to the *New York Times*, which published these revelations of government dishonesty in the execution of the war.

Veterans and students alike began to play central roles in the antiwar movement. The Vietnam Veterans Against the War mounted many protests speaking to their own intimate view of the war including convening the Winter Soldier investigations into U.S. war crimes, and holding a demonstration on the floor of the 1972 Republican Convention. The Students for a Democratic Society (SDS), helped to organize antiwar demonstrations in the late 1960s. The organization subsequently broke into factions over tactical differences. Some members helped to organize the National Mobilization to End the War in an effort to bring mass numbers to Washington, D.C. to demand that President Nixon honor his promises to end the war. Other members of SDS felt that they needed to "bring the war home" by bombing war research facilities and other symbols of "American injustice."

As the antiwar movement reached its crescendo the media played an ever more central role in bringing the antiwar movement into the nation's living rooms, from radio airplay of the song "Ohio" in protest of the Kent State killing of students to network coverage of the protesters in the streets and the daily parade of coffins coming home. With this daily barrage of war came ongoing questions about the lengths to which peacemakers should go to end what they believed was an immoral and unjust war. These questions would linger long after the last U.S. troops left the field of combat.



Why might this DVD about the GI Movement in Vietnam have been made and released in 2006, 30 years after the war?

LESSON PLAN

Slide Lesson: Peace is the Way



PowerPoint Slide show

Lesson Objectives:

- Students will learn the history of antiwar movements during the Vietnam War period.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message and representation.
- Students will reflect on how the different tactics of antiwar action related to peacemaking during the Vietnam War

Vocabulary:

Quang Duc, President Kennedy, Ngo Dinh Diem, Dr. Martin Luther King, Jr., Selective Service System, conscientious objector, Muhammad Ali, draft resistance, Catonsville Nine, napalm, Henry David Thoreau, civil disobedience, War Tax Resistance, My Lai massacre, Vietnam Veterans Against the War, Winter Soldier Investigations, Students For a Democratic Society, Days of Rage, Weathermen, National Moratorium, President Nixon, Kent State, Jackson State, Cambodian invasion, Daniel Ellsberg, Pentagon Papers

Media

Posters, leaflets, magazine covers, newspaper front page, newspaper ad, webpage, DVD cover

Materials Needed:

- PowerPoint slide show with 13 slides
- 26-page *Teacher Guide*
- Two-page *Student Reading*
- One-page *Student Assessment*

Time

50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: *Thich Quang Duc*, 1963 newspaper page

BACKGROUND INFORMATION

In June 1963 a Buddhist monk named Thich Quang Duc sat down in a public square in Saigon and set himself on fire in an effort to draw the world's attention to the persecution of Buddhists under the regime of Vietnamese President and U.S. ally Ngo Dinh Diem. The monk sat in silence without moving for five minutes until his lifeless body fell over. Photographer Malcolm Browne witnessed and photographed Quang Duc's self-immolation, winning for himself a Pulitzer Prize and bringing worldwide attention to the war in Vietnam. Several other Vietnamese and U.S. antiwar activists followed Quang Duc's example in the years thereafter.

QUESTION

What message might U.S. readers take from this image, headline and caption?

POSSIBLE ANSWER

Answers will vary. Some might conclude that persecution of Buddhists in Vietnam must be extreme for a monk to be willing to do this. Others might conclude that Buddhists are crazy for undertaking such a shocking act of protest.

QUESTION

Judging from the stories on this page, what types of news was reserved for page two of the *Philadelphia Inquirer* during this period? Give evidence for your answer.

POSSIBLE ANSWER

International news

EVIDENCE

All the stories are about international news, mostly from Europe, with bylines from Athens, London and Saigon

SLIDE #2



***Thich Quang Duc*
 1963 newspaper page**

FURTHER QUESTIONS

Some photographers elected not to photograph Quang Duc's self-immolation on the grounds that they might persuade him not to take his life by denying him media coverage (hanyphotography.com). Others argued that the widespread media coverage served to heighten concern about the war and thus was justified. Do you feel it was ethically right for Browne to take this photo and for the newspapers to publish it?

Following Thich Quang Duc's self-immolation other protesters committed similar acts in the U.S. These included Norman Morrison, a 31-year-old Quaker in Washington D.C., and Alice Herz, an 82-year-old pacifist in Detroit. Several peace activists chose similar actions during the Gulf War and the Iraq War. Are such acts tactical choices to further the antiwar movement, or acts of personal distress?

Was Quang Duc's act an act of violence or nonviolence? Why?

CONNECTIONS

U1 #7; U3 #13; U4 #11; U5 #6, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 # 4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution" (photojournalism)

ADDITIONAL INFO

Thich Nhat Hanh is a Vietnamese Buddhist monk who was nominated for the Nobel Peace Prize by Dr. Martin Luther King, Jr. for his work to find a "third way" toward peace during the Vietnam War. In his book, *Love in Action* he writes about the importance of Quang Duc's act:

By burning himself, Thich Quang Duc awakened the world to the suffering of war and the persecution of the Buddhists. When someone stands up to violence in such a courageous way, a force for change is released. Every action for peace requires someone to exhibit the courage to challenge the violence and inspire love. Love and sacrifice always set up a chain reaction of love and sacrifice. (Nhat Hanh 43)

Malcolm Browne reflected on the personal challenge of taking the photograph and on the historical impact of this picture in an interview for the film, *American Photography*:

I was stunned, a cold sweat had broken out on my head and I could, you know, it was only with the greatest difficulty that I kept my attention focused on the exposures and focusing and mechanics of picture taking, because it was horrifying. I had never seen, anything, anything to approach it.

The New York Times wouldn't print it because they regarded it as such an offensive photograph, that it was not suitable for a breakfast newspaper for families, but most other newspapers did print it and President Kennedy saw it the following morning and Ambassador Lodge was about to go out to Saigon, told me later that, Kennedy had pointed to this picture of mine and said, this just won't do, it's time to get rid of the Diem regime. (qtd. in Schott)

TEACHER GUIDE

SLIDE #3: *Beyond Vietnam*, web page 2008

BACKGROUND INFORMATION

In the decade following his national emergence in the Montgomery bus boycott desegregation campaign of 1955-1956, Dr. Martin Luther King, Jr. was mainly recognized as a leader of the African American freedom movement. In the last years of his life he expanded his focus to include what he called the “triple evils” of poverty, racism and war. (King, Jr., “Beyond Vietnam”) Some of his former allies, both within the Civil Rights movement and within the government, were critical of this broader approach, arguing that he should stick to civil rights and not dilute his message by adding other concerns.

QUESTION

What was the purpose of Dr. King’s speech on April 4, 1967 at Riverside Church?

POSSIBLE ANSWER

To speak out publicly against the war in Vietnam.

EVIDENCE

“A time comes when silence is betrayal. That time has come for us in relation to Vietnam.”

QUESTION

Why might the Interfaith Communities United For Justice and Peace (ICUJP) choose to highlight this speech on their web page forty years after it was delivered?

POSSIBLE ANSWER

Answers may vary. ICUJP headlines their mission as “Religious Communities Must Stop Blessing War and Violence.” Perhaps they wanted to associate their efforts with that of a hero and martyr. Perhaps they feel that Reverend King’s words powerfully summarize their position. Perhaps they want to draw attention to their concern as one that has appeal to a diverse audience as exemplified by the multiracial crowd in the banner.

SLIDE #3



Beyond Vietnam Web page 2008

FURTHER QUESTIONS

What media outlets might have covered the speech at the time it was given? Why?

What outlets might not have covered it at the time it was given? Why not?

Today this speech is not nearly as well known as Dr. King's "I Have A Dream" speech. Why?

Dr. King's speech can be accessed today on YouTube, CD recordings and in print form. Discuss the difference in perception that may arise from receiving his words in these different forms.

Who speaks today about the "Triple evils" of racism, poverty and war? How is their message delivered?

CONNECTIONS

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 "Buffalo Soldier;" U4 L2 "The War," "The Good War;" U 6 L2 "Ali" (racism and war)

U1 #8,9,12; U6 #3
Case study U1 L2 – Look Here Dr King (Dr Martin Luther King, Jr.)

ADDITIONAL INFO

From Dr. King's speech:

Over the past two years, as I have moved to break the betrayal of my own silences and to speak from the burnings of my own heart, as I have called for radical departures from the destruction of Vietnam, many persons have questioned me about the wisdom of my path. At the heart of their concerns this query has often loomed large and loud:

Why are you speaking about war, Dr. King? Why are you joining the voices of dissent? Peace and civil rights don't mix, they say. Aren't you hurting the cause of your people, they ask? And when I hear them, though I often understand the source of their concern, I am nevertheless greatly saddened, for such questions mean that the inquirers have not really known me, my commitment or my calling. Indeed, their questions suggest that they do not know the world in which they live. . . .

Since I am a preacher by trade, I suppose it is not surprising that I have seven major reasons for bringing Vietnam into the field of my moral vision. There is at the outset a very obvious and almost facile connection between the war in Vietnam and the struggle I, and others, have been waging in America. A few years ago there was a shining moment in that struggle. It seemed as if there was a real promise of hope for the poor—both black and white—through the poverty program. There were experiments, hopes, new beginnings. Then came the buildup in Vietnam and I watched the program broken and eviscerated as if it were some idle political plaything of a society gone mad on war, and I knew that America would never invest the necessary funds or energies in rehabilitation of its poor so long as adventures like Vietnam continued to draw men and skills and money like some demonic destructive suction tube. So I was increasingly compelled to see the war as an enemy of the poor and to attack it as such. (King, Jr., "Beyond Vietnam")

TEACHER GUIDE

SLIDE #4: *Hell, No, We Won't Go!, Muhammad Ali*

BACKGROUND INFORMATION

According to its Web site, “the mission of the Selective Service System is twofold: to deliver untrained manpower to the armed forces in time of emergency in accordance with requirements established by the Department of Defense, and to administer the alternative service program for conscientious objectors” (“Background”). The government drafted over 1,870,000 men during the Vietnam War, about one fifth of the number it had drafted during World War Two. During the Vietnam War many antiwar activists participated in various forms of “draft resistance.”

→ Direct students to look at the left-side image

QUESTION

What are the various forms of resistance to military service referenced in this magazine cover?

POSSIBLE ANSWER

Draft card burning, leaving the military while serving, leaving the country to avoid the draft, going underground once drafted, applying for CO status

EVIDENCE

Draft card burning—image; leaving the military—“deserters,” leaving the country—“exiles,” underground—“fugitives,” CO—“Conscientious Objectors.”

QUESTION

Is the option of draft resistance portrayed as heroic? Why or why not?

POSSIBLE ANSWER

No. The portrait may be seen as ambiguous, but certainly not heroic with the resister shown standing in the shadows while a soldier is serving in the background.

QUESTION

Why might the artist have portrayed the young man in shadow?

POSSIBLE ANSWER

Answers will vary. Perhaps to indicate shame or to show the danger resisters faced.

→ Direct students to look at the right-side image

QUESTION

What aspect of Muhammad Ali's history is celebrated here?

POSSIBLE ANSWER

His refusal to serve in the military during Vietnam

EVIDENCE

“Why should I drop bombs and bullets on brown people in Vietnam. . . ?”

QUESTION

Is Ali's draft resistance portrayed as heroic? Why or why not?

POSSIBLE ANSWER

Yes, this is a heroic representation as indicated by the subscript—“Celebrate People's History” and by Ali's heroic pose with arms lifted and shouting

SLIDE #4-L



Hell, No, We Won't Go!
 1968 magazine cover

SLIDE #4-R



Muhammad Ali
 2004 poster

FURTHER QUESTIONS

The Saturday Evening Post was a widely read mainstream magazine when this cover ran in 1968. Judging from this cover what can you assume about the public's view of the draft resistance movement at the time?

Do you think *The Saturday Evening Post* would have used an image similar to the Ali poster as a cover when Muhammad Ali refused induction in 1967? Why or why not?

Colin Matthes, the artist who produced the Ali poster, belongs to Justseeds/Visual Resistance Artists' Cooperative, which describes itself as "a decentralized community of artists who believe in the power of personal expression in concert with collective action to transform society." How is this mission reflected in the poster?

CONNECTIONS

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 "Buffalo Soldier;" U4 L2 "The War," "The Good War;" U 6 L2 "Ali" (racism and war)

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12; U8 #13, 14 (student antiwar movements)

ADDITIONAL INFO

The Saturday Evening Post article by Bruce Davidson explained six forms of draft resistance, the only legal options of which were to file for conscientious objector status with either the classification of 1-A-O, military service in non-combat positions, or 1-O, civilian alternative service.

Heavyweight boxing champion Muhammad Ali refused to be inducted into the military on the grounds that serving in the military was inconsistent with his belief in Islam. He was arrested and stripped of his heavyweight title. He made these remarks on a day when he joined Dr. Martin Luther King on a rally for fair housing:

No I'm not going 10,000 miles from home to help murder and burn another poor nation simply to continue the domination of white slave masters of the darker people the world over. This is the day when such evils must come to an end. I have been warned that to take such a stand would cost me millions of dollars. But I have said it once and I will say it again. The real enemy of my people is here. I will not disgrace my religion, my people, or myself by becoming a tool to enslave those who are fighting for their own justice, freedom, and equality. (qtd. in Albert)

TEACHER GUIDE

SLIDE #5: *Catonsville Nine*, 2008 web page

BACKGROUND INFORMATION

On May 17, 1968 a group of nine Catholic pacifists, including brothers and priests Philip and Daniel Berrigan, sister of the Maryknoll order, Marjorie Melville, and nurse-midwife Mary Moylan all broke into a Catonsville, Maryland Selective Service office and seized 378 folders for men who were about to be drafted. They took the files outside, placed them in large metal baskets and set them on fire with homemade napalm, a gasoline-based jelly used in bombs in Vietnam. They then waited to be arrested by the FBI as the media, who had been previously alerted, filmed the event. During their trial the Catonsville Nine were allowed to present testimony regarding the religious, moral and political motivations for their actions. The trial received widespread national publicity encouraging a number of similar acts of property destruction by both secular and religious anti-Vietnam War activists, and later by the antinuclear Plowshares movement.

The words in the center of the frame are from a “Meditation” written and spoken by Father Daniel Berrigan during the burning. A charnel house refers to a vault in which the bones of the dead are placed.

SLIDE #5

QUESTION

What can you learn about the motivation for the Catonsville action from this web page?

POSSIBLE
ANSWER

It was based on the religious conviction to stand up against violence despite personal suffering

EVIDENCE

“We could not so help us God do otherwise”; references to “faith,” “nonviolence,” and “resistance,” and image of Jonah and the whale on Jonah House logo.

QUESTION

What options do the web page designers offer to learn more about this action?

POSSIBLE
ANSWER

Read the action and witness statement,
watch a video of the action, read letters
written from prison



Catonsville Nine

2008 webpage

FURTHER QUESTIONS

What historical events were taking place in 2008 that might have caused Jonah House to highlight the Catonsville action of forty years before?

Discuss the logo for Jonah House and what makes logos effective or ineffective in carrying a group's message.

In what way did media play a central role in spreading the message of the Catonsville actions? Is it appropriate for the media to cover antiwar activism? To what extent? Justify your answer.

Words and actions can be symbolic. Fear and drama draw an audience. Discuss the Catonsville Nine's choice to use napalm and the physical destruction of files to make their statement. How is this message different or the same as an individual burning his or her own draft card?

Is property destruction to protest war a form of violence? Why or why not.

CONNECTIONS

U1 #6, 7; U5 #5, 9; U6 #5 Case study U6 L2 – Camden 28 (Catholic Worker tradition)

U3 #4, 5, 13; U4 #14; U6 #5; U8 #10; Case Study U1 L3 "Universal Soldier" & "I Ain't Marchin'"; U3 L2 – "Sgt York;" U 6 L3 "Handsome Johnny;" U8 L3 "Twenty" (conscription)

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13; Case studies U6 L2 all films; U8 L2 "The Ground Truth" (government suppression of peace movements)

U3 #6; U4 #18; U6 #5, 10; Case Study U8 L2 "Stop Loss"

ADDITIONAL INFO

Philip Berrigan was a Josephite priest at the time of this action. He had served in World War Two and later went on to become a founding member of the Plowshares movement, which used similar tactics of property destruction to call attention to the evils of nuclear weapons beginning in the 1980s.

Daniel Berrigan was a Jesuit priest at the time of the action. He had previously visited North Vietnam where he witnessed personally the effect of bombings on the civilian population. After his arrest for the Catonsville action he went underground where he wrote, gave secret interviews and occasionally appeared in public during a time when the FBI was mounting a major search to capture him. His *Meditation* on the burning included the following:

We act against the law at a time of the Poor People's March, at a time moreover when the government is announcing ever more massive paramilitary means to confront disorder in the cities. It is announced that a computerized center is being built in the Pentagon at a cost of some seven millions of dollars, to offer instant response to outbreaks anywhere in the land; that moreover, the government takes so serious a view of civil disorder, that federal troops, with war experience in Vietnam, will have first responsibility to quell civil disorder. The implications of all this must strike horror in the mind of any thinking man. The war in Vietnam is more and more literally brought home to us. Its inmost meaning strikes the American ghettos; in servitude to the affluent. We must resist and protest this crime. (Berrigan)

TEACHER GUIDE

SLIDE #6: *War Tax Protest*, 1968 leaflet

BACKGROUND INFORMATION

Refusal to pay taxes to support war has a long tradition in this country, stemming back to 1637 when a group of Algonquin Indians refused to pay for the construction of a Dutch Fort. In 1848 Henry David Thoreau gave his famous lecture, later reprinted as “On the Duty of Civil Disobedience,” to explain why he would not pay a Massachusetts poll tax to fund the Mexican War, a war he saw as an attempt to extend slavery. During the Vietnam War era hundreds of thousands of people refused to pay phone taxes levied to support the war. In 1969 the organization War Tax Resistance was founded to explore all aspects of conscientious war tax refusal, including withholding the portion of one’s income tax dedicated for war, claiming what the government considered “excessive exemptions” by listing “all the Vietnamese people” as dependents or by living beneath the taxable income minimum. (Powers 565) CNVA is the Committee for Nonviolent Action, a pacifist group dedicated to nonviolent direct action techniques. (Powers and Voegelé 107)

QUESTION

**What values does this leaflet appeal to?
 Give evidence to support your conclusion.**

POSSIBLE
ANSWER

Freedom, peace, worship and conscientious action.

EVIDENCE

Freedom—Defend Freedom

Peace—Why pay for war?

Worship—Pray for peace

Conscientious action—Thoreau’s example,
 “refusing to pay . . . taxes . . . for war”

QUESTION

**What might make this leaflet a particularly
 effective form of protest?**

POSSIBLE
ANSWER

It’s humorous and provocative, using Thoreau’s image in place of presidents’; it can travel easily from one person to another, and since most everyone deals with money and pays taxes, it speaks to a wide public

SLIDE #6



***War Tax Protest*
 1968 leaflet**

FURTHER QUESTIONS

How might this leaflet have been distributed?

What other forms of media might be equally useful to make this point?

Why might Thoreau have been a good choice for this leaflet in the 1970s?

Who might be considered conscientious objectors to war today?

What symbols are used in this leaflet and why?

Discuss whether placing Thoreau's image on currency is appropriate given his principled stand for simple living.

CONNECTIONS

U1 #4,5; U6 #6; U8 #15
Case study U1 L2 – Henry David Thoreau (war tax resistance)

ADDITIONAL INFO

In 1948 Wally Nelson was a founding member of Peacemakers, the first group to propose organized war tax resistance. He once told an IRS investigator:

We don't intend to cooperate with the IRS in its attempts to make us pay for killing. What would you do if I came into your office tomorrow with a cup in my hand, asking for contributions to enable me to buy guns and kill a group of people I don't like? (Powers and Vogele 565)

From a 2005 article by Robert Riversong, "Tax Resistance—An American Tradition:"

In 1963 Rev. (Maurice) McCracken was defrocked by the Presbyterian Church for his refusal to pay, saying, "To give financial support to war while at the same time preaching against it is, to me, no longer a tenable position." The counterculture was introduced to tax resistance in 1964, when Joan Baez refused to pay 60 percent of her income tax, the amount that went to fund the military. Though the tax-resistance movement was gaining momentum, between World War II and the Vietnam War only six people were imprisoned for war-tax resistance, all for contempt of court. In the 1960s A. J. Muste, another early Peacemaker, convinced 370 prominent Americans to proclaim their intention to refuse to pay all or part of their 1965 income taxes. Karl Meyers, a Chicago activist, suggested refusing to pay the 10 percent phone tax, dedicated to funding the Indochina war, and the War Resisters League initiated the first national campaign of tax resistance. As part of the 1967 Writers and Editors War Tax Protest, 528 wordsmiths stated their refusal to pay for war. From a seed of just a few hundred resisters in 1966, the conscientious tax resistance movement expanded to include 20,000 by the 1970s. (Riversong)

TEACHER GUIDE

SLIDE #7: *Forgotten Heroes of My Lai, 1998* web page

BACKGROUND INFORMATION

Active duty soldiers in Vietnam participated not only in acts of war but also acts of peace. On March 16, 1968 U.S. troops in the village of My Lai executed a terrible massacre of more than 450 civilians, mostly women, children and old men. As was the case with other war crimes of the Vietnam era, this massacre was first covered up. It was later exposed in a letter to the President, Congress and Pentagon written by soldier Ron Ridenhour and through a news story by independent journalist Seymour Hersh. The subsequent investigations into the massacre and cover-up, and the conviction of a single officer, Lieutenant William Calley, received widespread media coverage.

As the massacre was taking place helicopter pilot Hugh Thompson saw what was happening and radioed "It looks to me like there's an awful lot of unnecessary killing going on down there. Something ain't right about this. There's bodies everywhere" (Angers 117). As Thompson landed his helicopter to help survivors to safety he told gunner Lawrence Colburn to prepare to fire on any fellow soldiers who might try to further harm the villagers. Their intervention ended the killing. Thompson and Colburn returned to My Lai in 1998 to meet with the survivors they had saved and to dedicate a new elementary school. Thompson died in 2006 with Colburn at his side.

QUESTION

Why might the editors of the web page have referred to Thompson and Colburn as "forgotten heroes"?

POSSIBLE ANSWER

Because it took 30 years for them to get proper recognition or because the initial cover up would have left out their role.

QUESTION

How might people have reacted to this award had it been given shortly after the massacre rather than 30 years later?

POSSIBLE ANSWER

Answers will vary. Some might have seen the award as a rebuke to the soldiers who had participated in the massacre and might argue that they did only what is required in times of war. Others might have felt that such an award would support truth-telling about the horrors of war on the part of soldiers and thus help to speed the end of the fighting.

SLIDE #7



Forgotten Heroes of My Lai
1998 web page

FURTHER QUESTIONS

Some considered Thompson to be a traitor. Why do you think that is?

Can you think of other incidents within the military during wartime since My Lai where similar questions regarding the ethics of war making have arisen?

Had Hugh Thompson died shortly after the end of the Vietnam War is it likely that CBS would have reported in the same way as it did upon his death in 2006? Why or why not.

Who is the target audience for this story?

Discuss the role that historical context plays for editors in deciding what is newsworthy.

CONNECTIONS

U2 #22, 23, 25; U6 #7, 8; U7 #4, 12; U8 #10 (media reports of war crimes)

U4 #11; U6 #7, 8; U8 #10, 11; Case studies
U1 L3 "I Ain't Marchin Anymore;" U3 #2
"All Quiet on the Western Front;" U3 L3
"My Dream of the Big Parade;" U6 L2 "Sir!
No Sir!" "Born on the Fourth of July;" U8 L2
"Stop Loss" "The Ground Truth" "Arlington
West"
(veterans for peace)

ADDITIONAL INFO

More from the CNN web page story:

Shortly after My Lai, Thompson received the Distinguished Flying Cross as his crewmates received Bronze stars, but he looks on that cynically. "It was only to keep me quiet," he said earlier. Then, 10 years ago, David Egan, professor emeritus at Clemson University saw a BBC documentary on My Lai and began a campaign to get official recognition for Thompson and the two other soldiers. . . . The Soldier's Medal is given to those who risk their lives in situations where an opposing army is not involved. ("Forgotten")

CBS News reported on Hugh Thompson's death in 2006:

"It was the ability to do the right thing even at the risk of their personal safety that guided these soldiers to do what they did," Army Maj. Gen. Michael Ackerman said at the 1998 ceremony. The three "set the standard for all soldiers to follow"

For years Thompson suffered snubs and worse from those who considered him unpatriotic. He recalled a congressman angrily saying that Thompson himself was the only serviceman who should be punished because of My Lai. As the years passed, Thompson became an example for future generations of soldiers, said Colonel Tom Kolditz, head of the U.S. Military Academy's behavioral sciences and leadership department. Thompson went to West Point once a year to give a lecture on his experience, Kolditz said.

"There are so many people today walking around alive because of him, not only in Vietnam, but people who kept their units under control under other circumstances because they had heard his story. We may never know just how many lives he saved." (S. Smith)

TEACHER GUIDE

SLIDE #8: *Winter Soldier*, 2005 DVD cover

BACKGROUND INFORMATION

In February 1971 the group Vietnam Veterans Against the War (VVAW) held several days of “Winter Soldier Investigations” into war crimes that they had seen or participated in during military service in Vietnam. The investigation was held during the same period in which Lt. William Calley was on trial for his role in the My Lai massacre. Though the media was invited there was very little national coverage of the event apart from an article in the *Detroit Free Press* that corroborated the testimony of several of the presenters.

This film was initially released in 1972 and then re-released in 2005. At its initial release the film received praise in Europe but scant acknowledgement in the U.S. (About). The image is a reproduction of a photograph showing a veteran throwing his combat medal onto the steps of the Capitol during a VVAW protest in April, 1971. In 2008 at the time of the fifth anniversary of the U.S. invasion of Iraq the group Iraq Veterans Against the War organized Winter Soldier: Iraq & Afghanistan.

QUESTION

The subtitle says: “They risked everything to tell the truth.” What did the veterans risk in speaking out?

POSSIBLE
ANSWER

They risked public ridicule, personal shame and possible prosecution.

EVIDENCE

Ridicule for participating in an antiwar event

Shame and possible prosecution for disclosing their own complicity in war crimes

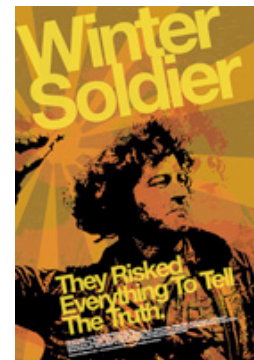
QUESTION

What techniques does the designer of the DVD cover use to highlight the power of the veterans’ investigations?

POSSIBLE
ANSWER

Selecting a powerful image of a veteran throwing away his medal. Aligning the titles with the body language of the man. Casting a shadow of the veteran onto a starburst background

SLIDE #8



***Winter Soldier*
2005 DVD cover**

FURTHER QUESTIONS

Given the timeliness of the My Lai trial why do you think the media chose not to report on the Winter Soldier investigations?

What historical context might explain the film's re-release in 2005?

What are the messages about hero and warrior in this image?

Given that the media elected not to cover this event do you think it was a failure? Why or why not?

CONNECTIONS

U2 #22, 23, 25; U6 #7, 8; U7 #4, 12; U8 #11 (media reports of war crimes)

U4 #11; U6 #7, 8; U8 #10, 11; Case studies U1 L3 "I Ain't Marchin Anymore;" U3 #2 "All Quiet on the Western Front;" U3 L3 "My Dream of the Big Parade;" U6 L2 "Sir! No Sir!" "Born on the Fourth of July;" U8 L2 "Stop Loss" "The Ground Truth" "Arlington West" (veterans for peace)
U4 #2, 15; U5 #9; U6 #8, 14; U8 #3; Case study U3 L3 "My Dream of the Big Parade" (film advertising imagery)

ADDITIONAL INFO

Senator John Kerry was among those veterans who testified at the Winter Soldier hearings. Here is part of his statement before the Senate Foreign Relations Committee on April 23, 1971:

I would like to talk on behalf of all those veterans and say that several months ago in Detroit we had an investigation at which over 150 honorably discharged, and many very highly decorated, veterans testified to war crimes committed in Southeast Asia. These were not isolated incidents but crimes committed on a day-to-day basis with the full awareness of officers at all levels of command. It is impossible to describe to you exactly what did happen in Detroit—the emotions in the room and the feelings of the men who were reliving their experiences in Vietnam. They relived the absolute horror of what this country, in a sense, made them do

We call this investigation the Winter Soldier Investigation. The term Winter Soldier is a play on words of Thomas Paine's in 1776 when he spoke of the Sunshine Patriots and summertime soldiers who deserted at Valley Forge because the going was rough.

We who have come here to Washington have come here because we feel we have to be winter soldiers now. We could come back to this country, we could be quiet, we could hold our silence, we could not tell what went on in Vietnam, but we feel because of what threatens this country, not the reds, but the crimes which we are committing that threaten it, that we have to speak out. (Kerry)

TEACHER GUIDE

SLIDE #9: *Bring the War Home*, 1968 poster

BACKGROUND INFORMATION

Students For a Democratic Society (SDS) organized the first national demonstration against the war in 1965. In his speech at that gathering President of SDS Paul Potter said, “The incredible war in Vietnam has provided the razor, the terrifying sharp cutting edge that has finally severed the last vestige of illusion that morality and democracy are the guiding principles of American foreign policy” (Potter). SDS later broke into different factions in disputes over the correct way to end the war. One group, the Weathermen, organized what came to be known as “Days of Rage” in Chicago in 1969. Bill Ayres, one of the leaders of Weathermen, explained the idea in the film *The Weather Underground*: “The Days of Rage was an attempt to break from the norms of kind of acceptable theater of ‘here are the anti-war people: containable, marginal, predictable, and here’s the little path they’re going to march down, and here’s where they can make their little statement.’ We wanted to say, ‘No, what we’re going to do is whatever we had to do to stop the violence in Vietnam!’” (*The Weather Underground*).

QUESTION

How is the idea of “hero” represented in this poster?

POSSIBLE ANSWER

Hero is both the Vietnamese fighter and the ones willing to come to Chicago to “bring the war home”

QUESTION

What values does this poster designer appeal to? Give evidence to support your conclusion.

POSSIBLE ANSWER

Courage—the fighter appears unafraid, the appeal to “Bring the War Home!” invites courage to face the consequences of such a choice

Solidarity with the Vietnamese—again the image and the challenge suggest that the viewer should seek common cause with “the enemy”

SLIDE #9



***Bring the War Home*
1968 poster**

FURTHER QUESTIONS

What event might this poster be advertising? Why aren't details included as to time and location?

What emotions might the designer be trying to evoke? What makes you think so?

The organizers wanted to end the war. Is this a peace action? An antiwar action? Explain your answer.

Compare the poster layout with the previous posters you've seen of Muhammad Ali and Winter Soldier.

CONNECTIONS

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12;
U8 #13, 14
(student antiwar movements)

ADDITIONAL INFO

The web page devoted to *The Weather Underground*, describes the film as follows:

...a feature-length documentary that explores the rise and fall of this radical movement, as former members speak candidly about the idealistic passion that drove them to "bring the war home" and the trajectory that placed them on the FBI's most wanted list.

"Hello, I'm going to read a declaration of a state of war . . . within the next 14 days we will attack a symbol or institution of American injustice." ~ Bernardine Dohrn

Thirty years ago, with those words, a group of young American radicals announced their intention to overthrow the U.S. government. (In) October 1969 hundreds of young people, clad in football helmets and wielding lead pipes, marched through an upscale Chicago shopping district, pummeling parked cars and smashing shop windows in their path.

This was the first demonstration of the Weather Underground's "Days of Rage." Outraged by the Vietnam War and racism in America, the organization waged a low-level war against the U.S. government through much of the 1970s, bombing the Capitol building, breaking Timothy Leary out of prison, and evading one of the largest FBI manhunts in history. (*The Weather Underground*)

TEACHER GUIDE

SLIDE #10: *Wanted By FBI, 1970* poster

BACKGROUND INFORMATION

In May 1970 three members of the Weathermen were killed when a bomb they were making exploded. Others in the organization soon went into hiding. In 1970 the FBI placed several of the group, now known as the Weather Underground, on its most wanted list. The FBI files on the group report:

The (Weather Underground Organization) investigation is an excellent example of the native born American who adopts the faith of an alien ideology and in behalf of his beliefs commits acts of armed violence, the purposes of which serve to acknowledge his revolutionary obligations to the international communist movement and at the same time create the conditions for revolution in the mother country. ("Weather Underground Organization")

QUESTION

How is the idea of "villain" represented in this poster?

POSSIBLE ANSWER

By police mug shots, the highlighted words **WANTED BY THE FBI** and the description of the accused as "dangerous . . . with a propensity for violence."

QUESTION

What values does this poster designer appeal to? Give evidence to support your conclusion.

POSSIBLE ANSWER

Law and order and Security—seeking to apprehend dangerous fugitives

Justice—Federal laws broken and indictment charged

SLIDE #10



Wanted By FBI
1970 poster

FURTHER QUESTIONS

Do these people look dangerous?

Do they sound dangerous from reading the text?

During the 2008 Presidential campaign Barack Obama was criticized for having served on a community board with Bill Ayers decades after charges were dropped against Ayers. Should Obama's acquaintance with Ayers have been an issue in the campaign? Why or why not?

How might you find out more about these people and the charges against them, both from the government's point of view and from the varied points of view of the members of the Weathermen?

CONNECTIONS

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13; Case studies U6 L2 all films; U8 L2 "The Ground Truth"
(government suppression of peace movements)

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12; U8 #13, 14
(student antiwar movements)

U3 #6; U4 #18; U6 #5, 10; Case Study U8 L2 "Stop Loss"
(antiwar underground)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9; Case study U2 L3 "With God on our Side," U5 L2 "Atomic Alert", U5 L3 "So Long Mom," U6 L2 "Born on the Fourth of July"
(government use of peace & war imagery)

ADDITIONAL INFO

The government eventually dropped these charges against Bill Ayers and Bernadine Dohrn. Kathy Boudin and Judith Clark both were convicted for their roles in a 1981 armed robbery in which three people were killed. Boudin was released on parole in 2003. At this writing Clark remains in prison.

From the FBI files on the Weathermen released under the Freedom of Information Act:

Knowledgeable analysts who have followed the growth of the Weathermen . . . are well aware of the foreign influences on the collective thoughts and actions of these revolutionaries who have consistently carried out the Marxist-Leninist conception of armed struggle in the U.S.

The "Days of Rage" riot occur[ed] in Chicago in which 287 WUO members from throughout the country were arrested and a large amount of property damage was done. The 4 day "National Action" was kicked off by a bombing of the Haymarket police statue on Chicago's north side

However, regardless of their continued seeking of ideological clarity, the WUO has maintained consistency on several key points. They are:

- 1) The understanding that the primary contradiction facing the world is that between U.S. imperialism and the oppressed peoples of the world, especially Third World people.
- 2) That revolutionaries are internationalists and as such they have a duty and obligation to the international communist movement which "must guide it."
- 3) That armed struggle is the ultimate necessity of the political revolution which must be used in order to seize state power and defeat U.S. imperialism ("Weather Underground Organization")

TEACHER GUIDE

SLIDE #11: 250,000 War Protesters, 1969 front page

BACKGROUND INFORMATION

On October 15, 1969 hundreds of thousands of people participated in a “National Moratorium” to focus attention on the war in Vietnam. Many newcomers to the peace movement attended rallies, marches, prayer vigils and teach-ins at college campuses and high schools across the country. CBS news anchor Walter Cronkite called it “historic in its scope. Never before had so many demonstrated their hope for peace” (Reeves 137). One month later organizers of the National Mobilization to End the War organized what at that time became the largest antiwar demonstration ever held in the United States.

QUESTION

What is the primary message about the demonstration?

POSSIBLE ANSWER

It was very large, peaceful and important

EVIDENCE

Large—250,000 war protesters, record throng, photo of vast numbers of people

Peaceful—stage peaceful rally, marshals keep it cool

Important—it’s the top and largest headline with a large photo

QUESTION

What is a secondary message?

POSSIBLE ANSWER

Some protesters were violent

EVIDENCE

Militants stir clashes, radicals attack

QUESTION

Why might the editors of *The New York Times* have chosen to give this story such a prominent place on the front page?

POSSIBLE ANSWER

Answers may vary. Perhaps because of the unprecedented size of the march and what that meant about the growth of the peace movement. Perhaps because Sunday is always a slow news day so there was more room for the story. Perhaps because the editors had antiwar sentiments themselves and wanted to further that perspective.

SLIDE #11



250,000 War Protesters 1969 front page

FURTHER QUESTIONS

Do you think that a newspaper's editorial-page leaning is reflected in the choice of stories for the front page? Why or why not?

Given that a small minority of protesters were violent, discuss the editors' choice to highlight the violent protests in two of the four front page stories.

Do you think that mass rallies like this had an impact on the President's decisions? How could you know?

CONNECTIONS

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12; U8 #13, 14
(student antiwar movements)

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 "This Brave Nation" "Bomb the World;" U8 L2 "Arlington West;" U8 L3 "Mosh"
(large antiwar gatherings)

U1 #7; U3 #13; U4 #11; U5 #6, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution"
(photojournalism)

ADDITIONAL INFO

What follows are headlines and first paragraphs from articles on slide image #11:

A RECORD THRONG

Young Marchers Ask Rapid Withdrawal From Vietnam
A vast throng of Americans, predominantly youthful and constituting the largest mass march in the nation's capital, demonstrated peacefully in the heart of the city today, demanding a rapid withdrawal of United States troops from Vietnam. ("250,000 War Protesters")

PARADE MARSHALS KEEP IT COOL

It was a campus crowd. It was chilled. It was huge. It was obviously proud of its size, tolerant about its diversity and almost smug about its self-control. It was parading a sense of right, and the most important thing for most of the marchers was simply to have been there.

TEAR GAS REPELS RADICAL'S ATTACK

Capital Police Retaliate as Youths
Hurl Bottles and Rocks at U.S. Buildings
Young radical demonstrators hurling rocks and bottles at Government buildings in the heart of the Capital were turned back last night by barrages of tear gas.

NIXON SEES 4 AIDES DURING THE PROTEST

President Nixon talked about the Vietnam war with four key advisers today as the police and bumper-to-bumper buses isolated the White House from massed antiwar marchers.

- - - -

From a statement sent to the *New York Review of Books* by the New Mobilization Committee:

All Americans interested in helping to put an end to the most tragic war in our history are urged to come to Washington D.C. . . . The position of the New Mobilization is that there can be no real end to this war until 1) All support is withdrawn from the Thieu-Ky government and the people of Vietnam are permitted to decide their own fate; 2) All military action against the Vietnamese on the ground and in the air is stopped; 3) All US troops, equipment, planes and helicopters are withdrawn, and United States bases are dismantled. (Dellinger et al.)

TEACHER GUIDE

SLIDE #12: *Protest the Kent State Massacre,* 1970 poster

BACKGROUND INFORMATION

The government response to student protests was often harsh and sometimes violent. In response to antiwar demonstrations at California university campuses, Governor Ronald Reagan remarked "If it takes a bloodbath, let's get it over with" (qtd. in Simon and Carleson). On April 20, 1970 President Nixon ordered the renewed aerial bombing of North Vietnam and the invasion of Cambodia to stop North Vietnamese troops from entering South Vietnam. Demonstrations followed on campuses across the country. On May 4, 1970 on the campus of Kent State University in Ohio, National Guard troops opened fire on a student demonstration, killing four and wounding nine. Four hundred and fifty college campuses and 150 high schools went on strike. At Jackson State University in Mississippi, two student protesters were killed by police. The nationwide student response was immediate and vast. One hundred thousand people went to Washington on a week's notice to protest the invasion and the killings. Antiwar demonstrations and student strikes were reported on 60% of all U.S. campuses that May. (Meltzer 242)

QUESTION

What emotions does the poster designer appeal to?

POSSIBLE ANSWER

Fear and anger

EVIDENCE

Images of a dead student with a young woman shouting and of National Guard troops on campus

QUESTION

Why was this media form chosen to publicize the strike?

POSSIBLE ANSWER

2-tone posters would have been easy to produce, duplicate and distribute

QUESTION

How might different people understand this message differently?

POSSIBLE ANSWER

Some people might empathize with the family of the dead student or with the young woman, and others might empathize with the National Guardsmen. Some might agree with Ronald Reagan and others might agree with the strike organizers.

SLIDE #12



***Protest the Kent State Massacre* 1970 poster**

FURTHER QUESTIONS

What media form might carry notice of a similar event today?

Do you know of other times when student strikes have been called to rally around an issue?

Have you ever participated in a student strike? Would you? Why or why not.

Had you ever heard of the Kent State and Jackson State murders before?

In May 1970 it was uncertain whether campuses would reopen in the fall. This massive and immediate level of student antiwar action was unprecedented. What factors might have contributed to this unique moment in May 1970?

CONNECTIONS

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12; U8 #13, 14
(student antiwar movements)

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13: Case studies U6 L2 all films; U8 L2 "The Ground Truth"
(government suppression of peace movements)

U1 #7; U3 #13; U4 #11; U5 #6, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution"
(photojournalism)

ADDITIONAL INFO

The photo at the top right has become an iconic photo of the antiwar era. It won a Pulitzer Prize for John Filo who was a student of photojournalism at the time. He later remembered the day:

The bullets were supposed to be blanks. When I put the camera back to my eye, I noticed a particular guardsman pointing at me. I said, "I'll get a picture of this," and his rifle went off. And almost simultaneously, as his rifle went off, a halo of dust came off a sculpture next to me, and the bullet lodged in a tree.

I dropped my camera in the realization that it was live ammunition. I don't know what gave me the combination of innocence and stupidity . . . but I never took cover. I was the only one standing at the hillside. After I did that self-check and turned slowly to my left, what caught my eye on the street was the body of Jeffrey Miller and the volume of blood that was flowing from his body was as if someone tipped over a bucket. I started to flee—run down the hill and stopped myself. "Where are you going?" I said to myself, "This is why you are here!"

And I started to take pictures again. And the picture I made then was of Jeffrey Miller's body lying in the street and people starting to come out of shelter, and then a picture where Mary Vecchio was just entering the frame. I knew I was running out of film. I could see the emotion welling up inside of her. She began to sob. And it culminated in her saying an exclamation. I can't remember what she said exactly . . . something like, "Oh, my God!" (Filo)

TEACHER GUIDE

SLIDE #13: *Daniel Ellsberg*, 1971 magazine cover

BACKGROUND INFORMATION

In May 1970 the *New York Times* ran the headline “1000 ‘ESTABLISHMENT’ LAWYERS JOIN WAR PROTEST.” One of the main recruits to the antiwar movement from the professional classes was Daniel Ellsberg, a Harvard educated former Marine who was working on secret government research for the Rand Corporation. In 1971 he and his colleague Anthony Russo spent many hours copying 7,000 pages of a top-secret history of the Vietnam War that had been commissioned by the Defense Department. Ellsberg gave copies of this history to members of Congress and to the *New York Times*, which began publication of what became known as the Pentagon Papers. (Zinn 487) This secret history made clear that the government had been dishonest with the public about its role in initiating and waging the war. The Nixon administration sued the *Times* to stop publication. The Supreme Court upheld the *Times*’ right to publish on the grounds that halting publication would amount to an unconstitutional “prior restraint” on free speech.

QUESTION

What is the purpose of this message?

POSSIBLE ANSWER

To get potential consumers to buy the magazine

EVIDENCE

All magazine covers are advertisements designed to encourage purchase of the product.

QUESTION

Is *Time* taking a position on whether the Pentagon Papers should be published? Justify your answer.

POSSIBLE ANSWER

No, the cover is ambiguous and could be read in different ways

EVIDENCE

One could argue that the image of Ellsberg is menacing with steely eyes and a black shadow behind. One could also argue that the image shows a courageous and determined man with a calm demeanor turning toward the light. The text is purely declarative and noncommittal.

SLIDE #13



Daniel Ellsberg
1971 magazine cover

FURTHER QUESTIONS

How could you change the cover to make Ellsberg appear as hero? As villain?

Do you think Ellsberg had a right to publish these secret documents? Do you think he had a duty to publish them? Why or why not?

Do you think the *New York Times* had a right or obligation to publish the Pentagon Papers? Why or why not.

Can you think of other examples from other times when false justifications for war were made public after war had been declared?

CONNECTIONS

U2 #23; U3 #7, 14; U5 #8; U6 #13
(government censorship)

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13;
U6 #4, 5, 10, 12, 13; Case studies U6
L2 all films; U8 L2 "The Ground Truth"
(government suppression of peace
movements)

ADDITIONAL INFO

Ellsberg and Russo were indicted for violating the Espionage Act and faced heavy prison sentences. The case against Ellsberg and Russo was eventually dropped due to misconduct on the part of the prosecutor.

From a 2008 article, "Learning from Past Disasters, Preventing Future Ones" by Daniel Ellsberg:

Societally, then, we don't have an easy way to learn from organizational mistakes of the past. That's one reason that disasters are so likely, and why comparable disasters occur again and again, across organizations and even within the same organizations. In the case of Vietnam, Americans did not learn from the French or Japanese occupations before ours. Nor did Republicans under Nixon manage to learn from Democratic missteps before theirs.

Specifically, there was no systematic study of the Pentagon Papers, which were available within the Defense Department to the Nixon administration, but no one ever admitted to having read them or even to directing their staff to analyze possible lessons from them . . . And so they ended up committing many of the mistakes made by those who'd gone before, with the same results.

This "anti-learning" phenomenon also explains why it is possible to reproduce our experience in Vietnam years later in Iraq, and now, from Iraq to Iran. In sum, there is strong and successful resistance within many organizations to studying or recording past actions leading to catastrophe—because doing so would reveal errors, lies, or even crimes. (Ellsberg)

TEACHER GUIDE

SLIDE #14: *War is Over! If You Want It*, 2008 web page

BACKGROUND INFORMATION

Popular culture played an important part in the peace movements of the Vietnam era. Following the Kent State shootings Neil Young's song "Ohio" was heard on the radio within several weeks of the event with the refrain "Tin soldiers and Nixon coming / We're finally on our own / This summer I hear the drumming / Four dead in Ohio." In December 1969 John Lennon and Yoko Ono rented billboards in twelve major cities to spread their "War Is Over! If You Want It" message. One year later they released their song "Happy Xmas (War is Over)" to widespread airplay.

QUESTION

What media forms are referenced here?

POSSIBLE
ANSWER

A Flickr page, Web site (YokoOnoOfficial), billboard, photograph and storefront advertising

QUESTION

A major billboard campaign costs lots of money. Why would John Lennon and Yoko Ono invest in such a campaign?

POSSIBLE
ANSWER

Perhaps to encourage people to act for peace or to publicize their own names and projects

QUESTION

What design elements did the billboard designer use to engage the viewers' interest?

POSSIBLE
ANSWER

"WAR IS OVER!" In capital letters with the subscript "IF YOU WANT IT" semi-hidden in much smaller letters beneath causes one to look twice, since everyone knew in 1969 that the war was not over.

SLIDE #14



War is Over!
If You Want It
2008 webpage

FURTHER QUESTIONS

In January 2009 Yoko Ono again rented billboards with the message IMAGINE PEACE / WAR IS OVER! in Times Square, New York. What event might have caused her to make this investment at that time?

Do you think that imagining peace can help achieve peace?

Do you think this billboard was an effective antiwar action in 1969? Why or why not.

Do you think Yoko Ono's web page was an effective antiwar action in 2009? Why or why not.

CONNECTIONS

U1 #7; U3 #13; U4 #11; U5 #6, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution" (photojournalism)

U4 #2, 15; U5 #9; U6 #8, 14; U8 #3; Case study U3 L3 "My Dream of the Big Parade" (film advertising imagery)

ADDITIONAL INFO

From the Imagine Peace web site:

On New Year's Eve 2008, a MySpace friend wrote to me and asked: "*What can I do to help the Peace Movement?*"

This was my reply:

Dear Jake

This is an age where one hero cannot conquer Evil.

Evil is a dis-ease presented to us as our fate.

Many times, it is presented to us as an illusion of goodness - so we get confused, don't free ourselves from it, and become destroyed by it.

To conquer evil, each one of us must first clearly see what it is.

That it is a curable dis-ease.

Then work to release us from its power in a way we can.

Luckily, there are so many of us in the world, it is enough

for all of us to do what we can do with joy

and not feel depressed that we are not doing enough.

We should first IMAGINE PEACE

since we create our destiny by first IMAGINING what destiny we want for ourselves.

We should ask others to IMAGINE PEACE as well.

You cannot be violent while you are IMAGINING PEACE.

If all of us in the world IMAGINED PEACE at all times,

there will be no time for us to create dis-ease of any kind.

The next thing we should do is to ask to heal the world

by asking your healing power to come out in a big way.

Your intent of healing will start to show it's power by just asking for it.

Sometimes, you will be healing a situation

which is not near you, so you won't see it's effect.

But healing is being done, regardless.

Again, when all of us in the world ask the world to be healed, it will be.

Know that it is that simple.

Because all of us are one.

We affect each other right away.

We affect each other even when we are in fear, confusion, anger, and wanting to destroy the world and help to increase the dis-ease.

That's how effective we are.

Start doing what you can do.

The Universe will be affected right away

as you start to think in the right way

to correct the dis-ease in our world.

Start with something small.

Do one nice thing a day.

Call your mom and tell her you are thinking of her.

Look at the tree and admire it's beauty in words and in action.

Send a message to your friend what you respect about her/him.

Send your message through the internet how you love life and

why..well, that's big!

If you keep doing that for three months you will see the difference in your life.

Be creative.

Do what you can do.

By that, you will be starting the wheels of goodness to turn.

Lots of love,

yoko

Yoko Ono

New York

1 January 2009. (Ono)

LESSON PLAN



Video Clips

Case Study: Which Way to Peace?

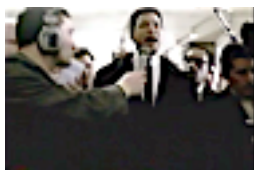
Lesson Objectives:

- Students will review perspectives on choices for peacemaking during the Vietnam War.
- Students will reflect on their own beliefs about antiwar activism.
- Students will recognize the power of words, images and sound to influence a target audience.
- Students will analyze diverse storytelling techniques to convey messages.

Vocabulary:

Muhammad Ali, Selective Service System, induction, draft refusal, Catonsville Nine, Camden 28, civil disobedience, Nine For Peace, absent without leave (AWOL), General Westmorland, Vietnam Veterans Against the War, President Nixon, 1972 Republican convention

Media



Ali (3:48)



Camden 28 (2:49)



Sir, No Sir! (3:50)



Born on the Fourth of July (3:27)

Materials Needed:

- Six-page Teacher Guide
- Four video clips: on digital media device or Youtube channel: <http://www.youtube.com/projectlooksharp>
- Student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using *Teacher Guide Answer Sheet*. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Discuss the power of words, images and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: Which Way To Peace?

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

During the Vietnam War many people struggled with decisions of conscience regarding their roles as citizens during a time of great national, international and personal conflict. These choices were shaped by circumstance as well as by conviction. Young men of draft age faced different choices than men and women who would not be drafted. In this lesson you will see excerpts from four films that explore personal stories related to these choices.

The film excerpts that you are about to see are part of longer productions by different filmmakers. Two of the films are documentaries and two are feature films. All of the films were made decades after the end of the war. They are not meant to show the full story as told in the much longer works from which they are taken. As you view these film clips you will be asked to contrast points of view regarding service during the war and the filmmaking techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the suggested teacher answers below as a guide.



Ali

Film 1 Introduction

This excerpt is from the 2001 feature film, *Ali* directed by Michael Mann and starring Will Smith. The film focuses on the life of heavyweight boxing champion Muhammad Ali between the years 1964 and 1974. The excerpt you will see begins after Ali has decided against military service. It includes a section when he appears before the boxing commission in Illinois regarding a possible fight with Ernie Terrell.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: Mann heightens the dramatic impact of Ali's choice by first moving Ali from the sunlight into shadow in the living room, using a subtle soundtrack of strings and drums to precede the next scene, and having that next scene be in deeper shadow in the parking garage. The scripting echoes this theme, beginning with Ali's humorous response to the reporter on the phone ("I know where Vietnam is. It's on TV") to increased tension in the dialogue with the boxing commissioner and finally reaching a crescendo with Ali's angry monologue to the swarming reporters. This underscores the complexity of Ali as a human being and the passion with which he held his convictions.

2) What choice did Ali make regarding service during the Vietnam War?

Possible Answer: He chose to decline induction in the military

3) What risks did he face upon making his choice?

Possible Answer: He risked going to prison, losing his right to box and make a living, and losing his heavyweight crown. He also risked losing public prestige among those who opposed his decision.

4) What reasons did he give for his choice?

Possible Answer: "I will not murder poor people" for a government that opposes freedom, justice and equality and that "won't stand up for my rights and religious beliefs."



Camden 28

Film 2 Introduction

This excerpt is from the 2007 documentary film, *Camden 28* directed by Anthony Giacchino. The film follows the story of a group of Catholic activists who were arrested after breaking into a Camden, N.J. draft office in 1971. All were found not guilty by a jury after a lengthy trial in which the defendants presented the reasons for their opposition to the war and FBI provocation was exposed. The section you will see occurs at the beginning of the film. It concerns the actions of the Catonsville Nine and provides some historical context for the subsequent actions of the Camden 28. The interview subjects are Father Edward Murphy, Father Michael Doyle and John Swinglish, all members of the Camden 28.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The director uses a mixture of archival video footage to illustrate the themes addressed in the voice-over from contemporary interviews. The subtle background music uses a mixture of persistent high piano notes and intermittent keening strings to add a background of tension as these acts involving great personal risk are described.

2) What choice did the Catonsville Nine make regarding service during the Vietnam War?

Possible Answer: They chose to burn draft records in public in a “stand-by” action, making statements about the war while awaiting arrest.

3) What risks did they face upon making this choice?

Possible Answer: They faced arrest and imprisonment as well as negative judgment by those who might oppose their actions as treasonous.

4) What reasons are given for their choice?

Possible Answer: They were moved by their Catholic faith, by the “insane” and “evil” actions of the government, for example sending “your son . . . to kill somebody else’s son,” and by the belief that burning draft records would be one way to interfere with the U.S. army’s ability to induct soldiers and wage war.



Sir! No Sir!

Film 3 Introduction

This excerpt is from the 2006 documentary, *Sir! No Sir!* directed by David Zeiger. The film explores the GI antiwar movement, men and women whose varied forms of protest within the military helped to end the war in Vietnam. These forms of resistance included nonviolent means—organizing GI coffeehouses, performance troupes and underground newspapers, refusing orders and going AWOL (absent without leave)—as well as violent means—rioting and fragging or attacking commanding officers. The Tet Offensive was a major military initiative in 1968 by the Viet Cong, which included a storming of the U.S. embassy in Saigon. For many, this event marked the reality that the war was far from won.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: Visual techniques include the use of archival black and white still and newsreel footage, news headlines along with contemporary interviews and images from cells and through windows within the military barracks where the Nine For Peace were held. These techniques highlight the personal element of choice and risk for these young men. Computer generated images illustrate the dropping of leaflets on the aircraft carrier and underscore the creative aspect of this action. The soundtrack combines 60s style guitar and drums with group singing of peace songs that remind viewers of the historical context.

2) What choices did Keith Mather and Susan Schnall make regarding service during the Vietnam War?

Possible Answer: Mather chose to go AWOL, resign from the military and go public with the media while seeking sanctuary in a church. Schnall worked to organize active duty GIs by coordinating the dropping of leaflets on Bay area military bases and speaking in uniform at an antiwar rally.

3) What risks did they face upon making their choice?

Possible Answer: They both risked court martial and imprisonment as well as criticism from others who might disagree with their choices.

4) What reasons did they give for their choices?

Possible Answer: Mather refers to following his convictions to a “free place” where he “had nothing to lose.” Schnall suggests that she followed military protocol, dropping leaflets to persuade GIs much as airmen did over Vietnam and wearing her uniform to an antiwar demonstration much as Commander Westmorland would in speaking for the war.



Born on the Fourth of July

Film 4 Introduction

This excerpt is from the 1999 feature film, *Born on the Fourth of July*, directed by Oliver Stone and starring Tom Cruise. The film is an adaptation of an autobiography by Ron Kovic who volunteered to serve two tours as a Marine in Vietnam where he was severely wounded, returning home as a paraplegic. The film traces Kovic's transition from ardent war supporter to dedicated antiwar activist with the Vietnam Veterans Against the War. This scene follows Kovic after he and other veterans have made their way into the convention hall at the 1972 Republican convention as President Nixon is making his acceptance speech.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The filmmaker intercuts high quality film and grainy video close-ups of Kovic speaking on camera, as well as TV footage of Nixon's acceptance speech. Some of the convention floor footage is shot with a hand held camera, jostling about with the crowd frenzy. These scenes underscore the importance of access to media for the activists and the risks they faced in entering the convention. The soundtrack of mournful strings as Kovic is being taken out and Nixon's comments about giving veterans "the honor they deserve" serve as an ironic contrast to the reality for veterans which Kovic addresses.

2) What choice did Kovic make regarding service during and following the Vietnam War?

Possible Answer: He chose to enlist in the Marines and then to join the Vietnam Veterans Against the War, which protested at the Republican convention.

3) What risks did he face upon making his choice?

Possible Answer: In the Marines he risked being wounded or killed. As a Vietnam Veteran Against the War he risked arrest and public attack on his body and character.

4) What reasons did he give for his choice?

Possible Answer: He says he must tell the truth in the face of the dishonesty and corruption of the U.S. government that has led him and others to fight a war against Vietnamese brothers who have been fighting for independence for 1,000 years.

FURTHER QUESTIONS

- » **Reflect on the choices made by the individuals you have seen. Which choices do you most relate to? Why?**
- » **Are there choices you cannot understand? If so, which one(s) and why?**
- » **Which of the audio and visual storytelling techniques were most effective in conveying the director's message? Why?**
- » **How many of these stories had you heard of before? Why might that be?**
- » **Do you consider any of these individuals to be heroes? Do you consider any to be traitors? Why?**
- » **Would you consider any of these films to be propaganda? Why or why not?**
- » **Compare the styles of the documentaries with that of the feature films. Which were most effective as compelling storytelling and why?**
- » **What different choices might the filmmakers have made had these films been made during the war rather than long after it ended?**
- » **How can you discover: Who funded each of these films? How widely distributed each one was? Was it popular? Among what audience? What critical reception did it receive?**

CONNECTIONS

U 1 #6, 7; U5 #5, 9; U6 #5 Case study U6 L2 – Camden 28
(Catholic Worker tradition)

U1 # 9; U 2 #20, 21; U3 #14; U4 #16, 17; U6 #3, 4; Case study U2 L3 "Buffalo Soldier;" U4 L2 "The War," "The Good War;" U 6 L2 "Ali"
(racism and war)

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13; Case studies U6 L2 all films; U8 L2 "The Ground Truth"
(government suppression of peace movements)

U4 #11; U6 #7, 8; U8 #10, 11; Case studies U1 L3 "I Ain't Marchin Anymore;" U3 #2 "All Quiet on the Western Front;" U3 L3 "My Dream of the Big Parade;" U6 L2 "Sir! No Sir!" "Born on the Fourth of July;" U8 L2 "Stop Loss" "The Ground Truth" "Arlington West"
(veterans for peace)



Unit #6 Lesson #2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers after viewing the clips.

Title of Film Clip: _____

1. What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?
2. What choice did the main character(s) make regarding service during the Vietnam War?
3. What risks did he/they face upon making his/their choice?
4. What reasons are given for the choice?

LESSON PLAN



Audio Clip

Case Study: Why Oppose War?

Lesson Objectives:

- Students will review arguments opposing the Vietnam War
- Students will reflect on their own perspectives on antiwar opposition
- Students will recognize the power of words and sound to influence a target audience
- Students will analyze diverse storytelling techniques in songwriting to convey messages

Vocabulary:

AM and FM radio, Birmingham freedom movement, Motown, My Lai massacre, Lieutenant Calley, Captain Medina, General Koster, Nuremberg Trials, Free the Army tour, GI Movement, genocide

Media

Song excerpts from four songs:

- "Handsome Johnny" (1:21)
- "War!" (1:19)
- "Last Train to Nuremberg" (1:22)
- "No More Genocide In My Name" (1:38)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts
- Four-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Teacher Guide Answer Sheet*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Why Oppose War?

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

As the war in Vietnam dragged on for more than a decade, mainstream AM radio stations began to play more and more songs about the war. Some of these songs had pro-war messages like “The Ballad of the Green Beret” and “Fightin’ Side of Me.” But the large majority of songs about the war from that era were from an antiwar perspective or at least one that questioned the war. Some of these songs made it onto AM radio such as “Ohio” and “Galveston.” Other anti-war songs of this period were more likely to be heard on FM radio stations that had far less listeners than AM radio. Examples of these popular but less widely heard songs included “Alice’s Restaurant” and “Feel Like I’m Fixin’ to Die Rag.”

The song excerpts that you are about to hear are typically part of longer songs by different songwriters and performers. They are not meant to portray the full lyric as told in the longer works from which they are taken. As you listen to these songs you will be asked to contrast points of view regarding the songwriter’s argument against war and the songwriting and performance techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“Handsome Johnny”

Song 1 Introduction

This song was written and performed by Richie Havens and Louis Gosset in 1967. You hear it sung by Richie Havens, who sang it at Woodstock along with the song “Freedom.” The first few verses of the song follow Handsome Johnny fighting at Concord, Gettysburg, Dunkirk and Korea. You will hear the last stanzas.

Media Sample Questions & Answers

1) What is the songwriter’s main argument against war? Give evidence for your conclusion.

Possible Answer: Conventional war can lead to nuclear holocaust. Possibly also that war can become an impediment to freedom.

Evidence: “Tell me what it is we’ve got to do: wait for our fields to start glistening”; “Here comes a hydrogen bomb: I can almost hear its whistle.” The juxtaposition of Johnny fighting in Vietnam and marching in Birmingham (a reference to the Civil Rights movement) followed by the line “long hard road, before we’ll be free” might suggest that waging war during a time of freedom struggles at home is a contradiction.

2) How does the style or tempo of the music further the song’s message?

Possible Answer: The propulsive rhythm of the lead guitar and the insistent march of the bass suggest the soldier’s long journey through time and space. The singer’s voice in the final stanza beginning, “Hey, what’s the use of singing this song, some of you are not even listening,” adds a note of urgency to the song.

3) How might the timing of the song’s release have affected listeners’ responses?

Possible Answer: When this song was released in 1967 the U.S. antiwar movement was just beginning to gain widespread media attention. This would have caused listeners to pay attention in a way that they would not have just two years before. The Cuban Missile Crisis had happened just five years before so that the threat of nuclear war would have been real for many listeners.

FURTHER QUESTIONS

What does “the fields of Birmingham” refer to? How do they relate to “the fields of Vietnam?”



"War"

Song 2 Introduction

This song was written in 1970 by Norman Whitfield and Barrett Strong and performed by Motown recording artist Edwin Starr. According to author James Perone in his book, *Songs of the Vietnam Conflict*, this recording was "the first fully anti-war single record specifically dealing with the Vietnam Conflict to reach #1 on the Billboard pop charts . . . The record also reached #3 on the Billboard R&B charts, suggesting that both black and white audiences purchased 'War' in droves" (Perone 63).

Media Sample Questions & Answers

1) What is the songwriter's main argument against war? Give evidence for your conclusion.

Possible Answer: War kills needlessly, leaving unsettled young men with shattered dreams and bodies

Evidence: "The point of war blows my mind / War has caused unrest / Within the younger generation"; "War has shattered many a young mans dreams / Made him disabled, bitter and mean."

2) How does the style or tempo of the music further the song's message?

Possible Answer: The singer's vocal style is urgent, moving from anger to anguish as if to plead with the listener to hear his message. The percussive guitar and drums underscore the immediacy of the message while a persistent horn sounds in the background, against tempo, as though to mimic a soldier's cry.

3) How might the timing of the song's release have affected listeners' responses?

Possible Answer: By 1970 the antiwar movement had become visible on a massive level in the streets of the nation's capitol. This song reflects the urgency that many citizens were coming to feel regarding the need to end the war soon. It is stronger and more direct in its condemnation than the previous song, reflecting the weariness and anger of three additional years of war.

FURTHER QUESTIONS

War was released by the Motown label, which was best known for pop love songs. Motown had rarely released such strong political material. Why do you think Motown would have chosen to release such an unequivocal antiwar song?



“Last Train to Nuremberg”

Song 3 Introduction

This song by Pete Seeger concerns the 1968 My Lai massacre during which hundreds of Vietnamese civilians, mostly women and children, were killed by U.S. troops. Eighteen months later an Army cover-up was exposed in a news story. In November of 1970, two-and-a-half years after the massacre, the U.S. Army brought charges against 14 officers. The song was released in 1970 and, according to Seeger, “the American media ignored it” (Seeger 11). Lieutenant Calley, Captain Medina and General Koster were among the commanding officers of the unit that committed the massacre. Nuremberg is the name of the location of the war crimes trials of Nazi leaders following World War Two.

Media Sample Questions & Answers

1) What is the songwriter’s main argument against war? Give evidence for your conclusion.

Possible Answer: War implicates millions in war crimes.
Evidence: The reference to Nuremberg suggests war crimes and the long list of subjects ranging from the officers to the government leaders to the taxpayers suggests that complicity in the crimes of war is extensive.

2) How does the style or tempo of the music further the song’s message?

Possible Answer: The song opens with a gentle guitar riff that is broken by opening piano chords marking an ominous theme. The message is reinforced with numerous repetitions of words: “Last train . . . Do I see. . . Who?” each time punctuated with a guitar strum. The verses following the chorus are announced by the sudden halt of the guitar as the voice recounts the next question (delivered a capella), as though in a trial, like the Nuremberg trial.

3) How might the timing of the song’s release have affected listeners’ responses?

Possible Answer: The song was released the year after the My Lai massacre became public, the year during which the charges were brought. Many adults at the time would remember the Nuremberg trials following World War Two. The fresh knowledge of the massacre and the distant memory of the trials would make this song timely in 1970.

FURTHER QUESTIONS

Does the songwriter identify just who is responsible for war crimes? If so, who does he identify? If not, why not?



“No More Genocide In My Name”

Song 4 Introduction

Singer and songwriter Holly Near joined the Free The Army tour in 1971 when she was 22. She traveled overseas with other artists to perform for active duty soldiers in support of the GI Movement against the war. This song was included on Holly Near’s antiwar album, *Hang In There*, released in 1973 on her own Redwood Record label. It received airplay on community radio stations that would play more political material not often heard on commercial radio.

Media Sample Questions & Answers

1) What is the songwriter’s main argument against war? Give evidence for your conclusion.

Possible Answer: The Vietnam War is part of a concealed history of genocide and attacks against people of color.

Evidence: “Why are our history books so full of lies when no word is spoken of why the Indian dies”; “the Chicanos love the California land?” “Why are so many of the soldiers black or brown?” “No more genocide in my name!”

2) How does the style or tempo of the music further the song’s message?

Possible Answer: The simple piano backup allows the singer’s voice and words to come to the front. Her voice subtly shifts within each verse from a gentle tone to a more strident accusatory tone accompanying the change in content from question to declaration.

3) How might the timing of the song’s release have affected listeners’ responses?

Possible Answer: In 1973 the U.S. removed the last of its troops from Vietnam following the Peace Accords signed with the leaders of North Vietnam. This song appeared at a time when discussion of the broader lessons of the war replaced the previously urgent effort to end U.S. involvement.

FURTHER QUESTIONS

Why might the songwriter have used history textbooks as a way to introduce the topic of genocide? Would such a song have likely appeared on a major record label? Why or why not?

FURTHER QUESTIONS

- » Did you have a strong positive or negative reaction to any of these songs? If so, which songs and why?
- » Which, if any, of these songs best reflects your own perspective on war? Why?
- » Do these songs express the “truth”? Why or why not?
- » Discuss whether songs that accentuate the horrors of war serve to motivate people to end violence.
- » How can you discover: Who funded each of these recordings? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?
- » Do you know any veterans of the Vietnam War? If so, how could you find out what their reactions might be to these songs?
- » How were returning Vietnam-era veterans treated upon their arrival back home in your community? How could you find out if you don’t know?

CONNECTIONS

U2 #18, 19, 20; U7 #2, 14; U8 #3; Case study U2 L2 “Crucible of Empire”; Case Study U6 L3 “No More Genocide”
(imperialism)

Case Study U1 L3 “Universal Soldier” & “I Ain’t Marchin;” U3 L2 – “Sgt York;” U 6 L3 “Handsome Johnny;” U8 L3 “Twenty”
(conscription)

U 2 #16; U4 #10, 19-20; U6 #7,8; U7 #3, 4, 14; U8 #11; Case study U6 L3 “Last Train to Nuremburg” “No More Genocide”
(war crimes)

LYRIC SHEET

SONG 1

Handsome Johnny — 1967 *Written by Lou Gossett and Richie Havens Performed by Richie Havens*

Hey, look yonder, tell me what you see
Marching to the fields of Vietnam?
It looks like Handsome Johnny with an M15,
Marching to the Vietnam war, hey marching
to the Vietnam war.

Hey, look yonder, tell me what you see
Marching to the fields of Birmingham?
It looks like Handsome Johnny with his hand
rolled in a fist,
Marching to the Birmingham war, hey
marching to the Birmingham war.

Hey, what's the use of singing this song,
some of you are not even listening.
Tell me what it is we've got to do: wait for
our fields to start glistening,
Wait for the bullets to start whistling.
Here comes a hydrogen bomb, here comes
a guided missile,
Here comes a hydrogen bomb: I can almost
hear its whistle.

SONG 2

War — 1970 *by Norman Whitfield and Barrett Strong, performed by Edwin Starr*

War, it ain't nothing
But a heartbreaker
War, friend only to the undertaker
Ooooh, war
It's an enemy to all mankind
The point of war blows my mind
War has caused unrest
Within the younger generation
Induction then destruction
Who wants to die
Aaaaah, war-huh
Good God y'all

What is it good for
Absolutely nothing
Say it, say it, say it

War, it ain't nothing but a
heartbreaker
War, it's got one friend
That's the undertaker
Ooooh, war, has shattered
Many a young mans dreams
Made him disabled, bitter
and mean
Life is much too short and
precious
To spend fighting wars these
days
War can't give life
It can only take it away

Ooooh, war, huh
Good God y'all
What is it good for
Absolutely nothing
Say it again

LYRIC SHEET

SONG 3

Last Train to Nuremberg— 1970 *Written and performed by Pete Seeger*

[Chorus (and after each verse):]

Last train to Nuremberg!

Last train to Nuremberg!

Last train to Nuremberg! All on board!

Do I see Lieutenant Calley?

Do I see Captain Medina?

Do I see Gen'ral Koster and all his crew?

Do I see President Nixon?

Do I see both houses of Congress?

Do I see the voters, me and you?

Who held the rifle?

Who gave the orders?

Who planned the campaign

to lay waste the land?

Who manufactured the bullet?

Who paid the taxes?

Tell me, is that blood upon my hands?

SONG 4

No More Genocide In My Name— 1973 *Written and performed by Holly Near*

Why are our history books so full
of lies when no word is spoken
of why the Indian dies

or that the Chicanos love the
California land?

Do our books all say it was
discovered by one white man?

That's just a lie one of the many
and we've had plenty.

I don't want more of the same.
No more genocide in my name!

Oh, why are the weapons of wars so young,
and why are there always sick ones
around when it's done?

Why are so many of the soldiers black or brown?

Do we think it's because they're good at
cutting other people down?

That's just a lie one of the many
and we've had plenty,

I don't want more of the same
no more genocide in my name!



Unit #6 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Handsome Johnny" – 1967

Written by Lou Gossett and Richie Havens

Performed by Richie Havens

Hey, look yonder, tell me what you see
Marching to the fields of Vietnam?
It looks like Handsome Johnny with an M15,
Marching to the Vietnam war, hey marching
to the Vietnam war.

Hey, look yonder, tell me what you see
Marching to the fields of Birmingham?
It looks like Handsome Johnny with his hand
rolled in a fist,
Marching to the Birmingham war, hey
marching to the Birmingham war.

Hey, what's the use of singing this song,
some of you are not even listening.
Tell me what it is we've got to do: wait for
our fields to start glistening,
Wait for the bullets to start whistling.
Here comes a hydrogen bomb, here comes
a guided missile,
Here comes a hydrogen bomb: I can almost
hear its whistle.

1. What is the songwriter's main argument against war? Give evidence for your conclusion.
2. How does the style or tempo of the music further the song's message?
3. How might the timing of the song's release have affected listeners' responses?



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"War"—1970

**By Norman Whitfield and Barrett Strong,
Performed by Edwin Starr**

War, it ain't nothing
But a heartbreaker
War, friend only to the
undertaker
Ooooh, war
It's an enemy to all mankind
The point of war blows my mind
War has caused unrest
Within the younger generation
Induction then destruction
Who wants to die
Aaaaah, war-huh
Good God y'all

What is it good for
Absolutely nothing
Say it, say it, say it

War, it ain't nothing but a
heartbreaker
War, it's got one friend
That's the undertaker
Ooooh, war, has shattered
Many a young mans dreams
Made him disabled, bitter and mean
Life is much to short and precious
To spend fighting wars these days
War can't give life
It can only take it away

Ooooh, war, huh
Good God y'all
What is it good for
Absolutely nothing
Say it again

1. What is the songwriter's main argument against war? Give evidence for your conclusion.
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"Last Train to Nuremberg" – 1970 **Written and performed by Pete Seeger**

[Chorus (and after each verse):]

Last train to Nuremberg!

Last train to Nuremberg!

Last train to Nuremberg! All on board!

Do I see Lieutenant Calley?

Do I see Captain Medina?

Do I see Gen'ral Koster and all his crew?

Do I see President Nixon?

Do I see both houses of Congress?

Do I see the voters, me and you?

Who held the rifle?

Who gave the orders?

Who planned the campaign

to lay waste the land?

Who manufactured the bullet?

Who paid the taxes?

Tell me, is that blood upon my hands?

1. What is the songwriter's main argument against war? Give evidence for your conclusion.
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Unit #6 Lesson #3 Student Worksheet

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Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"No More Genocide In My Name"—1973 **Written and performed by Holly Near**

Why are our history books so full of lies
when no word is spoken
of why the Indian dies
or that the Chicanos love the California land?
Do our books all say it was
discovered by one white man?

That's just a lie one of the many
and we've had plenty.
I don't want more of the same.
No more genocide in my name!

Oh, why are the weapons of wars so young,
and why are there always sick ones
around when it's done?
Why are so many of the soldiers black or brown?
Do we think it's because they're good at
cutting other people down?

That's just a lie one of the many
and we've had plenty,
I don't want more of the same
no more genocide in my name!

1. What is the songwriter's main argument against war? Give evidence for your conclusion.
2. How does the style or tempo of the music further the song's message?
3. How might the timing of the song's release have affected listeners' responses?



Document-Based Essay: Vietnam War

Write a well-organized essay discussing how the different tactics of anti-war action related to peacemaking during the Vietnam War. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details.

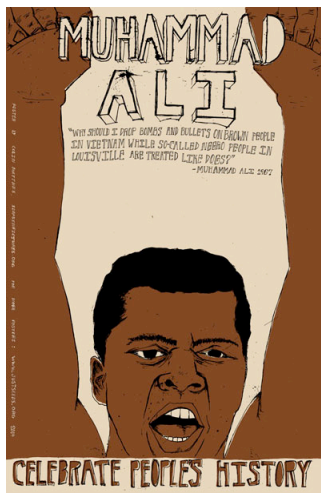
“There is no way to peace; peace is the way.”

Pacifist and antiwar activist A.J. Muste

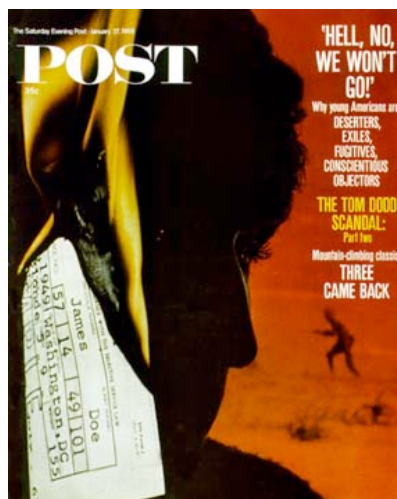
In your essay:

- Relate Muste’s quote to efforts to secure peace during the Vietnam War.
- Describe the actions taken by at least two of the groups referenced in the documents below to promote peace during the Vietnam War.
- Explain your own view on the truthfulness of Muste’s quote.

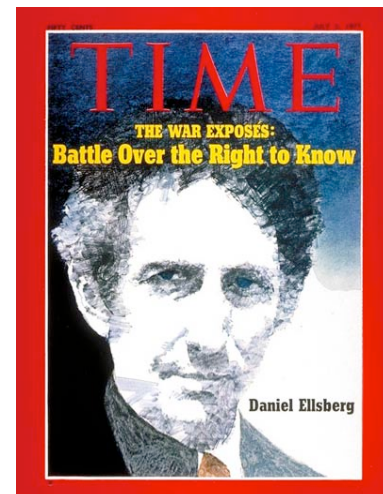
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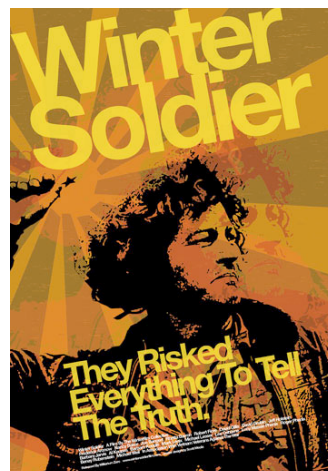
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4.



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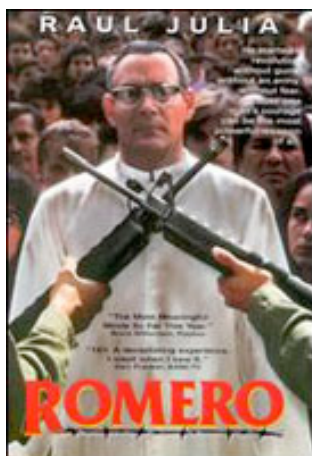
Unit #7: Central American Wars

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El Salvador—Another Vietnam?

A popular bumper sticker in the early 1980s read “El Salvador is Spanish For Vietnam.” This perception arose in part because the two countries both had experienced peasant-led rebellions against local elites who were supported by U.S. military assistance. One difference in the case of El Salvador was that the Carter and Reagan administrations elected not to send U.S. combat troops as Presidents Kennedy, Johnson and Nixon had done in Vietnam. Instead, they chose to support the Salvadoran government and military with weapons and military advisors.

Between 1979 and 1992 El Salvador suffered a terrible civil war in which thousands of civilians were killed. On one side was the Salvadoran military, backed by death squads and the U.S. government. On the other side was the rebel group—the Farabundo Martí National Liberation Front (FMLN)—and numerous groups and individuals calling for change in El Salvador, many from the Catholic Church. Three acts of violence brought the conflict in El Salvador to the headlines in the U.S. media. The first of these was the assassination of San Salvador’s Archbishop Oscar Romero as he served mass. Romero had been critical of attacks on the poor and their supporters within the church and he had written to President Carter asking him to suspend military aid to El Salvador’s government on humanitarian grounds. In the wake of Oscar Romero’s assassination, many



What is the message about Salvadoran Archbishop Oscar Romero on this DVD cover?

individuals from faith communities went to El Salvador to “stand with the poor” in the spirit of the teachings of liberation theology. In December 1980 four churchwomen from the U.S., Maura Clarke, Ita Ford, Dorothy Kazel and Jean Donovan, were beaten, raped and murdered by members of the El Salvador National Guard. Then, one year later, hundreds of Salvadoran people in the village of El Mozote were murdered by their own nation’s soldiers who had been armed and trained by the U.S.

As these murders came to light in the U.S., the peace movement mobilized to challenge President Reagan’s financial support for the Salvadoran military, which had grown to 32 million dollars during his first year in office (Zinn 590). Some solidarity activists like Vietnam veteran Dr. Charlie Clements traveled to El Salvador and returned to share their experiences as he did in his book, *Witness To War*.

In 1980 activists in Los Angeles and Washington, D.C. founded CISPES, the Committee in Solidarity with the People Of El Salvador. CISPES organized teach-ins, marches and direct action protests to put pressure on the Reagan administration to end what they called “the largest U.S.-backed counterinsurgency war since Vietnam” (El Salvador). In May 1981 CISPES helped to organize 100,000 marchers in Washington, D.C. to protest U.S. intervention in El Salvador. In 1983, 500 protesters blockaded the State Department, an action leading to 126 arrests. This activism rose from efforts to stop a civil war that, according to CISPES, took six billion dollars from the U.S. treasury for U.S. military assistance and training for the Salvadoran armed forces and police, and which eventually displaced one and one half million Salvadorans from their homes and took 75,000 Salvadoran lives. In 1992, a UN-sponsored peace agreement brought an end to the war—with democratic elections, a restructuring of the military, and the FMLN’s emergence as a political party.

Nicaragua—Solidarity or Treason?

In 1927 the United States invaded Nicaragua to put down a rebellion led by nationalist Augusto Sandino who opposed foreign troops on Nicaraguan soil. Fifty years later the Sandinista Liberation Front (FSLN), which had taken its name from Sandino, waged a guerilla war against the dictatorship of Anastasio Somoza, the man whose father had murdered Sandino to end the original rebellion. The Sandinistas promised to institute land reform and to provide healthcare and education for the poor of their country. In 1979 the Sandinistas overthrew Somoza and celebrated “el triunfo,” the end to the 43-year-long dictatorship.

President Reagan warned that the Sandinistas were a Marxist threat to U.S. national security. He advocated arming a counter-revolutionary army, the contras, who sought to overthrow the new government of Nicaragua. Following the Sandinistas’ victory in the first national elections in 1984, the U.S. Senate passed the Boland Amendment that banned continued funding for the contras. In what later became known as the Iran Contra scandal, money was raised to arm the contras by way of secret weapons sales to Iran in exchange for a release of U.S. held hostages in Lebanon.

A Nicaraguan textbook from 1995 summarized the impact of the contra war: “The war lasted several years causing great damage to the country. Thousands of youth were killed or left disabled; the majority of

them were of humble origins. Thus it was the poorest population that paid the highest price for the war” (Lindaman 330).

During the Reagan administration many peace activists organized to challenge what they saw as an unjust and immoral campaign against the Sandinista government. In response they mounted an unprecedented “solidarity movement” in which thousands of U.S. citizens traveled to Nicaragua to work in the cotton harvest, to paint murals and to help with dam projects. These solidarity activists returned to the U.S., sometimes accompanied by Nicaraguan friends, to report first hand about the accomplishments of the Sandinista revolution in reducing illiteracy and improving health care.

Some activists traveled to the war zones, where the contras were mounting what President Reagan called a “freedom-fighter’s struggle,” and antiwar activists called “terrorism.” One of the groups organizing such visits was interfaith group Witness For Peace, which subsequently organized a “Pledge of Resistance” in which antiwar activists would pledge to commit nonviolent civil disobedience in the event of escalated U.S. government efforts to overturn the Sandinista government. The Pledge was put into effect on June 12, 1985 when Congress took a vote to legalize aid to the contras. On that day there were demonstrations in 180 cities and 2,000 people were arrested for committing civil disobedience. The efforts to overthrow the Sandinistas ended with the end of the Reagan presidency and with the Sandinistas’ loss in the 1990 elections.

The peace movements that arose in response to the wars in Nicaragua and El Salvador saw thousands of U.S. citizens declaring common cause with groups their government considered to be the enemy. For many in the U.S. the question became: were they traitors or were they patriots?



What are the messages about U.S. occupation in this 1927 cartoon entitled “The Pacification of Nicaragua”?

LESSON PLAN

Slide Lesson: Friend or Foe?



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of antiwar movements during the Reagan administration's wars in El Salvador and Nicaragua.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message and representation.
- Students will reflect on whether Central American solidarity movements during the Reagan administration were patriotic efforts to promote peace and justice, or acts of treason against the United States.

Vocabulary:

El Salvador, military junta, national guard, Jimmy Carter, Ronald Reagan, Maura Clarke, Ita Ford, Dorothy Kazel, Jean Donovan, El Mozote massacre, Oscar Romero, Central America Solidarity Activists, Committee In Solidarity with the People of El Salvador (CISPES), FMLN, Nicaragua, Somoza dictatorship, Sandinista Liberation Front (FSLN), Augusto Sandino, Daniel Ortega, contras, Boland Amendment, brigadista, sister city, sister state, Witness For Peace, Pledge of Resistance, School of the Americas, Western Hemisphere Institute for Security Cooperation, SOA Watch

Media

Comic book, posters, leaflets, fliers, book covers, magazine covers, newspaper ad, web pages

Materials Needed:

- *Power Point* slide show with 13 slides
- 26-page *Teacher Guide*
- Two-page *Student Reading*
- One-page *Student Assessment*

Time

50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: *A Long Time Ago & Today, 1987* comic book panel

BACKGROUND INFORMATION

In the 1970s a peasant revolt challenged the military junta that ruled El Salvador, where 2% of the population owned 60% of the land. The U.S. government under President Carter supported the junta in keeping with a long history of U.S. support for Latin American military regimes throughout the twentieth century. In 1981 President Reagan dramatically increased this support, sending 82 million dollars in military aid to El Salvador during his first year in office. (Zinn 590) President Reagan saw this support as an essential way to counter the power of the Soviet Union, as he made clear in a 1983 speech: “The nations of Central America are among our nearest neighbors. El Salvador, for example, is nearer to Texas than Texas is to Massachusetts. Central America is simply too close, and the strategic stakes are too high, for us to ignore the danger of governments seizing power there with ideological and military ties to the Soviet Union” (Reagan, “Remarks”).

In 1987 the Central Committee For Conscientious Objectors (CCCCO) published *Real War Stories*, a comic book to give readers “a chance to hear for yourselves how war and the military affect the people who’ve been there” (*Real War Stories*).

QUESTION

Who is the target audience and how do you know?

POSSIBLE ANSWER

Young people who might be considering military service.

EVIDENCE

The comic book format would appeal to young people. The producer, the CCCC, is an organization devoted to encouraging conscientious objection to war by potential military recruits.

QUESTION

Who is represented in the bottom middle frame?

POSSIBLE ANSWER

Either a Salvadoran native being shot by conquistadors or a Salvadoran peasant being shot by the Salvadoran military

EVIDENCE

The top two frames show conquistadors and a contemporary military gunner and the bottom frames flanking the image show a conquistador next to a fallen native and President Reagan justifying support for the Salvadoran military.

SLIDE #2



***A Long Time Ago
& Today*
1987 comic book**

FURTHER QUESTIONS

Why might comics be a good medium for persuasion by the Central Committee For Conscientious Objectors?

What other forms of media might have been good forms of persuasion in 1987? And today?

What techniques do the writers and the artists use to communicate their point of view?

Discuss the relative credibility of sources of information about the conflict in El Salvador. Would a newscast be more credible than a comic book? Would a comic book from El Salvador or the Soviet Union be more credible than this comic? Why?

CONNECTIONS

U2 #4, 5, 6, 7, 8; U7 #2;
Case study U1 L3 "I Ain't Marchin'"
and U2 L3 "With God On Our Side"
(Indian Wars)

U2 #18, 19, 20; U7 #2, 14; U8 #3;
Case study U2 L2 "Crucible of Empire"
Case Study U6 L3 "No More
Genocide"
(imperialism)

ADDITIONAL INFO

The publishers of this comic explain their intentions in a note to readers:

Over a half million U.S. troops are stationed outside the U.S. and its territories. They are doing much more than protecting our borders. A kid whose home and family were destroyed by U.S. helicopters is going to see things a little differently than we see things on the evening news or in recruiting brochures.

There are lots of people trying to sell you some very rosy pictures of some truly deadly scenes In my work at CCCO I've seen too many lives shattered. We may never know how many thousands of veterans have committed suicide since returning home from Vietnam. We know their nightmares had nothing to do with not getting a "welcome home" parade. These things aren't easy to look at. That's why we made this comic book and that's why we're here for you. (Real War Stories)

The artist of this panel, Tom Yeates, explains why he participated in this project:

Throughout much of this decade the U.S. sponsored military of Guatemala and El Salvador averaged about 100 kidnappings a month, and their victims often end up tortured to death horribly. . . . The floods of refugees coming into the U.S. from Central America are not running from the Sandinistas in Nicaragua but the U.S. backed countries of Guatemala and El Salvador. U.S. policy in Central America is inhumane, racist and unjust. I was raised on American heroes who fought injustice, and I am compelled to do the same. (Real War Stories)

TEACHER GUIDE

SLIDE #3: *Same Fate As The Poor*, 2005 poster

BACKGROUND INFORMATION

In December 1980 four churchwomen from the U.S. were beaten, raped and murdered by members of the El Salvador National Guard. Maryknoll Sisters Maura Clarke and Ita Ford, Ursuline Sister Dorothy Kazel and lay woman Jean Donovan had gone to El Salvador to work in impoverished communities in keeping with the Catholic Church's expression of a "preferential option for the poor" (Helvarg). The murders of the churchwomen followed shortly after the assassination of Salvadoran Archbishop Oscar Romero who had opposed the militarization of his country.

QUESTION

What message does the poster designer give about the four churchwomen?

POSSIBLE ANSWER

They became martyrs in the service of the poor

QUESTION

What message does the poster designer give about the poor?

POSSIBLE ANSWER

A source of Christian faith and allegiance

QUESTION

What design techniques does the artist use to communicate these messages?

POSSIBLE ANSWER

Martyrdom is communicated by setting the faded images of the women on a red background symbolizing blood and behind a cross

Service to the poor is referenced in the title of the performance, written prominently in caps and large type beneath the cross

Christian faith and allegiance are communicated by the cross and the words "Same Fate As The Poor"

SLIDE #3



Same Fate As The Poor
2005 poster

FURTHER QUESTIONS

When was this made and why?

What world events were occurring in 2005 that might provide a contemporary context for this commemoration?

Who do you know who has pledged their lives to work on behalf of the poor?

What kind of actions might one take in response to this media message?

What values are implied in this poster?

CONNECTIONS

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 "One Man's Hero;" U3 "2 "The Big Parade;" U4 L2 "Suring For Life;" U7 L2 solidarity films, U7 L3 solidarity song (encounters with "the enemy")

U 2 #16; U4 #10, 19-20; U6 #7,8; U7 #3, 4, 14; U8 #11; Case study U6 L3 "Last Train to Nuremburg" "No More Genocide" (war crimes)

ADDITIONAL INFO

From an article about this production by Terry McGuire in the online journal, *Catholic Northwest Progress* entitled "Still touching lives, 25 years later the world's not the same for those who knew churchwomen slain in El Salvador:"

The Maryknoll sisters "were really quite fearless," Sister Rohde said. They "knew it was risky" to go to El Salvador. "But I also think they thought because they were U.S. citizens they were a little safer than the *campesinos*" (land workers)

Twenty-five years later, Brother Raible and Sisters Haydock and Rohde say their deaths have made an impact. The slayings opened American eyes to a U.S. policy in Central America that supported repressive regimes, they said. And the murders, coupled with Archbishop Romero's, produced five Catholic martyrs whose sacrifices continue to inspire the poor people they served.

In her own life, (Sister Haydock) said the slayings helped in her decision to commit to religious life and serve people on the margins while working for peace and justice. "It's not so much that it was *The Moment* as much as it really deepened and clarified my own call to religious life," she said.

For Sister Rohde, the murders "lit a fire under me." She traveled the state speaking out against U.S. policy in Central America at universities and in churches. "It turned me into an activist," she said. "I don't know that I would've done that if I hadn't known the three Maryknoll sisters and been so impressed by their lives." (McGuire)

TEACHER GUIDE

SLIDE #4: *El Mozote*, 1993 magazine cover

BACKGROUND INFORMATION

In December 1981 one year after the murder of the churchwomen, hundreds of Salvadoran people in the village of El Mozote were murdered by their own nation's military. The troops of the battalion that committed this massacre were trained in the U.S. Reports and photographs of the killing were dismissed by the Reagan administration as propaganda designed to force an end to military aid. Twelve years after the killing, freelance reporter Mark Danner wrote a story, "The Truth of El Mozote," which was published in *The New Yorker*.

QUESTION

What is the primary purpose of this image?

POSSIBLE
ANSWER

To encourage people to buy the magazine and read the article

EVIDENCE

Magazine covers are always advertisements for the magazine, meant to entice potential readers to pick up the issue and take it home and for subscribers to continue to read and subscribe

QUESTION

What message does the artist give about the people of El Mozote and about the Salvadoran military?

POSSIBLE
ANSWER

The people of El Mozote are strong, hard-working families of farmers

EVIDENCE

Strong and hard-working—image shows people raking, harvesting, carrying with rolled up sleeves and bulging muscles. Families of farmers—the infant, child, men and women working together give the impression that this is a family unit

The Salvadoran military brings death to the people

The military is represented as the grim reaper, a skeleton reaping death

SLIDE #4



***El Mozote*
1993 magazine cover**

FURTHER QUESTIONS

Why might *The New Yorker* have decided to publish this article 12 years after the original massacre and five years after the Reagan administration had left office?

Who might benefit from this message and who might be harmed?

Is this a credible image? How do you know?

Might this media image have had any impact on the survivors of the El Mozote massacre? Why or why not?

CONNECTIONS

U 2 #16; U 4 #10, 19-20; U 6 #7,8; U 7 #3, 4, 14; U 8 #11; Case study U 6 L3 "Last Train to Nuremburg" "No More Genocide" (war crimes)

ADDITIONAL INFO

From Mark Danner's Web site (reprinted from his article in *The New Yorker*):

In a remote corner of El Salvador, investigators uncovered the remains of a horrible crime — a crime that Washington had long denied. The villagers of El Mozote had the misfortune to find themselves in the path of the Salvadoran Army's anti-Communist crusade. The story of the massacre at El Mozote — how it came about, and why it had to be denied — stands as a central parable of the Cold War...

Last July (1993), the Secretary of State's Panel on El Salvador, created in the wake of the Truth Commission report, concluded that the (State) Department's handling of the massacre investigation "undermined the Department's credibility with its critics — and probably with the Salvadorans — in a serious way that has not healed." The panel concluded its review by noting that "a massacre had indeed occurred and the U.S. statements on the case were wrong. On December 11, 1992, two Embassy officers went to El Mozote to attend a ceremony honoring those who had died in the massacre." Only the *Wall Street Journal* remained more circumspect; in February, in a report from El Mozote on its editorial page, entitled "The War's Over, but El Salvador Still Fights Propaganda Battle," the *Journal* conceded that while "it appears that a massacre of some kind took place, questions remain," including, the *Journal* said, "Who were the true perpetrators of this awful crime?" (qtd. in Danner)

TEACHER GUIDE

SLIDE #5: *Witness to Conflict*, 1985 poster

BACKGROUND INFORMATION

During the 1980s hundreds of groups organized in the U.S. to express solidarity with the people of El Salvador and other countries in Central America. A small group of local citizens organized Central America Solidarity Activists (CASA) in Fort Wayne, Indiana in May 1984. CASA spent much of the 1980s organizing events to bring Central Americans and their friends to Indiana to speak about their experiences. CASA also helped to send dozens of people and many thousands of dollars of material aid from Indiana to Central America.

QUESTION

POSSIBLE ANSWER

EVIDENCE

Who is the target audience for this poster?

The general public, and those interested in El Salvador, peace and missionary work.

General public—held at the public library
 El Salvador—inside El Salvador
 Peace—Witness to Conflict, displaced war victims
 Missionary work—church volunteer work

QUESTION

POSSIBLE ANSWER

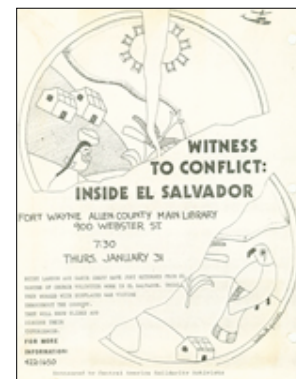
EVIDENCE

What emotions does the artist evoke?

Fear and sadness

Fear—military helicopter hovering over broken circle
 Sadness—tears on woman and bird

SLIDE #5



Witness to Conflict
1985 poster

FURTHER QUESTIONS

Do the emotions of fear and sadness inspire activism on behalf of solidarity? Why or why not?

Which of these images most inspires action on behalf of peace—the *New Yorker* cover, the churchwomen poster or the Witness to Conflict poster? Why?

How credible is this information? How do you know?

How could you further research the information about the war in El Salvador?

What might cause people to volunteer for months in a foreign country during a war?

Who do you know personally who has witnessed war?

CONNECTIONS

I U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 "One Man's Hero;" U3 "2 "The Big Parade;" U4 L2 "Surfing For Life;" U7 L2 solidarity films, U7 L3 solidarity song (encounters with "the enemy")

ADDITIONAL INFO

In 1984 Fort Wayne Central America Solidarity Activists described their goals in a flyer:

To educate ourselves and our community about our country's involvement in Central America;

To motivate people in Fort Wayne to take action;

To work to end military intervention in Central America by holding our public officials accountable for their positions and their actions;

And by other peaceful means:
To provide support to those who are angered and frightened by U.S. foreign policy and to those who have chosen to act against it;

To increase public awareness of the history of our country's involvement in the third world and to expose the racist underpinnings of our economic exploitation of third world people.
(Central America Solidarity Activists)

In 2004 following Ronald Reagan's death Garth Cheff wrote this letter to the Eugene Oregon *Register-Guard*:

During the 1980s, I worked with war orphans and displaced people in Central America. Twenty years later, as our nation notes the demise of Ronald Reagan, I hope that we will look honestly at his entire legacy. Let us pause in remembrance of the 85,000 killed in El Salvador where Reagan armed the death squad government that tortured and murdered its own people—including members of my Baptist church, persecuted for working with the poor. (Cheff)

TEACHER GUIDE

SLIDE #6: *CISPES*, 2008 web page

BACKGROUND INFORMATION

In 1980 activists in Los Angeles and Washington, D.C. gathered in conventions to found the Committee In Solidarity With The People Of El Salvador (CISPES). CISPES became a major national organizing center opposing U.S. military intervention in Central America and supporting liberation movements like the FMLN in El Salvador. The CISPES history web page provides this context for the organization's founding: "Recognizing the danger represented by the slogan 'El Salvador is Spanish for Vietnam,' progressive activists flocked to the issue. We knew which side of Reagan's line we needed to be on: on the side with those fighting for a democratic revolution" (El Salvador).

QUESTION

What is the purpose of this web page?

POSSIBLE
ANSWER

To encourage financial contributions to CISPES and to urge support for democratic process in El Salvador

EVIDENCE

Financial—Get Involved: Give the Gift; Donate; Give to CISPES

Democratic support—Defend free and fair elections; Elections and Democracy

QUESTION

Look at the three images across the top and the photo in the middle. What messages do these images give about CISPES methods of solidarity action?

POSSIBLE
ANSWER

Action is made by mass demonstrations that risk police retaliation

EVIDENCE

Three of the images show crowds of protesters and the fourth shows a line of police with two hands breaking chains

SLIDE #6



CISPES
2008 web page

FURTHER QUESTIONS

What issues is CISPES especially interested in?

What tactics other than demonstrations are used by CISPES?

Is this an effective web page? Why or why not?

Do you know anyone who is committed to furthering solidarity with people of another country?

CONNECTIONS

U2 #22, 23, 25; U6 #7, 8; U7 #4, 12; U8 #10
(media reports of war crimes)

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 "This Brave Nation" "Bomb the World;" U8 L2 "Arlington West;" U8 L3 "Mosh"
(large antiwar gatherings)

ADDITIONAL INFO

From the "History of CISPES" web page:

The FBI Investigation

Less than three months after CISPES was founded, Reagan ordered a secret FBI investigation of the organization, first for being a foreign agent, then for being a suspected terrorist organization. The FBI, the CIA and other police agencies investigated more than 100,000 people in more than 59 cities, in the largest counter-intelligence operation since COINTELPRO in the 1960's. After CISPES obtained and publicized classified documents, the FBI was forced to admit that no wrongdoing could be found. As is the case with the Bush Administration's Patriot Act and COINTELPRO, however, the impact on white organizers was far less severe than that on people of color. One of the most heinous aspects of the FBI investigation is that the US government gave the Salvadoran National Guard the names of refugees who were being deported back to El Salvador. Untold scores of deportees were found tortured and buried in ravines and unmarked graves in the Salvadoran countryside. (El Salvador)

TEACHER GUIDE

SLIDE #7: *Nicaragua*, 1981 book cover

BACKGROUND INFORMATION

Beginning in 1933 and for more than four decades thereafter, Nicaragua was ruled by the Somoza family with the backing of the United States. In the early 1960s the Sandinista Liberation Front (FSLN) was organized, taking its name from Augusto Sandino, a revolutionary hero from the 1920s who fought against U.S. military occupation of his country. The Sandinistas were a youthful coalition of Marxists, nationalists and followers of liberation theology. They promised to institute land reform and to provide healthcare and education to the poor majority. In 1979 following a prolonged guerilla war, the Sandinistas forced Somoza to flee the country. On July 20 in the center of Managua, the country's capitol, 250,000 people celebrated "el triunfo," the triumph, and an end to the dictatorship.

Susann Meiselas was a freelance photographer from the U.S. who traveled to Nicaragua to cover the Sandinista insurrection. She later traveled to El Salvador where she photographed human remains at the site of the El Mozote massacre.

QUESTION

What do you think this picture is about?

POSSIBLE
ANSWER

The Sandinista fighters opposing Somoza

QUESTION

What are the attributes of this photograph that make it a good choice by the cover editor to sell the book?

POSSIBLE
ANSWER

It is colorful with red, yellow, blue and green. It is filled with anticipatory action, men with guns drawn and intense focus ahead. The central figure looks directly at the camera, arms at his side, as if to invite the potential reader into this exciting story.

SLIDE #7



Nicaragua
1981 book cover

FURTHER QUESTIONS

Why might the editor of the book have chosen this cover image?

Are the photographer and cover editor taking a position for or against the Sandinista insurrection?

Should journalists strive to be “neutral” in their reporting on a conflict such as the Nicaraguan insurrection? Why or why not?

What can you know about the Sandinistas from this image?

Does this image encourage or dispel stereotypes of Latin American revolutionary fighters?

CONNECTIONS

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 “One Man’s Hero;” U3 “2 “The Big Parade;” U4 L2 “Surfing For Life;” U7 L2 solidarity films, U7 L3 solidarity song (encounters with “the enemy”)

U1 #7; U3 #13; U4 #11; U5 #7, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 # 4, 5, 7, 12; Case study U7 L2 “Pictures From a Revolution” (photojournalism)

ADDITIONAL INFO

From a 2007 article about Susan Meiselas in *The International Herald Tribune*:

Remaining in one place over a long period made her conscious of the narrative structure of time, and in Nicaragua, a sense of what she would try to do throughout her career as a photographer gradually crystallized. “Staying in Nicaragua I started to see pictures in the present as they would be perceived in the future as the past,” she said. “That was an incredibly powerful and important recognition for me. People were making history.”

While a reporter can hear about and compress elements of an evolving situation into a story, the challenge for Meiselas was to become attuned to those fine shifts so as to witness and capture them on film. But doing so also raised some hard issues and conferred a feeling of powerlessness with which you sense she is still grappling. “Part of what happens if you stay and take pictures is that you feel you will protect people just by standing there,” she said. “But you can’t stand there that long, and you can’t protect them.”

Taking photographs, she once said in an interview with Nicaraguan television, “is sometimes the least you can do.” Much of what drives Meiselas’s work is a desire to step back through the looking glass to find the people she once photographed, to forge connections and return their pictures to them. “We take pictures away and we don’t bring them back,” she said. “That became a central quest for me—relinking, revisiting, the repatriation of work: it’s become a kind of motif in my thinking.”

The notion of moving in circles is now central to her work; in a way she has long been doing it. She laments the demise of the Polaroid camera for the way it allowed her to give a photograph, on the spot, to people who did not have cameras of their own. (Brothers)

TEACHER GUIDE

SLIDE #8: *Harsh Facts, Hard Choices*, 1983 magazine cover

BACKGROUND INFORMATION

In April 1983 President Reagan addressed a joint session of Congress on the situation in Central America. He suggested that

The Sandinista revolution in Nicaragua turned out to be just an exchange of one set of autocratic rulers for another, and the people still have no freedom, no democratic rights, and more poverty. Even worse than its predecessor, it is helping Cuba and the Soviets to destabilize our hemisphere. . . The national security of all the Americas is at stake in Central America. If we cannot defend ourselves there, we cannot expect to prevail elsewhere. Our credibility would collapse, our alliances would crumble, and the safety of our homeland would be put in jeopardy. (Reagan "Remarks on Central America")

QUESTION

What messages are suggested regarding the U.S. government role in Central America?

POSSIBLE
ANSWER

The U.S. has a strategic and ethical responsibility to involve itself in Central American affairs

EVIDENCE

The image of President Reagan and his words in quotations next to the words "Central America" and above an image of presumably Central American combatants emphasize the importance of the region to the U.S. The choice of quote—"A Vital Interest, A Moral Duty"—suggests that Central America is of concern both strategically and ethically

QUESTION

Why might *Time* have published this cover at this time?

POSSIBLE
ANSWER

It followed shortly after President Reagan's address to Congress on Central America and thus was seen as timely and newsworthy

SLIDE #8



*Harsh Facts,
Hard Choices*
1983 magazine cover

FURTHER QUESTIONS

Are the photographer and cover editor taking a position for or against armed conflict in Central America?

Are the photographer and cover editor taking a position for or against President Reagan's position on Central America?

What can you know about the combatants from this image?

Does this image encourage or dispel stereotypes of Latin American revolutionary fighters?

The *Time* article refers to the Sandinistas as "the aggressive leftist regime in Nicaragua." Is this characterization factual or is it editorial commentary? How can you know?

CONNECTIONS

U1 #7; U3 #13; U4 #11; U5 #7, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 # 4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution" (photojournalism)

ADDITIONAL INFO

From *Time's* cover story, "Harsh Facts, Hard Choices" by Walter Isaacson, May 9, 1983:

One congressional committee voted to cut the military aid he requested for besieged El Salvador. Another sought to ban covert U.S. operations against the aggressive leftist regime in Nicaragua. Polls showed that few voters shared his critical concern over Central America and even fewer wanted the U.S. to become involved in the problem. Yet because he fervently believes his policies are vital to the future of the hemisphere, Ronald Reagan made a bold but politically risky appearance last week before a special joint session of Congress. "A number of times in the past years, members of Congress and the President have come together in meetings like this to resolve a crisis," he said. "I have asked for this meeting in the hope that we can prevent one."

For such a grand occasion, the financial commitment sought by Reagan seemed piddling. As he put it, "The total amount requested for aid to all of Central America in 1984 is about \$600 million; that is less than one-tenth of what Americans will spend this year on coin-operated video games." But failing to make such an investment, he insisted, would have dire consequences. . . .

The most basic reason that the Administration has difficulty in mustering support for its policies in Central America is that they have produced no clear victories, either militarily against left-wing insurgents or politically in promoting a stable democracy respectful of human rights. Nor are such results expected in the near future. The U.S. has never had much patience for protracted struggles in ambiguous circumstances. (Isaacson)

TEACHER GUIDE

SLIDE #9: *Save The Contras*, 1985 newspaper ad

BACKGROUND INFORMATION

Elections were held in Nicaragua in November, 1984 and Sandinista Party leader Daniel Ortega was elected president. The following month the U.S. Congress passed the Boland Amendment, which banned funding for the counter-revolutionary guerilla groups of Contras who were fighting to overthrow the Nicaraguan government.

In 1986 President Reagan made a major speech about Nicaragua. He described the Sandinista government as a “a mounting danger in Central America that threatens the security of the United States. This danger will not go away; it will grow worse, much worse, if we fail to take action now.” He went on to propose an aid package of \$100 million for “the more than 20,000 freedom fighters struggling to bring democracy to their country and eliminate this Communist menace at its source” (Reagan, “The Situation”). Congress subsequently approved contra aid.

QUESTION

What is the purpose of this advertisement?

POSSIBLE
ANSWER

To encourage people to donate funds to support the contras

EVIDENCE

The text—“Only 53 cents a day will support” and “Save the contras” above a tear-off sheet common in fund appeals

QUESTION

What message does the ad designer give about the contras?

POSSIBLE
ANSWER

They believe in freedom, democracy and God. They are in danger.

EVIDENCE

“Freedom fighter,” “send democracy,” “vaya con dios” suggest their beliefs. “Save the contras” and the image of the man with a weapon and ammunition suggest they are in danger

SLIDE #9



Save The Contras
1985 newspaper ad

FURTHER QUESTIONS

Does this ad challenge or perpetuate stereotypes? How?

What other popular culture media forms does this ad remind you of? Is this deliberate on the part of the ad designers?

**President Reagan labeled the contras “freedom fighters” while the Sandinistas labeled them “terrorists.”
Is the characterization of “freedom fighter” and “terrorist” based on fact or opinion? Why?**

Would supporting the contras with funds be an act of peacemaking? Why or why not?

CONNECTIONS

U2 #11, 24; U3 #2; U5 #4; U7 #9;
Case study U2 L2 “Love and War;”
Case study U4 #3 “When the Atom Bomb Fell” (pro-war media)

U2 #14, 15; U3 #2, 3; U5 #2, 10; U6 #10; U7 #9; Case study U2 L3 “With God on our Side,” U5 L2 “Atomic Alert,” U5 L3 “So Long Mom,” U6 L2 “Born on the Fourth of July”
(government use of peace & war imagery)

ADDITIONAL INFO

This ad was included as part of a March 20, 1985 memo written by Oliver North to National Security Adviser Robert McFarlane, providing “the chronology of events aimed at securing Congressional approval for renewed support to the Nicaraguan Resistance Forces.” Its text reads:

In many areas of the world there are children who spend their days fighting for survival. They cry at night but no one answers. Their parents were abducted by Communist forces because they spoke about “freedom.” Some were executed by firing squads. Others were shot in the back. Still more died in political prisons. To you this may sound like a nightmare, something you would see on the Late Show. Here in Nicaragua it is a way of life.

I know. My name is Charley and I am a Nicaraguan counter-Communist. A Contra. A Freedom Fighter. I have taken up arms against the Soviet Empire and its satellite government in Nicaragua and I need your help.

Last year your Congress cut off our funding. People like . . . Ted Kennedy who claim to be “friends of the people” said that it was unethical to fund what here in Nicaragua is the “will of the people.” There is no “country” called Nicaragua. Only a nation of people living under a totalitarian regime funded by Cuba and the Soviet Union.

Aren’t you as Americans committed to government by the people and for the people? Isn’t that what you fought for just over 200 years ago? If so, please help. (United States)

TEACHER GUIDE

SLIDE #10: *Brigadista*, 1986 book cover

BACKGROUND INFORMATION

Between 1983 and 1985 nearly 2,000 North Americans volunteered as “brigadistas” to help Nicaraguans with construction and agricultural projects. Many of the brigadistas helped to harvest cotton and coffee in the far north of the country where the contras were active. In addition to providing material support, the volunteers hoped to deter contra violence with their presence and to return home to tell their stories to a U.S. populace that had heard the contras referred to as “freedom fighters.” This book was edited by a brigadista who worked in the coffee harvest and includes articles, journal entries, poems, photos, essays and drawings from more than 70 volunteers from the U.S.

QUESTION

What point of view concerning the contra war is implied in this cover?

POSSIBLE ANSWER

The contra war is detrimental to Nicaragua and should be opposed by U.S. citizens

EVIDENCE

The subtitle and image suggest that U.S. citizens are participating in the Nicaraguan harvest. Their presence in Nicaragua working as volunteers during the undeclared contra war suggests that they oppose the contras and President Reagan’s policy of support for them.

QUESTION

Why might the cover designer have chosen these font styles?

POSSIBLE ANSWER

The title, **BRIGADISTA**, is written in bold strokes and capital letters to give authority to the title and topic. It also is suggestive of graffiti often seen on Central American walls. The subtitles are in cursive script suggesting personal reflections as though offered in a handwritten letter.

SLIDE #10



Brigadista
1986 book cover

FURTHER QUESTIONS

This book cover and the previous ad have very different perspectives about the contra war. Which is correct? How can you know?

The personal accounts of the brigadistas often differed widely from those of President Reagan's State Department staff in Nicaragua. Which are more credible? Why?

How might different people interpret this book cover differently?

This book was published at a time when the Reagan administration and Congress were supporting the contra war against the Sandinista government of Nicaragua. What does this context tell you about the intent of the author and publisher?

CONNECTIONS

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 "One Man's Hero;" U3 "2 "The Big Parade;" U4 L2 "Surfing For Life;" U7 L2 solidarity films; U7 L3 solidarity song (encounters with "the enemy")

ADDITIONAL INFO

From an essay by brigadista Jerry Fresia:

I picked cotton on a "harvest brigade" for a short time in Nicaragua and I found myself counting the days and mumbling from time to time, "This has to be hell on earth." But the good news of the Nicaraguan revolution doesn't mean good times. Good news often means difficult times, hard work, and intense challenge. But when one person stands up for what he or she believes, and is joined by another, and another, then risks are taken and things begin to change: That's good news.

In Nicaragua, I was able to experience for a moment what it feels like to participate in and win a liberation struggle. I walked through the barrios of Managua and down dusty, impassable rural roads and saw barefoot children as they began work with the rising sun. I spoke with a woman in her 70s who shared with me what it meant to have finally learned to read. I noted with humility the graffiti that declares, "We will never be slaves again." I listened to the personal testimonies of insurrection and of courage and of accomplishment. I sensed the expectancy of a peasant who explained, "Christ did not die for your sins, he died for his beliefs and we are inspired by his example."

I studied the expression of a dirty-faced child, who is fourteen but looks nine, and who responds when asked if he goes to school, "No, but someday I hope to." I felt the massive patience of an old man who when asked by a hostile questioner if he had been brainwashed by the Sandinistas replied, "I don't know if my brain has yet been washed clean after fifty years of Somoza, but I hope that my childrens' brains will be washed clean and that you will help us in that struggle." (Fresia)

TEACHER GUIDE

SLIDE #11: *Hermana Sisters*, 1987 newsletter

BACKGROUND INFORMATION

During the 1980s many “sister city” and “sister state” projects united communities in the U.S. with communities in Nicaragua and El Salvador. Often the U.S. group would provide money and material aid for a project, such as this 1986 clinic project in which 42 Rhode Islanders traveled to Niquinohomo (Ni-kee-no-moh) and built a health clinic. Sometimes groups of Nicaraguans would visit the U.S. to speak publicly about their experience of the Somoza dictatorship, the Sandinista Revolution and the contra war.

QUESTION

What type of media document is this?

POSSIBLE ANSWER

The date and issue number at the top right suggests that this is a newsletter.

QUESTION

Who made and paid for this document?

POSSIBLE ANSWER

The organizers of the Providence-Niquinohomo Sister City Project

EVIDENCE

The name of the organization is included in the logo and on the masthead. Given that the newsletter is in English and not Spanish and given the placement of Providence before Niquinohomo, it is reasonable to conclude that this was printed by the U.S. side of this exchange.

QUESTION

Who might benefit from this message?

POSSIBLE ANSWER

Answers will vary. Perhaps the residents of Niquinohomo who receive additional support for their clinic project. Perhaps the residents of Providence who can contribute to the establishment of peaceful relations with people in Nicaragua during a time of war

SLIDE #11



Hermana Sisters 1987 newsletter

FURTHER QUESTIONS

Might anyone be harmed by this message?

What kind of actions might one take in response to this message?

Do you know of anyone who has been involved with a sister city project?

What does it mean to designate an “enemy city” as a “sister city” during a time of war?

Is this propaganda? Why or why not?

CONNECTIONS

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 “One Man’s Hero;” U3 “2 “The Big Parade;” U4 L2 “Surfing For Life;” U7 L2 solidarity films; U7 L3 solidarity song (encounters with “the enemy”)

ADDITIONAL INFO

From a 2006 online article in *The Boston Phoenix*:

One of the most successful efforts for international peace and justice to grow out of Vo Dilun (Rhode Island) came 20 years ago with the Providence-Niquinohomo Sister City Project. With Nicaragua under assault from the Reagan Administration’s contra army, Vo Dilunduh stepped up, helping to provide medical, building and school supplies to a city that was being torn apart by war.

In 1986, 60 Rhode Islanders traveled to Nicaragua to build a health clinic in the oppressive heat. Two years later, another 100 Rhode Islanders went to build a school on the outskirts of Niquinohomo, in Justo Romero. Through the years, the Sister City project has continued, shifting its aid to the most needed projects.

The program went from sending construction brigades, to material aid, to grants for locally initiated projects. There has been support for a water project, rural electrification, public sanitation, a sewing cooperative, a women’s center, local artists, as well as the sending of thousands of dollars in medical supplies every year. Longtime Sister City folks tell us that their most lasting legacy is the woodworking shop started by William Smith and Rosi Viadaurre, which is now the largest employer in Niquinohomo.

This Sunday, to mark the 20th anniversary of that first group of pilgrims, the Providence-Niquinohomo Sister City Project is bringing back one of its most successful (and fun) fundraising tools — the duckpin bowl-a-thon. (Philippe and Jorge)

TEACHER GUIDE

SLIDE #12: *Every Day We See The War*, 1988 newspaper ad

BACKGROUND INFORMATION

Witness For Peace was formed in 1983 after Nicaraguan church leaders called on people of faith in the U.S. to travel to Nicaragua to witness contra violence. They asked that these witnesses then return to the U.S. to speak about their experience in order to end U.S. funding for the contras. The non-religious group Peace Brigades International pioneered the work of peace accompaniment on the Nicaraguan frontier, placing themselves between the armies of the contras and the Sandinistas. (PBI's History)

This ad was placed in a newspaper from Fort Wayne, Indiana just before Congress voted to reject President Reagan's request for an additional 36 million dollars of military aid for the contras.

QUESTION

Can you guess when in 1988 this ad might have appeared?

POSSIBLE
ANSWER

Shortly before Feb 3

EVIDENCE

"You can stop this war on Feb 3, the next contra aid vote. Contact your Congress persons" suggests that this was timed to apply pressure to Congress to defeat Contra aid

QUESTION

What emotions might the ad designer appeal to and why?

POSSIBLE
ANSWER

Horror or outrage

EVIDENCE

The image of the infant missing a leg beneath the phrase "the war they don't want you to see" and above the statistics of civilian casualties at the hands of the contras gives the impression that this child was wounded by contras. Perhaps the designer hopes that these strong emotions associated with the maiming of a child might shock people into action to end contra aid

SLIDE #12



***Every Day We See
The War***
1988 newspaper ad

FURTHER QUESTIONS

What does this media document suggest about the nature of support for the contras? For those opposing the contras? Why?

Compare this ad with the previous “Save the Contras” ad. Discuss the different choices for image and text in the ad design.

Which of these two ads is telling the truth?

What is your interpretation of this ad and what might you learn about yourself from your interpretation?

Do you know anyone who has gone to a war zone to witness and report on what they have seen? Do you think such actions are brave or reckless? Why?

CONNECTIONS

U2 #22, 23, 25; U6 #7, 8; U7 #4, 12;
U8 #11
(media reports of war crimes)

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3;
U7 #3, 5, 7, 10, 11, 12; U8 #2, 5;
Case studies U2 L2 “One Man’s Hero;”
U3 “2 “The Big Parade;” U4 L2
“Surfing For Life;” U7 L2 solidarity
films; U7 L3 solidarity song
(encounters with “the enemy”)

ADDITIONAL INFO

From a 2004 article by Paul Dix, the photographer who took the photo in this ad, entitled “U.S. policy leaves ugly legacy in Nicaragua” in the Eugene, Oregon journal *The Register-Guard*:

“... in the United States ... live children that don't know anything about what their country does in other countries. ... I think it is terrible that the young people are growing up thinking their country is perfect. ...”

These are the words of 20-year-old Coni Perez in Lagartillo, Nicaragua, part of an interview we taped in late 2002. We shared her view, and in fact, she had touched upon one of the key reasons we returned to Nicaragua last year and spent six months photographing and taping the personal testimonies of 85 Nicaraguans whom Paul Dix had also photographed and interviewed in the 1980s. Though it has been more than a decade since the end of the armed conflict of the 1980s, when U.S.-backed Contra forces were waging war against those who supported the Sandinista government, we felt it was important to document the lasting impacts of that conflict on ordinary Nicaraguans.

Some might consider the U.S.-sponsored Contra war to be history that does not need to be rehashed. However, U.S. political leaders continue to push foreign policies that we believe are equally misguided and immoral, and that are having equally devastating effects on the people of other countries. It is our hope that our photo documentary work in Nicaragua will help the people of the United States better understand the devastation wrought by our military and our unfair economic policies, and that this understanding will move people to action. (Dix)

TEACHER GUIDE

SLIDE #13: *Pledge of Resistance*, 1986 flyer

BACKGROUND INFORMATION

In 1984 members of Witness For Peace met with other representatives from the U.S. Christian peace movement to develop a contingency plan for civil disobedience in the event of an escalation of the U.S. efforts to overthrow the Sandinistas. The Pledge of Resistance (POR) was eventually signed by over 60,000 people who committed to undertake nonviolent direct action “at Congressional field offices, the White House, offices of the State Department and Central Intelligence Agency, military installations and other appropriate places” (Nicaragua Information Committee). When President Reagan announced a blockade of Nicaragua 550 people in Boston were arrested for nonviolent civil disobedience in protest. (Zinn 608)

QUESTION

Who is the target audience for this media document?

POSSIBLE ANSWER

Activists who are willing to consider public actions to prevent further violence in Central America

EVIDENCE

The options of a civil disobedience or public protest pledge suggest that this is meant for those who may be willing to commit to personal action at some personal risk to challenge war

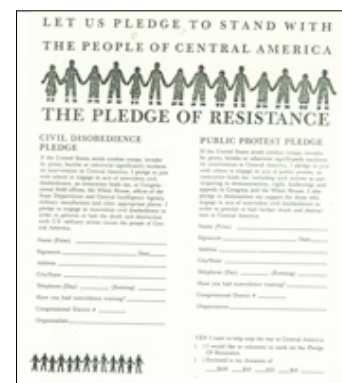
QUESTION

What actions does this flier support?

POSSIBLE ANSWER

Personal expressions of nonviolent civil disobedience to deter U.S. military action against Nicaragua

SLIDE #13



Pledge of Resistance
1986 flyer

FURTHER QUESTIONS

This 1984 pledge was communicated on a flier. What media form might have been used for such a pledge during the American Revolution? During the Iraq War?

This is only one quarter of the complete Pledge of Resistance flier. What other elements might have been included in the full flier? (NOTE: The full flier included a cover image, sections on The Tragedy, What Can We Do, How Shall We Respond, Why Nonviolent Resistance, and Nonviolence Guidelines)

Do you know anyone who has made or would be willing to make a similar pledge against war?

Is it legal to promote civil disobedience?

What historical examples of civil disobedience can you name?

Are there analogous pledges signed by those who choose to go to war in defense of their principles?

How might different people interpret this message differently?

CONNECTIONS

U3 #5; U5 #5, 8, 9; U7 #13
(pre-emptive civil disobedience)

ADDITIONAL INFO

From the Boston Pledge of Resistance archive:

Although many PORs had their roots in churches and religious communities, the Boston POR had more secular origins. . . .The organizations and activists promoting the Pledge formed a loose knit Massachusetts Contingency Plan for Central America. . . .

Pledge signers formed affinity groups, usually based on personal connections, and often on common membership in a church, peace group, or other organization concerned about U.S. activities in Central America. Among the first affinity groups were WILPF (Women's International League for Peace and Freedom), Vecinos, CASA (Central America Solidarity Association), Church of the Covenant, Black Sweaters, and CPPAX 8th Congressional District (Citizens for Participation in Political Action). (Boston)

The following text is from the Iraq War Pledge of Resistance site. Note that their pledge was modeled on the previous pledges regarding conflict in Central America:

Why nonviolent resistance? U.S. citizens have a long history of nonviolent resistance to injustice and war. Nonviolent direct action was used effectively by the women's suffrage movement, the civil rights movement, the Central America solidarity movement and the anti-Vietnam war movement. Nonviolent resistance has also been used in liberation struggles around the world, from India to South Africa to the Philippines. Nationally coordinated nonviolent resistance will signal the unwillingness of thousands of Americans to support this war. It is an expression of our highest moral, spiritual and civic principles—an effective way to bring the issue dramatically before the public and to pressure the U.S. government to stop the war. (Sign)

TEACHER GUIDE

SLIDE #14: *School of the Americas Watch*, 2009 web page

BACKGROUND INFORMATION

Since 1948 the United States Department of Defense has trained tens of thousands of soldiers and police from allied nations in Latin America at the School of the Americas (SOA) in Fort Benning, Georgia. Critics claim that SOA graduates have perpetrated numerous human rights abuses including rape, torture and murder in the name of dictatorial regimes allied with the United States. School of the Americas Watch or SOA Watch, according to its Web site, “is an independent organization that seeks to close the US Army School of the Americas, under whatever name it is called, through vigils and fasts, demonstrations and nonviolent protest, as well as media and legislative work” (“About SOA Watch”).

QUESTION

What messages about the School of the Americas are communicated on this web page?

POSSIBLE ANSWER

It is involved with violence and death and is opposed by human rights groups throughout Latin America and Europe

EVIDENCE

Violence and death—top banner image of SOA graduate skull with hangman’s noose and central paragraph “violence perpetrated by the SOA”
 Human rights—left side “human rights advocates . . . opposing the SOA” and top rally photos
 Throughout the world—listing of nine Latin American and European countries with groups opposing the SOA

QUESTION

What type of tactics to close the School of the Americas are especially highlighted in this web page?

POSSIBLE ANSWER

Nonviolent civil disobedience

EVIDENCE

“Prisoners of Conscience,” multiple references to prison and trials, main image concerns jailing the resistance

SLIDE #14



School of the Americas Watch
2009 web page

FURTHER QUESTIONS

When was this produced and what does this tell you about the duration of the solidarity campaigns in the U.S. to end violence in Central America?

Who is the target audience for this document?

What resistance actions other than civil disobedience are referenced?

Do you know anyone who has committed civil disobedience?

Discuss whether it is appropriate for the U.S. to train military officers and fighters from Latin America.

In 2001 the SOA was legally closed and then reopened under the name Western Hemisphere Institute for Security Cooperation (WHINSEC). Discuss whether closing and renaming SOA constitutes success for the military or the peace movement.

Is it useful for peace activists to continue to put time and energy into closing SOA/WHINSEC today? Why or why not?

CONNECTIONS

U2 #18, 19, 20; U7 #2, 14; U8 #3
Case study U2 L2 "Crucible of Empire"
Case Study U6 L3 "No More Genocide"
(imperialism)

U 2 #16; U4 #10, 19-20; U6 #7,8; U7
#3, 4, 14; U8 #11; Case study U6 L3
"Last Train to Nuremburg" "No More
Genocide"
(war crimes)

ADDITIONAL INFO

From the "About SOA" web page:

On November 16, 1989, six Jesuit priests, their co-worker and her teenage daughter were massacred in El Salvador. A U.S. Congressional Task Force reported that those responsible were trained at the U.S. Army School of the Americas (SOA) at Ft. Benning, Georgia. In 1990 SOA Watch began in a tiny apartment outside the main gate of Ft. Benning. While starting with a small group, SOA Watch quickly drew upon the knowledge and experience of many in the U.S. who had worked with the people of Latin America in the 1970's and 80's.

Today, the SOA Watch movement is a large, diverse, grassroots movement rooted in solidarity with the people of Latin America. The goal of SOA Watch is to close the SOA and to change U.S. foreign policy in Latin America by educating the public, lobbying Congress and participating in creative, nonviolent resistance. The Pentagon has responded to the growing movement and Congress' near closure of the SOA with a PR campaign to give the SOA a new image. In an attempt to disassociate the school with its horrific past, the SOA was renamed the Western Hemisphere Institute for Security Cooperation in January of 2001.

SOA Watch is a nonviolent grassroots movement that works to stand in solidarity with the people of Latin America and the Caribbean, to close the SOA/WHINSEC and to change oppressive U.S. foreign policy that the SOA represents. We are grateful to our sisters and brothers throughout Latin America and the Caribbean for their inspiration and the invitation to join them in their struggle for economic and social justice. ("About SOA Watch")

LESSON PLAN



Video Clips

Case Study: Together in a Time of War

Lesson Objectives:

- Students will review perspectives on choices for peacemaking during the Contra War.
- Students will reflect on their own beliefs about solidarity activism.
- Students will recognize the power of words, images and sound to influence a target audience.
- Students will analyze diverse storytelling techniques to convey messages.

Vocabulary:

Sandinista National Liberation Front (FSLN), insurrection, National Guard, Somoza, contra war, pueblo to pueblo (people to people), conquistador

Media



Pictures from a Revolution (3:26)



Labor of Love (3:00)



Harvest of Peace (2:50)



Faces of War (3:37)

Materials Needed:

- Six-page Teacher Guide
- Four video clips: on digital media device or Youtube channel:
<http://www.youtube.com/projectlooksharp>
- Student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using *Teacher Guide Answer Sheet*.
5. Discuss the power of words, images and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: Together in a Time of War

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

During the 1980s a few independent documentary filmmakers traveled to Central America to report on the wars in El Salvador and Guatemala. More media representatives traveled to Nicaragua during the years of the Reagan administration's contra war to report on the war from the perspective of the U.S government and its clients, the contras, as well as from the point of view of the Sandinista government and its supporters. In this lesson you will see excerpts from four independent films that explore actions taken in support of the Sandinista government. These films were produced on small budgets with only a handful of crew members. Once completed they were typically shown in house meetings or on community access cable television channels that were then just beginning to become available.

The film excerpts that you are about to see are part of longer productions by different filmmakers. They are not meant to show the full story as told in the much longer works from which they are taken. As you view these film clips you will be asked to contrast points of view regarding solidarity actions during the war and the filmmaking techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the suggested teacher answers below as a guide.



Pictures From A Revolution

Film 1 Introduction

This excerpt is from the 1991 film, *Pictures From A Revolution*, by Susan Meiselas, Richard P. Rogers and Alfred Guzzetti. In his *New York Times* review following its premiere at the New York Film Festival, Vincent Canby wrote: "Pictures From a Revolution" is a somber meditation on what sometimes looks like the futility of all social struggle. . . . (It is) a fine film that transcends partisanship" (Canby). The excerpt you will see appears at the very beginning of the film.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The initial sequence shows a quick montage of the photographer's photos during the revolution with a soundtrack of rapid beats and bass tones providing an ominous audio counterpart to the voice-over and visual imagery of war. The director engages interest by choosing to show as well as tell the story of the photographer's search by filming her as she asks people if they have seen her original photo subjects. The storytelling moves from then to now as the camera moves from her original photo of a woman washing clothes in a ditch to footage of the same ditch on her return trip, and then the stairway where she spoke with the woman's husband on her first trip.

2) What choices did U.S. citizens make to express solidarity with the Nicaraguan people?

Possible Answer: Susan Meiselas, the photographer, chose to photograph the images of the Sandinista Revolution and publish them in a book to provide a lens for U.S. citizens to see Nicaragua at that time. Her subsequent film was an effort to extend that witnessing into the decade following the insurrection.

3) How does the filmmaker portray the impact of the contra war on the people of Nicaragua?

Possible Answer: The voice-over refers to the contra war as a time of "forced conscription, hardship and pain." When she asks the first woman if she knows the National Guard man dressed in green the woman suggests "Maybe he went to Honduras," which is where the contras operated from but she is unsure. This suggests that some people, especially those close to the former dictator Somoza, went into exile during the contra war and were not seen again.



Labor of Love

Film 2 Introduction

This excerpt is from the 1988 film made by Erik Mollberg and shown on the cable access channel in Fort Wayne, Indiana. Channels such as this one have provided local communities across the country opportunities to view international issues from a distinctly local perspective. The narrator is journalist and Indiana San Rafael Health Project brigade member Ketu Oladuwa. In his article on the project for *Fort Wayne Frost Illustrated* he said: “For 16 days I lived on the edge of other centuries – those immediately past and those distant yet within reach. . . . To the people of the U.S., Nicaragua should be a warm place in the heart” (Oladuwa). The excerpt you will see appears at the very beginning of the film.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The filmmaker provides an artistic and human view of Nicaragua’s history by use of the flute soundtrack amidst images of murals of Nicaraguan history and revolutionary-period sculpture. The on-screen interview with Janet Melvin, the group’s photographer and translator, is intercut with images of U.S. citizens laughing and talking with Nicaraguans and helping to bring supplies into the health clinic.

2) What choices did U.S. citizens make to express solidarity with the Nicaraguan people?

Possible Answer: They chose to educate and fundraise within their community in order to travel to Nicaragua to help in the construction of a health clinic, and then return home to make a video of their efforts to be shown on community cable television as a chance to express person-to-person links with the people of Nicaragua during a time of war.

3) How does the filmmaker portray the impact of the contra war on the people of Nicaragua?

Possible Answer: The effects of the contra war are addressed in the opening script noting that 50% of Nicaragua’s budget goes to waging war and thus hampering the ability to provide quality healthcare for all. Nicaragua is described as “war-torn,” “Flooded with refugees,” and “pushed to the brink and beyond.” The mural scenes of past wars of conquest and colonization illustrate the history of attacks on Nicaragua.



Harvest of Peace

Film 3 Introduction

This excerpt is from the 1985 documentary, *Harvest of Peace*, directed by Robbie Leppzer for his film company, Turning Tide Productions. The film follows a group of brigadistas, U.S. volunteers, who traveled to the far north of Nicaragua during the height of the Contra war to harvest cotton in a citizen-to-citizen peace effort. Writing in *The Nation* magazine Andrew Kopkind called the film “A striking evocation of Nicaragua’s struggle and a moving expression of America’s best response” (Kopkind). The excerpt you will see appears in the middle of the film.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The filmmaker chooses to place the viewer in the setting by using a continuous background of sounds from Nicaragua—a marimba band, the sounds of cotton picking and tortilla making, tractors, machines and shovels. Instead of showing the speakers in “talking head” interviews he illustrates the brigadistas comments with footage of Nicaraguans and North Americans working side by side, of a brigade meeting and of Nicaraguan life in this village.

2) What choices did U.S. citizens make to express solidarity with the Nicaraguan people?

Possible Answer: They chose to participate in the harvest brigades picking cotton and digging bomb shelters as a means to demonstrate their solidarity with the Nicaraguans and to gain personal experiences that will enable them to return to the U.S. to provide testimony about their witnessing to family and community

3) How does the filmmaker portray the impact of the contra war on the people of Nicaragua?

Possible Answer: During a large gathering of brigadistas the speaker refers to a recent aerial attack that killed several Sandinistas. We see brigadistas and Nicaraguans digging a bomb shelter as the Nicaraguan speaker explains how the shelters will be used in the event of an attack by the contras.



Faces of War

Film 4 Introduction

This excerpt is from the 1986 film *Faces of War*, directed by Bill Jersey and hosted by Mike Farrell. The film was produced by the social justice group Neighbor to Neighbor and sponsored by the Institute for Food and Development Policy, Food First and Americans for Peace in the Americas. The film focuses on the effects of U.S. military intervention in El Salvador and Nicaragua through the personal stories of six Americans working in the region.

The American Friends Service Committee lending library notes that the film is “good for house meetings and public access showings on TV” (Faces). The excerpt you will see appears in the middle of the film.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The filmmaker chooses to tell the story of solidarity efforts by focusing on one man’s work to build a bridge between the working people of the U.S. and Nicaragua. He does this by using close-up film of Fred training Nicaraguan men on a machine. The flute and guitar music provide the musical setting. Fred’s own voice and that of the narrator alternate in telling the story, which highlights the bonds of friendship, with shots of common work and smiles in the Nicaraguan countryside.

2) What choices did U.S. citizens make to express solidarity with the Nicaraguan people?

Possible Answer: Fred chose to devote himself to fundraising and training Nicaraguans in machine tool technology and to telling his story to those who will listen across the country

3) How does the filmmaker portray the impact of the contra war on the people of Nicaragua?

Possible Answer: He lets Fred tell the story of friends killed and equipment destroyed by the “counter-revolutionaries” who are funded by U.S. tax money

FURTHER QUESTIONS

- » **Reflect on the choices to demonstrate solidarity made by the individuals you have seen. Which choices do you most relate to? Why?**
- » **Are there choices you cannot understand? If so, which one(s) and why?**
- » **Which of the audio and visual storytelling techniques were most effective in conveying the director's message? Why?**
- » **How many of these stories had you heard of before? Why might that be?**
- » **Do you consider any of these individuals to be heroes? Do you consider any to be traitors? Why?**
- » **Do you think the filmmakers supported the solidarity efforts of the subjects? How do you know?**
- » **Do you think the filmmakers are trying to get their audience to do something in response to their films? If so, what do they want you to do?**
- » **Would you consider any of these films to be propaganda? Why or why not?**
- » **Is the nature of filmmaking changed by the decision to film in a country while it is experiencing war? Would it be a different film if made about the war but shot elsewhere or after the war had ended? If so, how would it be different?**
- » **How can you discover: Who funded each of these films? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?**

CONNECTIONS

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 45; Case studies U2 L2 "One Man's Hero;" U3 "2 "The Big Parade;" U4 L2 "Surfing For Life;" U7 L2 solidarity films, U7 L3 solidarity song (encounters with "the enemy")

U1 #7; U3 #13; U4 #11; U5 #7, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 # 4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution" (photojournalism)



Unit #7 Lesson #2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers after viewing the clips.

Title of Film Clip: _____

1. What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?
2. What choices did U.S. citizens featured in the film make to express solidarity with the Nicaraguan people?
3. How does the filmmaker portray the impact of the contra war on the people of Nicaragua?

LESSON PLAN



Audio Clip

Case Study: Making Friends with the Enemy

Lesson Objectives:

- Students will review songwriters' representations of the Nicaraguan people and the war's impact on them.
- Students will reflect on their own perspectives on interacting with an "enemy."
- Students will recognize the power of words and sound to influence a target audience.
- Students will analyze diverse storytelling techniques in songwriting to convey messages and values.

Vocabulary:

solidarity, brigades, brigadistas, cultural workers, Center For Popular Culture, Free the Army tour, GI Movement, Oxfam, Monimbo, Masaya, Somoza, National Guard

Media

Song excerpts from four songs:

- "Dulio, Cleo and Sonia" (1:12)
- "Nicaragua Nights" (1:29)
- "Nicaragua" (1:20)
- "Lives in the Balance" (1:47)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts
- Four-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Teacher Guide Answer Sheet*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Making Friends With The Enemy

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

During the Reagan administration's war against Nicaragua thousands of U.S. citizens traveled to that country to "express solidarity" in countless ways. There were international brigades helping with the cotton and coffee harvests, with reforestation and with construction. Many of these "brigadistas" worked near the Honduran border where contra attacks were frequent. Many "cultural workers" also traveled to Nicaragua in this period. Some went with brigades organized in conjunction with the Nicaraguan Center For Popular Culture to work with Nicaraguans painting murals or to teach and perform as musicians, actors, puppeteers and clowns. Other artists went on their own to visit and lend their hand to this cross-cultural effort at mutual aid and understanding. Although a small number of U.S. citizens had initiated similar efforts through visits to the "enemy" states of Vietnam, Cuba and the Soviet Union during the Cold War period, the number of such exchanges during the Central American wars was truly unprecedented.

In this lesson you will hear songs written and performed by musicians who themselves visited Nicaragua during the 1980s. The song excerpts that you are about to hear are typically part of longer songs by different songwriters and performers. They are not meant to portray the full lyric as told in the longer works from which they are taken. As you listen to these songs you will be asked to contrast the songwriters' representations of the Nicaraguan people and the war's impact on them.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“Dulio, Cleo and Sonia”

Song 1 Introduction

This song was written by songwriter and sax player Willie Sordillo, who joined a cultural workers brigade to Nicaragua in August 1984. This version is performed with his band, Flor de Cana, on their 1988 CD, *Muevete (Move It)*. You will hear the first verse.

Media Sample Questions & Answers

1) How does the songwriter characterize the nature of the Nicaraguan people? Give evidence for your conclusion.

Possible Answer: Nicaraguans are friendly as evidenced by his calling Dulio “my friend” and by the crowd of neighbors who welcomed the impromptu concert rather than complaining about the noise. They are generous as suggested by the hospitality shown by Dulio and his mother

2) How does the songwriter characterize the impact of war on the people of Nicaragua? Give evidence for your conclusion.

Possible Answer: The songwriter does not directly address the impact of war. The story of Willie and Dulio during a time of war suggests that the Nicaraguans remain warm and open to visitors from the country that is waging war against them.

3) What values are implied in this song?

Possible Answer: Friendship, unity, kindness

FURTHER QUESTIONS

What form of person-to-person communication does the songwriter use to tell his story?



“Nicaragua Night”

Song 2 Introduction

This song was written by singer/songwriter Holly Near who traveled to Nicaragua in 1984 and 1986. In 1971 at the age of 22 Holly Near had joined fellow artists Jane Fonda and Donald Sutherland performing with the Free The Army tour in the Pacific in support of the of the Vietnam era GI Movement against the war.

This song was first released on her 1989 CD, *Sky Dances*. You will hear the first verse.

Media Sample Questions & Answers

1) How does the songwriter characterize the nature of the Nicaraguan people? Give evidence for your conclusion.

Possible Answer: Nicaraguans grieve through dance and song as suggested by the lyrics “dancing in the moonlight” and “we learn your songs.” Grief is referenced by the lyric “to mourn the murder done / For the mothers of the soldiers, spirits now be here.”

2) How does the songwriter characterize the impact of war on the people of Nicaragua? Give evidence for your conclusion.

Possible Answer: The war has brought sadness and terror to Nicaragua evidenced in the lyrics “Bloody pictures point a finger at the devil's brand of terror / And the wailing will begin soft and low.”

3) What values are implied in this song?

Possible Answer: The importance of shared grieving and truth-telling

FURTHER QUESTIONS

What senses does the songwriter invoke?



"Nicaragua"

Song 3 Introduction

This song was written by Canadian singer/songwriter Bruce Cockburn who traveled to Nicaragua in 1983 with the aid group Oxfam. In "The Mark of the Beast: A Notebook on Central America" Cockburn wrote: "Down on the beach, horses canter through the surf as warm as bath water. Emerald birds against flaming hills... Returning to Toronto from Nicaragua is like coming from colour to black and white" (Cockburn).

This song was first released on his 1984 CD, *Stealing Fire*. The live version here is from the 1990 CD, *Bruce Cockburn Live*. You will hear the second verse. Masaya and Monimbo refer to a city and neighborhood where an early insurrection against the Somoza dictatorship was met with deadly force by the National Guard.

Media Sample Questions & Answers

1) How does the songwriter characterize the nature of the Nicaraguan people? Give evidence for your conclusion.

Possible Answer: Nicaraguans maintain their sense of humor and friendliness—"Women of the town laundry / work and gossip and laugh at me"; in spite of dealing with constant memories of war—"bullet-packed masaya streets / full of the ghosts".

2) How does the songwriter characterize the impact of war on the people of Nicaragua? Give evidence for your conclusion.

Possible Answer: The war is a constant background to everyday life as in "for every scar on a wall / there's a hole in someone's heart / where a loved one's memory lives"

3) What values are implied in this song?

Possible Answer: Courage and resilience

FURTHER QUESTIONS

How does the songwriter use visual imagery to construct his message?



"Lives in the Balance"

Song 4 Introduction

This song was written by singer/songwriter Jackson Browne who traveled to Nicaragua in 1984. Upon returning Browne said: "I have been to Nicaragua, and I have met people whose lives have been decimated by what the United States is doing there. And if I had one recurring thought it was, 'Maybe there's something that I could do'" (Bego 150).

This song was first released on Browne's 1986 CD of the same name. You will hear the first verse.

Media Sample Questions & Answers

1) How does the songwriter characterize the nature of the Nicaraguan people? Give evidence for your conclusion.

Possible Answer: Unlike the previous ones, this song does not directly address the nature of the Nicaraguan people.

2) How does the songwriter characterize the impact of war on the people of Nicaragua? Give evidence for your conclusion.

Possible Answer: The war has caused bloodshed—"there is blood on the wire"; and violent retaliation—"they pick up a gun or a / brick or a stone"; "There are children at the cannons"

3) What values are implied in this song?

Possible Answer: Deceit, greed and secrecy on the part of government. False patriotism on the part of the media. Sacrifice on the part of the "people under fire"

FURTHER QUESTIONS

What perspective does the songwriter have concerning the role of the media in making war?

FURTHER QUESTIONS

- » Did you have a strong positive or negative reaction to any of these songs? If so, which songs and why?
- » Which, if any, of these songs best reflects your own perspective on war? Why?
- » Compare the use and effectiveness of personal stories versus political statement in these four songs.
- » Do these songs reflect the “truth”? Why or why not?
- » Compare the style and impact of these songs with those of more recent antiwar songs.
- » Discuss whether statements of support for the people of a country labeled “enemy” by the U.S. government are signs of patriotism or treason.
- » Have you ever felt somehow connected to someone who had been labeled your enemy?
- » If so how did you deal with this apparent conflict?
- » How can you discover: Who funded each of these recordings? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?

CONNECTIONS

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 “One Man’s Hero;” U3 “2 “The Big Parade;” U4 L2 “Surfing For Life;” U7 L2 solidarity films, U7 L3 solidarity song (encounters with “the enemy”)

LYRIC SHEET

SONG 1

“Dulio, Cleo and Sonia”—1984 by Willie Sordillo, performed by Flor De Cana

Dear Dulio, how are you my friend?
Here is the music I promised to send you
Sorry it took so long but you know it's been
busy here
And the mail is so slow
Do you remember that night we spent out on
the street

In the front of your house until quarter to
three?
You played guitar and I played the sax
And all the neighbors came out
But they weren't mad—they sang along
They all sang along
Tell your mother hello, I miss her cooking
And the talks we had in the morning

SONG 2

“Nicaragua Night”—1989 written and performed by Holly Near

(Chorus) We are dancing in the
moonlight in a Nicaragua night
For the mothers of the soldiers, we
bring our spirits here
We call on midnight's mentor to
mourn the murder done
For the mothers of the soldiers,
spirits now be here

In the heat we learn your language
In the night we learn your songs
Voices call across the canyon in search of
echoes
Bloody pictures point a finger at the devil's
brand of terror
And the wailing will begin soft and low
(Repeat Chorus)

LYRIC SHEET

SONG 3

“Nicaragua”—1984 Written and performed by Bruce Cockburn

blue lagoon and flowering trees —
bullet-packed masaya streets
full of the ghosts of the heroes of monimbo
women of the town laundry
work and gossip and laugh at me —
they don't believe i'll ever send them the
pictures i took.

for every scar on a wall
there's a hole in someone's heart
where a loved one's memory lives
in the flash of this moment
you're the best of what we are —
don't let them stop you now
Nicaragua

SONG 4

“Lives in the Balance”—1986 Written and performed by Jackson Browne

I've been waiting for something to
happen
For a week or a month or a year
With the blood in the ink of the
headlines
And the sound of the crowd in my ear
You might ask what it takes to
remember
When you know that you've seen it
before

Where a government lies to a people
And a country is drifting to war
And there's a shadow on the faces
Of the men who send the guns
To the wars that are fought in places
Where their business interest runs
On the radio talk shows and the t.v.
You hear one thing again and again
How the u.s.a. stands for freedom
And we come to the aid of a friend
But who are the ones that we call our
friends--

These governments killing their
own?
Or the people who finally can't
take any more
And they pick up a gun or a
brick or a stone
There are lives in the balance
There are people under fire
There are children at the
cannons
And there is blood on the wire



Unit #7 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Dulio, Cleo and Sonia”—1984

Written by Willie Sordillo, performed by Flor De Cana

Dear Dulio, how are you my friend?
Here is the music I promised to send you
Sorry it took so long but you know it's been busy here
And the mail is so slow
Do you remember that night we spent out on the
street
In the front of your house until quarter to three?

You played guitar and I played the sax
And all the neighbors came out
But they weren't mad—they sang along
They all sang along
Tell your mother hello, I miss her cooking
And the talks we had in the morning

1. How does the songwriter characterize the nature of the Nicaraguan people? Give evidence for your conclusion.

2. How does the songwriter characterize the impact of war on the people of Nicaragua? Give evidence for your conclusion.

3. What values are implied in this song?



Unit #7 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Nicaragua Night"—1989

Written and performed by Holly Near

**(Chorus) We are dancing in the moonlight in a
Nicaragua night
For the mothers of the soldiers, we bring our
spirits here
We call on midnight's mentor to mourn the
murder done
For the mothers of the soldiers, spirits now be
here**

**In the heat we learn your language
In the night we learn your songs
Voices call across the canyon in search of echoes
Bloody pictures point a finger at the devil's
brand of terror
And the wailing will begin soft and low**

Repeat Chorus

1. How does the songwriter characterize the nature of the Nicaraguan people? Give evidence for your conclusion.
2. How does the songwriter characterize the impact of war on the people of Nicaragua? Give evidence for your conclusion.
3. What values are implied in this song?



Unit #7 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Nicaragua"—1984

Written and performed by Bruce Cockburn

**blue lagoon and flowering trees —
bullet-packed Masaya streets
full of the ghosts of the heroes of Monimbo
women of the town laundry
work and gossip and laugh at me —
they don't believe I'll ever send them the
pictures I took.**

**for every scar on a wall
there's a hole in someone's heart
where a loved one's memory lives
in the flash of this moment
you're the best of what we are —
don't let them stop you now
Nicaragua**

1. How does the songwriter characterize the nature of the Nicaraguan people? Give evidence for your conclusion.

2. How does the songwriter characterize the impact of war on the people of Nicaragua? Give evidence for your conclusion.

3. What values are implied in this song?



Unit #7 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Lives in the Balance"—1986

Written and performed by Jackson Browne

I've been waiting for something to happen
For a week or a month or a year
With the blood in the ink of the headlines
And the sound of the crowd in my ear
You might ask what it takes to remember
When you know that you've seen it before
Where a government lies to a people
And a country is drifting to war
And there's a shadow on the faces
Of the men who send the guns
To the wars that are fought in places
Where their business interest runs

On the radio talk shows and the TV
You hear one thing again and again
How the USA stands for freedom
And we come to the aid of a friend
But who are the ones that we call our friends—
These governments killing their own?
Or the people who finally can't take any more
And they pick up a gun or a brick or a stone
There are lives in the balance
There are people under fire
There are children at the cannons
And there is blood on the wire

1. How does the songwriter characterize the nature of the Nicaraguan people? Give evidence for your conclusion.
2. How does the songwriter characterize the impact of war on the people of Nicaragua? Give evidence for your conclusion.
3. What values are implied in this song?



Document-Based Essay: Central American Wars

Write a well-organized essay discussing whether Central American solidarity movements during the Reagan administration were patriotic efforts to promote peace and justice or acts of treason against the United States. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details.

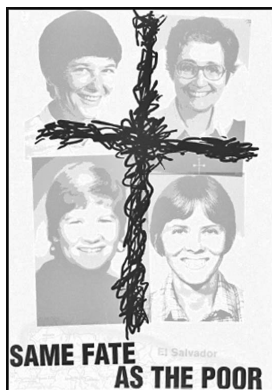
Solidarity efforts in the 1980s that supported Central American groups, which the U.S. government considered to be “the enemy,” were patriotic.

Solidarity efforts in the 1980s that supported Central American groups, which the U.S. government considered to be “the enemy,” were treasonous.

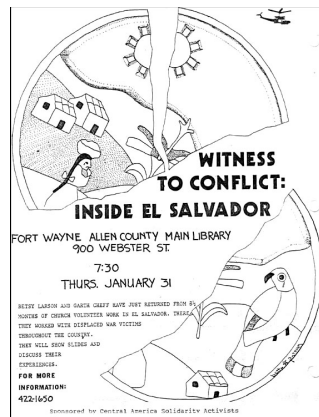
In your essay:

- Pick one of the statements above to support and state your position.
- Pick two of the documents below to reference in your essay.
- Discuss solidarity movements in either El Salvador or in Nicaragua in your answer.
- Explain who the solidarity groups supported and why.
- Explain who the U.S. government considered to be “the enemy” and why.

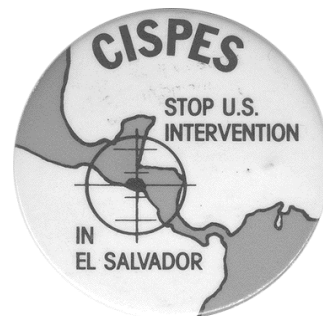
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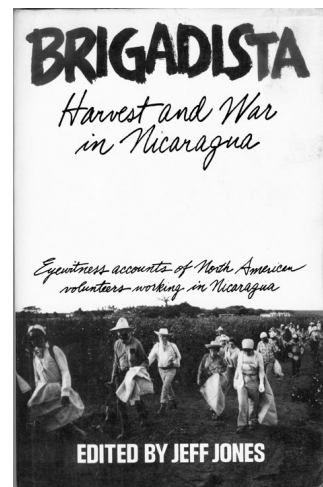
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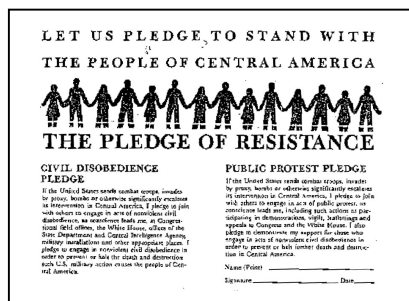
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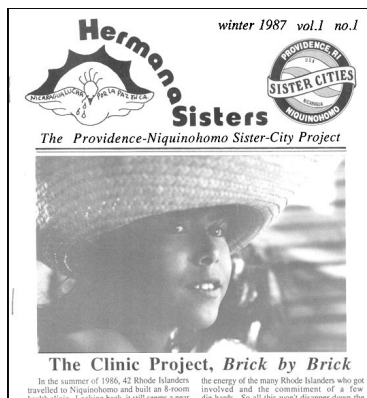
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4



5.



Unit #8: Iraq War

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Iraq—Citizens Against War

On February 15, 2003 in the largest coordinated worldwide antiwar protest in history, millions of people in hundreds of locations on all seven continents (including Antarctica) took to the streets (and ice) to protest the momentum toward war in Iraq. One month later, on March 21, 2003, U.S. bombers pounded Iraq in a demonstration of “Shock and Awe” designed to force Saddam Hussein into a quick surrender. Despite the eventual capture and execution of Saddam and President Bush’s proclamation of “mission accomplished,” the war in Iraq dragged on for many years longer than initially anticipated by many in the U.S. government.

The antiwar movement associated with the Iraq War actually had its origins in the previous Gulf War initiated when George W. Bush’s father was president. Following the end of military combat in the Gulf War, the United Nations and the U.S. initiated economic sanctions banning Iraq from receiving financial resources and halting all trade with Iraq except medicines and some food. Activist Kathy Kelly organized the Voices in the Wilderness Project to challenge the sanctions by bringing toys and medicine to Iraqi children who suffered greatly under the sanctions.



What techniques does the artist use to communicate his message?

Following the attacks of September 11, 2001 President George W. Bush sent U.S. troops to Afghanistan in Operation Enduring Freedom with the intention of destroying al Qaeda and overturning the government of the Taliban. A year later he threatened to attack Iraq in order to overthrow Saddam Hussein and destroy his alleged weapons of mass destruction.

During the immediate prewar period in Iraq independent journalists like Jeremy Scahill reported on the coming war from the site of the target country. Scahill reported for *Democracy Now*, one of the most popular of the independent media sources, whose *War and Peace Report* was designed to “provide our audience with access to people and perspectives rarely heard in the U.S. corporate-sponsored media” (Sherman).

The ability of antiwar activists to exchange information and to organize on a quick and worldwide level was a new development in the international peace movement. The internet provided the unprecedented opportunity for masses of people to mobilize in rapid response to governmental plans. An example was the one thousand simultaneous readings of the ancient Greek antiwar play, *Lysistrata*, in the weeks prior to the beginning of the war.

Although antiwar actions were not sufficient to stop the war, they did provide notice that enormous numbers of people were prepared to participate in preventive antiwar actions at a level never seen before in history. As Patrick E. Tyler wrote in the *New York Times* on February 17, 2003: “The fracturing of the Western alliance over Iraq and the huge antiwar demonstrations around the world this weekend are reminders that there may still be two superpowers on the planet: the United States and world public opinion” (Tyler).

Once the war began some activists found themselves deeply disheartened that they could not prevent a war that they saw as undermining

U.S. diplomacy, counter-productive in stemming terrorism and a blatant violation of international law.

On March 18, 2004, the first anniversary of the initial invasion of Iraq, Business Leaders for Sensible Priorities placed a full-page ad in *The New York Times* calling for public inquiry into the dishonest reasons for the war. On the second and third anniversary dates hundreds of thousands marched in the U.S. and across the world to demand an end to the war. On the fourth anniversary of the war, the Act Now to Stop War & End Racism Coalition (A.N.S.W.E.R.) organized a March on the Pentagon (the site for several anti-Vietnam War protests). In their press release ANSWER stated: "We are returning to the Pentagon because the Iraq war has resulted in more than 655,000 Iraqi deaths (Lancet), on top of more than 1 million killed by sanctions between 1990-2003. This is genocide" ("Statement").

On the fifth anniversary of the war's beginning the group Students For a Democratic Society (SDS) called for people to "Stand Up...Speak Out...Bring your Indomitable Spirit of Resistance...From Protest to Resistance." As the war continued many people were moved to commit acts of civil disobedience.



Who is the target audience for this message? How do you know?

Two hundred and twenty-two protesters from Christian Peace Witness were arrested during a protest at the White House. Activists with the women-initiated group Code Pink were arrested for confronting Secretary of State Condoleezza Rice for her complicity in war-making. Some people chose to stop paying war taxes, the form of protest first articulated by Henry David Thoreau in his stand against the Mexican War and the extension of slavery more than 150 years before.

Perhaps the most striking development in the antiwar movement during the Iraq War was the extension of the work of people whose lives had been most personally impacted by military service: active duty soldiers, veterans and military families. The GI Movement against war that had originated during the Vietnam War became even more fully realized during the Iraq War.

Active duty soldiers risked court martial and prison for going public about their reasons for refusing to serve in Iraq. Iraq Veterans Against the War organized Winter Soldier investigations in which veterans of the Iraq and Afghanistan Wars gave "an accurate account of what . . . [was] really happening day in and day out, on the ground" with audio and visual documentation that had not been available to soldiers during the Vietnam Winter Soldier investigations (Winter Soldier).

As the war in Iraq continued into a new administration, questions persisted regarding ethics and antiwar actions. While tens of millions of people participated in peaceful antiwar marches, thousands of others chose illegal acts like violating a trade embargo or withholding war tax. What about those who chose to personally confront officials or encourage students to avoid military service? In times of war, when does dissent become treason?

LESSON PLAN

Slide Lesson: Dissent or Treason?



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of antiwar movements during the Iraq War.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message and representation.
- Students will discuss the appropriate role of citizen dissent during a time of war.

Vocabulary:

Saddam Hussein, Gulf War, economic sanctions, Voices in the Wilderness, George H. W. Bush, Bill Clinton, George W. Bush, Iraq Peace Team, *Democracy Now*, A.N.S.W.E.R. Coalition (Act Now to Stop War & End Racism), Operation Desert Fox, Iraq Vets Against War, counter-recruiting, Winter Soldier, Code Pink, Condoleeza Rice, SDS (Students For a Democratic Society)

Media:

Posters, leaflets, fliers, form, book cover, web page

Materials Needed:

- *Power Point* slide show with 14 slides
- 29-page *Teacher Guide*
- Two-page *Student Reading*
- One-page *Student Assessment*

Time

50 minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: *Shower of Gifts for the Children of Iraq, 2001 poster*

BACKGROUND INFORMATION

Following the 1991 Gulf War that left Saddam Hussein's military decimated by U.S. airstrikes, the United Nations and the U.S. imposed economic sanctions on Iraq for violating the peace agreement ending the war. The sanctions banned Iraq from receiving financial resources and halted all trade with Iraq except medicines and some food. In 1999 UNICEF, The United Nations Children's Fund, released a report saying that in the previous eight years economic sanctions had contributed to the deaths of a half million Iraqi children under the age of five ("Iraq Surveys"). Peace and humanitarian groups such as Voices in the Wilderness and Citizens Concerned for the People of Iraq urged an end to what they considered a form of economic war on the civilian population of Iraq. They argued that economic sanctions against a dictatorship were ineffective in changing government policy while creating great suffering for the citizens of the country under sanction.

QUESTION

Why was this made?

POSSIBLE ANSWER

To invite people to come to an event in support of the Washington Physicians Delegation to Iraq and to donate clothing for the children of Iraq

EVIDENCE

The date, time and address suggest the gathering and the list of "Needed Items" suggests the donations

QUESTION

What three groups helped to organize this event?

POSSIBLE ANSWER

INOC (the Interfaith Network of Concern for the People of Iraq), the Edmonds Dominicans, and the Washington Physicians for Social Responsibility

SLIDE #2



Shower of Gifts for the Children of Iraq 2001 poster

FURTHER QUESTIONS

How could you find out about the groups who sponsored this event and what their perspective was on the war on Iraq?

Where might a poster like this have been posted?

What was the immediate historical context that might have made this gathering controversial?

What are some of the opportunities and the challenges of working in coalitions like these three groups?

What risks were involved for those who chose to solicit donations for children in an enemy country still under economic sanctions?

Discuss whether violating economic sanctions to deliver children's clothing is an act of peace or treason.

CONNECTIONS

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 "One Man's Hero;" U3 "2 "The Big Parade;" U4 L2 "Surfing For Life;" U7 L2 solidarity films, U7 L3 solidarity song (encounters with "the enemy")

ADDITIONAL INFO

From the Voices in the Wilderness web page entitled "The Weapon of Economic Sanctions:"

Economic sanctions against Iraq were waged simultaneously by the United Nations and the United States, resulting in the most comprehensive siege against a country, targeting civilians while strengthening the regime of Saddam Hussein. Economic sanctions claimed the lives of hundreds of thousands of children, through water borne disease and through the denial of medical care and humanitarian infrastructure.

Sanctions against Iraq were lifted by the United Nations May 22, 2003. United States sanctions were not lifted until July 29, 2004, a few days shy of fourteen years of economic warfare. Although sanctions are no longer in place, their effects continue to be felt. Economic manipulation, theft, and occupation have intensified as multi national corporations divide and contract out the lives and resources of Iraqis, backed by the barrel of the US military and its corporate complex.

Through continued war, bombing, and economic sanctions, the United States has been responsible for infanticide masquerading as foreign policy . . .

The weapon of economic sanctions continues to be unleashed upon innocent populations. It must be resisted, through nonviolent direct action and education, at all costs.

"In fifty years, the next generation will ask, 'What were you doing when the children of Iraq were dying?'" (Maguire qtd. in "The Weapon")

TEACHER GUIDE

SLIDE #3: *Gulf Wars: Episode 2*, 2002 poster

BACKGROUND INFORMATION

This poster, originally conceived by writers Arie Kaplan and Scott Sonneborn, appeared in *Mad* magazine's December 2002 issue. *Mad* senior editor Joe Raiola explained what happened next:

For us this is in a class by itself in terms of the response that it's gotten. The thing is ubiquitous. My guess is this works almost like a chain letter. I know I (e-mailed) it to a handful of friends, and apparently a bunch of the editors sent it to a bunch of friends. And they sent it to friends, who sent it to friends who sent it to friends. It's the Internet world, man. It's 21st-century. Things catch on fast. But it can only happen because the image and material clearly strike a nerve. This is something that people care about. (McTavish)

QUESTION

What popular culture media document is this modeled after?

POSSIBLE ANSWER

The movie poster for "Star Wars: Episode II—Attack of the Clones."

EVIDENCE

The layout, artwork and text are all direct copies of the original with images and narrative to fit the parody

QUESTION

What are the messages about the origins of the war?

POSSIBLE ANSWER

The war was a continuation of the previous Gulf War and is fueled by political and economic motives

EVIDENCE

The idea that the war is a continuation of the Gulf War is communicated by the image of former president George H.W. Bush, the title Episode 2 and the text "based on an idea by George Bush Sr." Economic and political motives are suggested by "designed to distract you from the failing economy. Produced by the military-industrial complex in association with Exxon, Texaco, Mobil, et al. Directed by a desire to win the November elections"

SLIDE #3



***Gulf Wars: Episode 2*
2002 poster**

FURTHER QUESTIONS

**Is this an effective antiwar message?
Explain your answer.**

Why is there no reference to September 11, 2001 in this document?

During World War One the U.S. government rushed to shut down media that criticized its actions. Why might the Bush administration have chosen not to attempt to censor *Mad* magazine for publishing this?

This document was made and paid for by the editors and publisher of *Mad*. Thousands of people subsequently shared the image online. Why do you think *Mad*'s lawyers have not sued for copyright infringement? (NOTE: See Additional Information)

What other media forms use satire and parody as a means to further an antiwar message?

CONNECTIONS

U2 #18, 19, 20; U7 #2, 14; U8 #3
Case study U2 L2 "Crucible of Empire"
Case Study U6 L3 "No More Genocide"
(imperialism)

U4 #2, 15; U5 #9; U6 #8, 14; U8 #3;
Case study U3 L3 "My Dream of The Big Parade"
(film advertising imagery)

ADDITIONAL INFO

From an article in *The Kansas City Star* entitled "This 'Clone' madly attacks funny bone:"

It's modeled on the movie poster for "Star Wars: Episode II—Attack of the Clones." But in *Mad*'s version, a steel-jawed President Bush replaces Anakin Skywalker (the future Darth Vader), and National Security Adviser Condoleezza Rice, with flowing tresses, stands in for Padme Amidala

Maybe 250,000 readers originally saw the foldout poster in the magazine's December issue, say *Mad* senior editors Charlie Kadau and Joe Raiola. But they have no idea how many more people—hundreds of thousands? millions?—have since viewed the satiric image online. "Coming Soon!" the poster announces over intersecting head shots of Bush and Rice. Co-starring are Vice President Dick Cheney, in place of Jedi master Yoda, as well as Secretary of Defense Donald Rumsfeld and Secretary of State Colin Powell, standing in for droids C-3PO and R2-D2. The president's father, who was president during America's first war with Iraq, supplants Jedi good guy Obi-Wan Kenobi, while Iraqi leader Saddam Hussein replaces brutal bounty hunter Jango Fett.

Why no cease-and-desist from *Mad*'s lawyers regarding online piracy? For one thing, the online version of the poster still says "*Mad* magazine" on it, the editors say. For another, it's too late. "More and more the way the culture responds is online," Raiola said. "So it's not in our interest to try to clamp down on this."

"If you can't beat 'em, join 'em," Kadau said

"Obviously we have cast this whole thing as a Star Wars movie," Raiola said. "But one of the reasons it works so well is because there is a real pathos to it. It is absurd, obviously. But it really is striking the way all these people fit into this fictional world" (McTavish).

TEACHER GUIDE

SLIDE #4: 2/15: *The Day the World Said NO to War*, 2003 book cover

BACKGROUND INFORMATION

During the winter of 2002-03 there were fierce and frequent national debates about whether the U.S. would or should go to war with Iraq. The Bush administration argued that Iraqi President Saddam Hussein had weapons of mass destruction and that in the “War on Terror” the government of the United States had a duty to protect its citizens from possible future attacks by all available means, including going to war. Critics of the Bush position argued that there was no clear proof that Saddam Hussein’s government had such weapons and that the September 11 plotters were nearly all from Saudi Arabia, and had no ties to Iraq. Others saw war with Iraq as an inevitable outcome of the policies of the previous two administrations during which President George H.W. Bush had attacked Iraq in the 1990 Persian Gulf War and President Clinton had followed with punitive economic sanctions against Iraq.

QUESTION

Can you guess what unique event happened on February 15, 2003?

POSSIBLE ANSWER

More people took to the streets in unified worldwide protests against war than had ever happened before

QUESTION

What type of media do you think this is?

POSSIBLE ANSWER

It is a book cover

QUESTION

What techniques did the cover artist and editor choose to invite potential readers to purchase this book?

POSSIBLE ANSWER

They chose red as the primary color for the cover since red is said to grab attention and attract impulse buyers. They selected a young woman’s face as one more likely to draw curiosity and empathy than might that of an older man. They placed the numbers 2/15 by themselves in the top right hand corner as an eye-catching riddle to invite the potential reader to ask, “What does that mean?” and take a closer look. They painted the young woman’s face again inviting curiosity and the question, “Why?”

SLIDE #4



2/15: The Day the World Said NO to War
2003 book cover

FURTHER QUESTIONS

Why might the cover editor have chosen this image rather than one image, or multiple images, from the huge peace rallies around the globe on that day?

What other covers might have had a powerful appeal for this subject?

Noam Chomsky talks of the necessity to develop an “ongoing, living, democratic culture” in order for real change to take place. What do you think he means by that?

CONNECTIONS

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9; Case studies U1 L2 “This Brave Nation” “Bomb the World;” U8 L2 “Arlington West;” U8 L3 “Mosh” (large antiwar gatherings)

ADDITIONAL INFO

From the book’s home page created by publisher, AK Press:

On February 15 (well, and San Francisco on the 16th) the world witnessed, and participated in, the greatest global peace protest ever. This full-color book captures the power and beauty of 30 million people making history. One hundred thirty-one photographs of the demonstrations from 30 cities—including Amsterdam, Baghdad, Tehran, Santiago de Chile, Tokyo, New York, Dhaka, Berlin, Copenhagen, London, Tel Aviv, Glasgow, Paris, Rome, Sydney, Cairo, and San Francisco. (“2/15”)

From an interview with professor and activist Noam Chomsky:

The real question people have, I think is, “What can I do to bring about an end to these problems that will be quick and easy?” I went to a demonstration, and nothing changed. Fifteen million people marched in the streets on February 15, 2003, and still Bush went to war, it’s hopeless. But that’s not the way things work. If you want to make changes in the world, you’re going to have to be there day after day doing the boring, straightforward work of getting a couple of people interested in an issue, building a slightly bigger organization, carrying out the next move, experiencing frustration, and finally getting somewhere. That’s how the world changes. That’s how you get rid of slavery, that’s how you get woman’s rights, that’s how you get to vote, that’s how you get protection for working people. Every gain you can point to came from that kind of effort—not from people going to one demonstration and dropping out when nothing happens or voting once every four years and then going home. It’s fine to get a better or maybe less worse candidate in, but that’s the beginning, not the end. Unless you develop an ongoing, living, democratic culture that can compel the candidates, they’re not going to do the things you voted for. Pushing a button and then going home is not going to change anything. (Chomsky)

TEACHER GUIDE

SLIDE #5: *IraqJournal.org*, 2003 blog page

BACKGROUND INFORMATION

In the months prior to President Bush's March 2003 order for war on Iraq, peace activists from Voices in the Wilderness formed the Iraq Peace Team to "stand in solidarity with the people of Iraq" by living among the Iraqi people, witnessing their lives during the prelude to war, and reporting to "all who will listen" (vitw.org/ipt). Among those reporting on the Iraq Peace Team Initiative was Jeremy Scahill who worked from Baghdad for the independent news program, *Democracy Now*. From the "About This Site" page of *iraqjournal.org*:

As the Bush administration threatens a massive attack on Iraq, many within the corporate media have chosen to become cheerleaders for the war cause. The words "we" and "us" and "our forces" are used so frequently by major corporate media personalities that it has become difficult to figure out if it is the Bush Administration or the media that are gearing up to bomb Iraq. With Washington on the verge of seeking to destroy an already devastated country, a group of independent journalists and activists—working together with *Democracy Now!*, the nationally distributed community radio and television program—are breaking ranks with the war chorus. ("About this Site")

QUESTION

Who produced this document and why?

POSSIBLE ANSWER

It appears to be a blog produced by Jeremy Scahill for *Democracy Now* as a means to share information from Baghdad prior to the outbreak of war

EVIDENCE

The title which includes the word journal, the promise of regular reports and the index all suggest that this is one entry in an ongoing weblog of personal reports from Iraq. The writer and his organization are named in the small type on the banner. The report on the Iraq Peace Team suggests an interest in nongovernmental reporting from the front

QUESTION

Antiwar actions were not always covered by the media. Why might this one have received international coverage?

POSSIBLE ANSWER

Perhaps because it was nearing the time when war would likely be declared and the presence of antiwar activists in Baghdad would have been seen as unusual and perhaps dangerous and thus newsworthy on the brink of war

SLIDE #5



IraqJournal.org 2003 blog page

FURTHER QUESTIONS

What risks did the Iraq Peace Team take in deciding to mount this action?

What risks did Jeremy Scahill take in deciding to report on it?

Is it appropriate for citizens from the U.S. to engage in antiwar activity in a country described as the enemy by the President?

Do you know of anyone who has undertaken personal risk to support a cause they believed in?

What were some of the ways for people to access news from Baghdad according to this site?

Is this coverage propaganda? Why or why not?

The *iraqjournal.com* editors characterize corporate media as “cheerleaders for the war cause.” Is this characterization accurate? Why or why not?

CONNECTIONS

U1 #2; U2 #3, 6, 8; U3 #11; U5 #3; U7 #3, 5, 7, 10, 11, 12; U8 #2, 5; Case studies U2 L2 “One Man’s Hero;” U3 “2 “The Big Parade;” U4 L2 “Surfing For Life;” U7 L2 solidarity films; U7 L3 solidarity song (encounters with “the enemy”)

U1 #7; U3 #13; U4 #11; U5 #7, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 # 4, 5, 7, 12; Case study U7 L2 “Pictures From a Revolution” (photojournalism)

ADDITIONAL INFO

From the *IraqJournal.org* report of October 26, 2002:

As tens of thousands of activists rallied in cities across the world in opposition to a US attack on Iraq, in Baghdad a handful of activists from the Iraq Peace Team demonstrated outside the main United Nations compound.

The activists held a huge “United Nations check” made out to George W. Bush with the amount on the check left blank. Other posters at the demonstration called on the permanent members of the Security Council not to follow the U.S. Congressional resolution giving Bush the authority to unilaterally attack Iraq.

Veteran anti-sanctions activist Kathy Kelly, co-founder of Voices in the Wilderness told *Iraqjournal.org*: “We’re here in front of the United Nations because we believe every member state has a terrific responsibility right now as these very crucial debates take place to say to the U.N.: No blank check to attack Iraq. . . .

“It looks like the U.S. interests in Baghdad are oil resources, control of resources that we use in North America,” said Cliff Kindy from Indiana, an activist with the Christian Peacemaker Team. Holding up a candle outside of the U.S. Interest Section, he said: “Maybe our candles are a symbol of bringing light into a situation which has been dominated by the interests of empire; that have brought darkness to a country threatened with war. My hope is that light is stronger than darkness, that friendship is stronger than enmity, that building friendships brings security much more than dropping bombs on people” (qtd. in Scahill).

TEACHER GUIDE

SLIDE #6: *Lysistrata Project*, 2003 poster

BACKGROUND INFORMATION

On March 3, 2003, less than two weeks before the invasion of Iraq, over one thousand readings of the ancient Greek play *Lysistrata* took place simultaneously in 59 countries around the world. Kathryn Blume and Sharron Bower, two New York actresses, had conceived of this project as a local event just two months before (Operation). The play's author, Aristophanes, could scarcely have imagined the wide scattering of his words more than two thousand years after he first wrote them.

QUESTION

Do you know or can you guess what the play's heroine, Lysistrata, did as an antiwar action?

POSSIBLE ANSWER

She urged women to refuse to have sex with the soldier husbands or lovers until they agreed to put an end to war

EVIDENCE

The outstretched military helmet suggests a soldier's advance and her turned head and raised palm suggest her refusal

QUESTION

What techniques does the poster designer use to connect both the third-century BCE when the play was originally written with the twenty-first century when it is now performed?

POSSIBLE ANSWER

The simple figure drawing and familiar border look as though they might have come from a Greek vase. The web address and date places the document firmly in the 21st century.

SLIDE #6



Lysistrata Project
2003 poster

FURTHER QUESTIONS

Can you think of other antiwar plays that might have served a similar purpose in uniting international activists?

Is theater an effective means of antiwar action? Why or why not.

What are other ways that artists have engaged in antiwar action?

Could you tell that this is an antiwar poster at first glance? If so, how?

How might word have been spread about this play when it was first written in the third century BCE?

Are women belittled by the premise that the only way they might halt the war effort is to refuse sex?

CONNECTIONS

U3 #2; U5 #7, 14; U8 #6
Case study U3 #3 "I Didn't Raise My Boy To Be A Soldier"
(women as target audience)

ADDITIONAL INFO

From an article entitled "The Lysistrata Projects" by Bobby Heart:

Aristophanes wrote *Lysistrata* in the third century BC. The play tells the story of Athenian women who, fed up with the Peloponnesian War, barricade themselves in the Acropolis and go on a sex strike to force their husbands to vote for peace with Sparta. The name of the play's heroine, *Lysistrata*, means "releaser of war." . . .

(Kathryn) Blume, who earlier had contemplated writing a screenplay adaptation of *Lysistrata*, was inspired to create the project at New York's Theaters Against War (THAW) in December 2002 as the Bush war machine against Iraq was accelerating. . . .

Less than a month after launching the website, their project has already snowballed into what promises to be an international cultural event for world peace. As Blume and Bower eloquently state, "By its very nature, live performance fosters not only open communication, but compassion: We see ourselves reflected in a play, and the emerging human truths remind us how like one another we all are." . . .

Of the 44 comedies (Aristophanes) wrote, eleven survive, including *Lysistrata*, from which its protagonist speaks the following lines:

"We need only sit indoors with painted cheeks, and meet our mates lightly clad in transparent gowns of Amorgos silk, and perfectly depilated; they will...be wild to lie with us. That will be the time to refuse, and they will hasten to make peace, I am convinced of that!" (qtd. in Heart).

TEACHER GUIDE

SLIDE #7: *Surrendering Begins*, 2003 front page

BACKGROUND INFORMATION

March 21, 2003 was the third day of the invasion of Iraq and the beginning of major air operations. The term “shock and awe” was introduced by military strategists Harlan Ullman and James Wade in their book *Shock and Awe: Achieving Rapid Dominance*, published by the Department of Defense. They describe “shock and awe” as an effort “aimed at influencing the will, perception, and understanding of an adversary rather than simply destroying military capability” (Ullman 2). The goal on March 21, 2003 had been to use the “shock and awe” tactics of massive air strikes to encourage mass troop defections on the part of the Iraqis. Some troops did surrender, but not in the large numbers that the Pentagon had hoped for.

This front page is from the March 22, 2003 issue of the daily newspaper in Rome, Georgia.

QUESTION

What are the messages on this front page about war and peace? Give evidence for your answer.

POSSIBLE ANSWER

There are many possible answers to this:
 Efforts for war and peace happen simultaneously.

EVIDENCE

The United States launches a major aerial bombardment in Baghdad while in Rome, Georgia small groups appeal for peace.

POSSIBLE ANSWER

War works and peace doesn't
 Military tactics of aerial bombardment result in quick victory while lone protesters helplessly appeal for peace.

EVIDENCE

POSSIBLE ANSWER

Peacemakers and warriors are equally determined to achieve their goals
 Images of individuals holding rifles and peace placards in keeping with their principles

EVIDENCE

QUESTION

What symbols of war and peace are present in the photos?

POSSIBLE ANSWER

War—Soldiers in camouflage uniform and helmets with guns drawn while others raise hands in surrender

Peace—Young man holding peace sign and flag with peace sign in place of stars

SLIDE #7



Surrendering Begins
2003 front page

FURTHER QUESTIONS

On this day a majority of U.S. newspapers carried dramatic photos of explosions in the night sky over Baghdad. Why might the editors of the *Rome News-Tribune* have chosen to forego these images?

Is this front page a celebration of war? Is it an appeal for peace? Why do you think so?

Do you know people who served in the military in Iraq?

Do you know people who protested the war?

If your answer is “yes” in either case have you ever spoken with them about their choices? Why or why not?

CONNECTIONS

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 “This Brave Nation” “Bomb the World;” U8 L2 “Arlington West;” U8 L3 “Mosh” (large antiwar gatherings)

U1 #7; U3 #13; U4 #11; U5 #7, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 “Pictures From a Revolution” (photojournalism)

ADDITIONAL INFO

From an Associated Press article about antiwar protests posted on March 21, 2003 by Siobhan McDonough:

Anti-war protesters blocked morning traffic in Washington, San Francisco and Philadelphia and chanted “no blood for oil” outside the White House on Thursday in reaction to U.S. military strikes against Iraq.

As many as 150 demonstrators temporarily shut down the inbound travel lanes of one of Washington's Potomac River crossings, snarling rush-hour traffic. Some 50 demonstrators bicycled through downtown Washington carrying signs that said, “Bikes not Bombs.” Three people were arrested.

“There are many, many people here and around the world that are opposed to this war,” said Dana Hubbard, 54, of Washington. Outside the White House, about 50 anti-war protesters gathered in the chilly rain, shouting “no blood for oil!” Police blocked Pennsylvania Avenue in front of the White House to protesters and pedestrians.

In San Francisco, at least 175 protesters were arrested after blocking streets and snarling traffic across the city, police said. Police and firefighters used power saws to separate protesters linked with metal pipes.

Protesters in Philadelphia blocked the entrances to the downtown federal building, forcing police to detour motorists around the area. About 100 were arrested.

“I'm here because this war is going to lead to the deaths of hundreds of thousands of Iraqi citizens solely because of the United States' greed for oil,” said one demonstrator, Rebecca Johnson, 23, of Philadelphia.

Not every demonstrator opposed the military action. While many students at Brown University in Providence, R.I., held signs denouncing war, Alec O'Neill stood at the edge of the crowd, wearing a handmade T-shirt that read, “I am threatened by Iraq.” On the back were the words “Regime change now.” “We are taking on a real and present threat,” said O'Neill, 21, of Red Hook, N.Y. Several polls taken before the strikes began found that about two-thirds of Americans supported the war, but most preferred winning U.N. support before an attack. (McDonough)

TEACHER GUIDE

SLIDE #8: *Have You Noticed?* 2004 newspaper ad

BACKGROUND INFORMATION

On March 18, 2004, the first anniversary of the initial invasion of Iraq, Business Leaders for Sensible Priorities placed this full-page ad in *The New York Times*. The organization's founder and president was Ben Cohen, creator of Ben and Jerry's ice cream company. The ad begins: "They are going on trial and they are going to prison. They are discovering that no matter what floor the executive suite is on, it is not above the law. We who signed this page are business people. We are painfully aware that if America's institutions are ever to win back public confidence, lying and abuse of trust in high places must be punished" (Business Leaders for Sensible Priorities).

QUESTION

POSSIBLE ANSWER

EVIDENCE

Who is the target audience for this ad?

The business community and policy makers

Business community—The ad is sponsored by a group of business leaders, it references chief executives in its headline.

Policy makers—It encourages sanctions for government officials and it appeared in *The New York Times*, a source widely read in Washington

QUESTION

POSSIBLE ANSWER

EVIDENCE

What is the message about George Bush and how is it communicated visually?

As a chief executive who lied about the justification for war in Iraq he should be held accountable and sent to jail.

The image shows a tight-lipped George Bush beneath a photo of a man in a business suit being led up courthouse steps in handcuffs

SLIDE #8



Have You Noticed? 2004 newspaper ad

FURTHER QUESTIONS

Should business leaders speak out about matters of public policy? Why or why not?

Should political leaders such as George W. Bush be held responsible by U.S. courts if they lie about the reasons for war?

Should they be held responsible for war crimes by international bodies?

What is left out of this message that might be important to know?

What kinds of actions might one take in response to an ad like this?

CONNECTIONS

U1 #7, 10, 11; U2 #20; U3 #10, 11, 12, 13; U5 #5; U8 #8, 14; Case study U3 #2 "Hangin' on the Old Barbed Wire;" U7 L2 "Faces of War" (labor and class)

ADDITIONAL INFO

From a March 29, 2004 *Business Week* online interview with the founder of Business Leaders for Sensible Priorities, "Web Politics: 'It's Just the Beginning:'"

Two years ago, Ben Cohen, the co-founder of Ben & Jerry's Ice Cream, founded Truemajority.org, a grassroots, online-advocacy group. In an election where the Internet's impact on politics is only expected to grow, Truemajority.org is angling to make its voice heard.

Q: What is TrueMajority.org?

A: It's an e-mail-based political-action organization. We are united and organized around a set of 10 principles, most of them around social and economic justice and environmental sustainability.

Q: Talk a little bit about its background.

A: It's a project of the Business Leaders for Sensible Priorities, which was created eight years ago based on analyzing the federal budget in the same way as a business leader would. The idea we came up with at the end of the cold war was that it didn't make sense to keep spending this kind of money on the military. We started with the organizing principle that we, as businesspeople, had an opportunity to use the credibility and the public and media recognition we get to make our voices heard on these issues.

At the time, we decided to focus on the elite businesspeople, because we would never have a grassroots component. Now we have 500 businesspeople who use their clout to get their voices heard in the media and to take out full-page ads in *The New York Times* or *The Wall Street Journal* to pressure the Congress at the same time as they're being bombarded by TrueMajority grassroots faxes. (Cohen)

TEACHER GUIDE

SLIDE #9: *Peace Now! March on the Pentagon*

BACKGROUND INFORMATION

On March 17, 2007, the fourth anniversary of the start of the Iraq War, marches and protests took place across the country. These are two of the many posters that publicized the events of that day. The Act Now to Stop War & End Racism (A.N.S.W.E.R.) Coalition was formed in the week after Sept 11, 2001 as a broad coalition of national groups. Members of the Northampton (MA) Committee to Stop the War in Iraq have been holding a weekly vigil against sanctions and war in Iraq since the 1998 “Desert Fox” air strikes against Iraq during the Clinton presidency.

→ Direct students to look at the left-side image

QUESTION	Who is the target audience for this message?
POSSIBLE ANSWER	Local people who might be willing to walk, vigil and write letters to urge an end to war
EVIDENCE	The image of downtown Northampton and references to the elementary school, Unitarian Society lawn and Main Street give this a local appeal. The timetable includes references to a march, vigil and letter writing.
QUESTION	What messages about the Iraq war are communicated?
POSSIBLE ANSWER	The Iraq war has been going on a long time and is a product of imperialism
EVIDENCE	Four years of occupation; 16 years of sanctions and war; generations of empire.

→ Direct students to look at the right-side image

QUESTION	Who is the target audience for this message?
POSSIBLE ANSWER	People from around the country who oppose war and are ready to confront the war machine
EVIDENCE	The image of the pentagon and skulls suggests that direct confrontation with the Pentagon will be required to end the war
QUESTION	What messages about the Iraq war are communicated?
POSSIBLE ANSWER	The Iraq war is a product of militarism and economic interests
EVIDENCE	The image of the pentagon and dollar sign as gears, which grind people into skulls

SLIDE #9-L



Peace Now!
2007 poster

SLIDE #9-R



March on the Pentagon
2007 poster

FURTHER QUESTIONS

Discuss the different impressions about the antiwar movement that might arise from these two posters.

Which of the forms of protest suggested by these posters are most effective? Least effective? Why?

Which, if any, of these forms of protest have you participated in?

Are there forms of protest listed here that you would not participate in?

Discuss the relative impact of local and national antiwar actions.

Why might the designers of the first poster have put the earth in the night sky?

CONNECTIONS

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 "This Brave Nation" "Bomb the World;" U8 L2 "Arlington West;" U8 L3 "Mosh"
(large antiwar gatherings)

ADDITIONAL INFO

From the ANSWER Coalition press release:

The people of the United States want an end to the war in Iraq. The elections in November were a clear repudiation of the Bush administration's war of aggression. The new Congress, however, has no intention of ending the war. Bush and the Pentagon generals are determined to prolong the war. Tens of thousands of more troops will be sent to Iraq. We are building a massive antiwar movement on the national and local level. Only the action of the people will stop the war.

We are returning to the Pentagon because the Iraq war has resulted in more than 655,000 Iraqi deaths (Lancet), on top of more than 1 million killed by sanctions between 1990-2003. This is genocide. (MARCH)

From an article about the Northampton rally that appeared in the online journal *The Republican*:

Arrests, protests and vigils in Western Massachusetts marked the fifth anniversary today of the war in Iraq. Eight anti-war activists were arrested after Chicopee police said they blocked a gate at Westover Air Reserve Base. In Springfield between 30 and 40 protesters braved the pouring rain to hold a vigil this evening. The protest in front of the Federal Building on Main Street was sponsored by Move-On.org. "It is time to end the war in Iraq and set new priorities for America," said Dorothy Carlo, a Move-On.org Political Action member. "We entered this war on false pretenses," said Marjorie Schoen of Wilbraham. She said money is being spent on the war that could be spent on human services, education and health care.

The Northampton Committee to Stop the War in Iraq and the American Friends Service Committee held a rally on the steps of City Hall. Speakers included Northampton Mayor Mary Clare Higgins and Iraq war veteran Al Sanchez. In Amherst 80 people signed up to speak out against the war and attend a vigil commemorating those who have died. A peace walk and vigil was scheduled at the Brimfield Common to commemorate the fifth anniversary of the war in Iraq. Vigils to stop the war also were scheduled last night at the South Deerfield common and on the Gill side of the Turners Falls Bridge over the Connecticut River. (McLaughlin and Metaxas)

TEACHER GUIDE

SLIDE #10: *Advice From Veterans*, 2008 book cover

BACKGROUND INFORMATION

During the Vietnam War a large, active and effective GI Movement helped to organize U.S. soldiers to oppose the war. This organizing continued and expanded during the Iraq War with activism by groups such as Military Families Speak Out, Iraq Vets Against War and Gold Star Families For Peace. Some veterans groups sought to provide a counterpoint to the information offered to high school students by military recruiters. The introduction to this Resource Guide concludes: “Anyone seriously considering enlisting in the military—particularly if the G. I. Bill is the incentive for enlisting—must make a concerted effort to ensure that you fully understand the eligibility and entitlement requirements—pro and con—of the program before you enlist” (Veterans Education).

QUESTION

Who produced this document and for what purpose?

POSSIBLE ANSWER

It was produced by a Veterans For Peace chapter in order to educate young people who are considering military service.

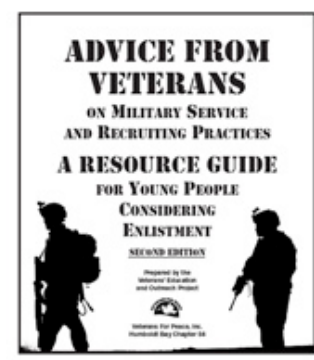
QUESTION

Who might benefit and who might be harmed by this message?

POSSIBLE ANSWER

Answers will vary. Potential recruits might benefit from hearing a veteran’s perspective on their service. The veterans might benefit from having an audience with which to share their experience. The military and national security might be harmed if recruitment drops as a result of such efforts.

SLIDE #10



Advice From Veterans
2008 book cover

FURTHER QUESTIONS

Do you think that “counter-recruiters” like these veterans should have the same access to high school students as military recruiters do? Why or why not?

How might this message matter to you?

Do you think that the Veterans For Peace group would be a credible source of information for a student considering enlisting in the military? Why or why not?

Do you know of any veterans who have served their country during wartime? If so, have you spoken with them about their views on war?

CONNECTIONS

U3 #4, 5, 13; U4 #14; U6 #5; U8 #10
Case Study U1 L3 “Universal Soldier” &
“I Ain’t Marchin;” U3 L2 – “Sgt York;” U
6 L3 “Handsome Johnny;” U8 L3
“Twenty”
(conscription)

U4 #11; U6 #7, 8; U8 #10, 11; Case
studies U1 L3 “I Ain’t Marchin
Anymore;” U3 #2 “All Quiet on the
Western Front;” U3 L3 “My Dream of
the Big Parade;” U6 L2 “Sir! No Sir!”
“Born on the Fourth of July;” U8 L2
“Stop Loss” “The Ground Truth”
“Arlington West”
(veterans for peace)

ADDITIONAL INFO

From the first chapter of this guide titled
“Military Recruiting and Recruiter Fraud:”

The recruiter is not a teacher, counselor or your buddy. S/he is a salesperson. In a letter to the Secretary of the Army, Senator Barbara Boxer stated, “I am writing to express my deep dismay over new evidence that Army recruiters are providing grossly misleading information to potential recruits in an effort to convince them to enlist” (Press release from Senator Boxer’s office, November 3, 2006).

Recruiters’ promises are often false, or not kept. During GI Hotline counseling work, “My recruiter lied” is the most common complaint given in thousands of calls. The reason recruiters often lie is not hard to find: they are under tremendous and relentless pressure to meet recruiting goals. If recruiters fail to meet their enlistment quotas they may be reassigned to more difficult duty, perhaps combat! Reports have exposed recruiter misrepresentations.

Military recruiter fraud has become a serious problem. In a three-year period, 400 recruiters were released for misconduct. But in 2004 only three of every 10 recruiters who were found to have committee improprieties were relieved of duty. . . .

Recruiters have harassed potential recruits. Women are routinely sexually harassed in the military. Recently four Marine Corps recruiters were charged in connection with the rape of two prospective women recruits. Two recruiters were convicted and discharged while the others were given lesser punishments and allowed to remain in the Marine Corps. (Veterans Education)

TEACHER GUIDE

SLIDE #11: *Iraq Veterans Against the War, 2009* web page

BACKGROUND INFORMATION

Iraq Veterans Against War (IVAW) was begun in July 2004 at the annual Veterans For Peace convention. By 2008 IVAW had members in 48 states working “to mobilize the military community to withdraw its support for the war and occupation in Iraq” (About IVAW). IVAW’s Winter Soldier testimony followed the example of the Vietnam Veterans Against the War who had gathered in Detroit in 1971 to share accounts of war crimes that they had seen or participated in during military service in Vietnam.

QUESTION

How might different people interpret this message differently?

POSSIBLE ANSWER

Answers will vary. Pro-war readers might consider this anti-patriotic since the testimony entries imply criticism of the war. Some might consider this effort to be a courageous effort to speak truth about the ugly side of war. Veterans might be either angered or encouraged by other veterans speaking out.

QUESTION

How does the banner image represent the mission of IVAW?

POSSIBLE ANSWER

It shows soldiers pointing and heading toward a helicopter as they carry a wounded comrade. This suggests the mission of getting out of Iraq and supporting one another’s healing.

SLIDE #11



Iraq Veterans Against the War
2009 web page

FURTHER QUESTIONS

Which of the topics listed under Winter Soldier Testimony interest you the most? Why?

What forms of communication and organizing are available to Iraq-era veterans that were not available to Vietnam-era veterans?

How does this document tie together the wars in Iraq and Afghanistan?

What does it imply about the connections between war and racism?

Is it appropriate for military veterans to criticize the government for which they served? Why or why not?

Who do veterans hope to influence with this document?

How could you compare media coverage received by the Vietnam Veterans Against the War with media coverage received by IVAW?

CONNECTIONS

U2 #22, 23, 25; U6 #7, 8; U7 #4, 12; U8 #11 (media reports of war crimes)

U4 #11; U6 #7, 8; U8 #10, 11; Case studies U1 L3 "I Ain't Marchin Anymore;" U3 #2 "All Quiet on the Western Front;" U3 L3 "My Dream of the Big Parade;" U6 L2 "Sir! No Sir!" "Born on the Fourth of July;" U8 L2 "Stop Loss" "The Ground Truth" "Arlington West" (veterans for peace)

ADDITIONAL INFO

From the IVAW Winter Soldier web page:

Winter Soldier: Iraq and Afghanistan featured testimony from U.S. veterans who served in those occupations, giving an accurate account of what is really happening day in and day out, on the ground. This four-day event brought together veterans from across the country to testify about their experiences in Iraq and Afghanistan—and present video and photographic evidence. In addition, panels of scholars, veterans, journalists, and other specialists gave context to the testimony. These panels covered everything from the history of the GI resistance movement to the fight for veterans' health benefits and support.

The *Christian Science Monitor* interviewed IVAW members at Winter Soldier for an audio slideshow. Vincent Emanuele, a former Marine who served in Iraq from 2004 to 2005, commented on why he testified:

"This is not about being unpatriotic. I think this is about being as patriotic as you can possibly be. Being honest and saying, 'Hey, listen, our government has been doing some bad things in a Middle Eastern country,' and that's ok to admit that. Because if we don't admit that, and don't learn from that, we're going to continue down this very same path."

Dozens of members of IVAW participated in a 25-mile march in Philadelphia from March 1-2, starting at the Constitution Center and ending at Valley Forge. In spirit, Valley Forge is the first Winter Soldier event. "230 years ago, a group of soldiers gathered at Valley Forge to stand up against oppression on behalf of their people. And we aim to do the same here today," said Steve Mortillo, president of the Philadelphia chapter of IVAW and former Calvary Scout in Iraq. (Wintersoldier)

TEACHER GUIDE

SLIDE #12: *Code Pink Gets In Condi's Face*, 2007 blog page

BACKGROUND INFORMATION

As has been the case ever since Woman's Peace Party first organized to prevent World War One, women have often led the movements opposing war. This is also true with the Iraq War. According to its "About Us" web page: "Code Pink is a women-initiated grassroots peace and social justice movement working to end the wars in Iraq and Afghanistan, stop new wars, and redirect our resources into healthcare, education, green jobs and other life-affirming activities" (What Is Code Pink?).

The woman raising her hands is Desiree Fairouz, a Code Pink member. The woman looking down is Secretary of State Condoleezza Rice.

QUESTION

POSSIBLE ANSWER

EVIDENCE

What type of document is this? How do you know?

It's a daily blog

The article posting is dated and is attributed to what appears to be an online name as is common with blog entries. The title "Daily Kos" and menu tab "Diaries" suggests that it is updated every day. "Randgrith's Blogroll" underscores the point.

QUESTION

POSSIBLE ANSWER

EVIDENCE

Can you guess what the setting and message is in the photo?

The setting is a public hearing and the message is one of challenge to the Secretary of State regarding her complicity in the war.

The setting of a public hearing is indicated by the crowd of people standing behind and the large doors that appear to be the entrance to a formal chamber. The message of complicity with war is indicated by the woman's hands which appear to be smeared with blood and her shirt which says "Code Pink: Women For Peace"

SLIDE #12



***Code Pink Gets In
 Condi's Face*
 2007 blog page**

FURTHER QUESTIONS

How credible is information on a blog posting?

Is this blog objective? Why do you think it is or isn't?

Would newspaper or TV reports of this incident be more or less objective? Why?

What techniques are used to persuade the viewer to read further?

How might different people interpret Code Pink's actions differently?

Is the protester's act violent or nonviolent? Why?

CONNECTIONS

U1 #7; U3 #13; U4 #11; U5 #7, 13; U6 #2, 5, 11, 12, 14; U7 #7, 8; U8 #4, 5, 7, 12; Case study U7 L2 "Pictures From a Revolution" (photojournalism)

ADDITIONAL INFO

From the web page "About Daily Kos;"

Markos Moulitsas -- a.k.a. "kos" -- created Daily Kos on May 26, 2002, in those dark days when an oppressive and war-crazed administration suppressed all dissent as unpatriotic and treasonous. As a veteran, Moulitsas was offended that the freedoms he pledged his life for were so carelessly being tossed aside by the reckless and destructive Republican administration. Daily Kos has grown in those five years to the premier political community in the United States, with daily traffic between 2-4 million visits. (About Daily Kos)

From the text of the posting:

In the morning, Desiree Fairouz got arrested for confronting Rice with a graphic, up close and personal reminder of the results of her decisions, actions and inactions in Iraq.

Two other full time core residents of the Code Pink DC house, Liz Hourican and Lori Purdue, were also arrested. Liz's arrest was very rough and was recorded on video by the *NY Post* and *CBS News*. Medea Benjamin was asked to leave the room after flashing a peace sign. She did so peacefully without the need for an escort. Once outside, she was arrested without a given charge in the hallway, along with Zool Zulkowitz.

The infantile *Post*, one of Prince Rupert's oldest flagships of Republican slime, claims that Desiree was trying to smear the fake blood on Rice, but that's very clearly not the case if you look at the photos. Desiree had lots of opportunity to lay hands on Condi but it's obvious that she didn't want to get her hands THAT dirty. In the afternoon, Condi's Security Chief submitted his resignation. Somehow I am not sure all the reasons given are being listed. (Randgrithr)

TEACHER GUIDE

SLIDE #13: *SDS—Protest The War*, 2008 poster

BACKGROUND INFORMATION

According to the home page of Students For a Democratic Society (SDS), in 2006 “on Martin Luther King, Jr. Day, our organization was birthed by such talented parents as the eternal struggle for justice and the unshakeable movement for real democracy (good genes!). Taking inspiration from the past, we are inherently a forward-looking group, drawing our strength from the unlimited energy of youth” (Students For a Democratic Society, “Happy”). SDS takes its name from a Vietnam War-era group of student activists who were concerned with antipoverty and civil rights initiatives in addition to ending the war.

QUESTION

What is the message about the nature of tactics that SDS proposes using to resist the war?

POSSIBLE ANSWER

SDS will resist the war with words, music, collective action and, if necessary, with their bodies and baseball bats

EVIDENCE

The lower text reads: “Bring banners, signs, musical instruments, your friends and family.” The picture shows an SDS member standing ready to confront a tank in a T-Shirt and holding a baseball bat.

QUESTION

Antiwar organizing is often about establishing clear communication channels. What are the avenues for communication and information-sharing that SDS provides in this poster?

POSSIBLE ANSWER

They list three web sites, an email address in addition to providing information on the poster itself.

SLIDE #13



SDS – Protest The War
2008 poster

FURTHER QUESTIONS

Who is the target audience for this message?

How does the language cater to its audience?

What kind of actions might students take in response to this message?

What kind of actions might governmental authorities take in response to this message?

What values about peace and war are communicated?

How do you suppose this document was shared with the public?

How might this type of communication differ from a similar message during the SDS Vietnam War protests? How might it be the same?

Do you know any student groups near you that have a similar mission?

CONNECTIONS

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12;
U8 #13, 14
(student antiwar movements)

ADDITIONAL INFO

From an SDS Press Release from March 18, 2008:

Students for a Democratic Society (SDS) led student protests in over 90 schools Monday morning, marking the first day of a week of anti-war action for the fifth anniversary of the War in Iraq. From high schools to Harvard, students left class and took to the streets to demand an immediate end to the war in Iraq and a reinvestment in America's schools. Students for a Democratic Society is challenging local schools around the country to adopt a progressive agenda.

Tamara Tal, an organizer with University of North Carolina-Chapel Hill SDS, said they are working with more than 30 student organizations, as well as campus workers and faculty, in order to build a broad antiwar coalition. "We're raising the stakes and bringing that message home to the university," said Tal. "We want the university administration to cut their ties with military recruiters, war profiteers and Army research labs."

"Just like last year, thousands of SDS youth are leading their communities in active opposition to the occupation of Iraq," said Charla Schlueter, another SDS organizer from North Carolina. "Students and youth are fighting for a future that is largely theirs. Young people are on the ground in Iraq, they are facing education cuts at home, and will inherit the policy mistakes of the last generation."

Students for a Democratic Society was refounded two years ago to build progressive student power. SDS is the fastest growing student led organization in the nation, with over 100 chapters at schools and in communities. We win local campaigns for quality, affordable education, grassroots democracy, peace and justice. (Students for a Democratic Society, "Wave")

TEACHER GUIDE

SLIDE #14: *Student Walkouts, General Strike*

BACKGROUND INFORMATION

As the Iraq War entered its fourth year, forms of direct action protest continued and expanded. On March 16, 2007, 222 citizens were arrested at a White House protest organized by the group Christian Peace Witness For Iraq. The poster on the left publicizes an event organized by SDS in 2007. The event publicized in the poster on the right was organized by a group called vote strike.

→ Direct students to look at the left-side image

QUESTION

Who is the target audience and what is the intent of this poster?

POSSIBLE ANSWER

Students are being urged to walk out of class to protest the Iraq War.

QUESTION

What techniques are used to communicate the message?

POSSIBLE ANSWER

The image of the sleeping student and the words "What will you be doing?" urge students to arouse themselves from inaction and walk out.

→ Direct students to look at the right-side image

QUESTION

Who is the target audience and what is the intent of this poster?

POSSIBLE ANSWER

The general public is encouraged to strike, investigate 9/11, and impeach

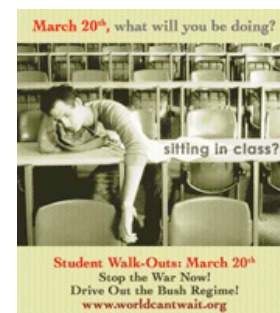
QUESTION

What techniques are used to communicate the message?

POSSIBLE ANSWER

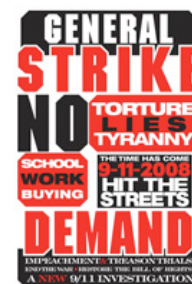
Use of bold capitol letters in red, black and white to capture attention

SLIDE #14-L



***Student Walk-out
2007 poster***

SLIDE #14-R



***General Strike
2008 poster***

FURTHER QUESTIONS

Why might the organizers have chosen March 20 and September 11 as dates for their protests?

Which of these actions is the most effective tactic to end the war? Why?

Which of these posters is the most effective means of persuasion? Why?

How does the first poster depict students? Is this an accurate portrayal or a stereotype?

Do you know anyone who has gone on strike to achieve his/her desired goal?

Is a student walk-out from classes an act of peace or an evasion of responsibility?

Can you see yourself participating in either of these actions? Why or why not?

CONNECTIONS

U1 #7, 10, 11; U2 #20; U3 #10, 11, 12, 13; U5 #5; U8 #8, 14
Case study U3 #2 "Hangin' on the Old Barbed Wire;" U7 L2 "Faces of War" (labor and class)

U4 #2, 3-9, 10; U6 #4, 9, 10, 11, 12; U8 #13, 14
(student antiwar movements)

ADDITIONAL INFO

From the article "Momentum Grows for March 20 Student Day of Action Against the War" by Brad Sigal:

In the March 20 press release, Kati Ketz of the University of North Carolina-Asheville SDS, one of the initiators of the day of action says, "What started out as four schools participating in a day of action snowballed into 18, 25, 34, and now over 60 schools from all over the country standing up and taking action against this illegal and unjust war and occupation of Iraq. It's incredibly inspiring to see students taking up this call to action and organizing on a local level. Students are becoming united and organized across the country against the war, and we're really going to see a new student movement emerge out of these actions. (Sigal)

From an article on the General Strike in GlobalPundit.org:

More and more people are calling for a General Strike, for a way to withdraw our support from a system which seems heedless to the will of the people. Our governmental representatives treat us as if "We the Rabble" are to be ignored. One group, vote strike, is doing incredible and substantive work in calling for a General Strike on 9/11/08, with smaller strikes and economic boycotts between now and then. I urge you to consider this call to a General Strike, the use of non-violent resistance. It is a time-honored technique, possible beginning with "Lysistrata," and effectively used several times in the past one hundred years. Perhaps the only effective action left to take now in order to stop the gears and levers of this lemming-like perpetual motion machine of destruction is—to do nothing. That's right, nothing. (Rice)

TEACHER GUIDE

SLIDE #15: *Peace Tax Return, 2009 form*

BACKGROUND INFORMATION

In 1846 Henry David Thoreau spent a night in jail for refusing to pay his poll tax that was designed to fund the Mexican War and spread slavery. Ever since Thoreau's action of conscience pacifists have considered war tax refusal as one personal and effective method to stand against war. In their statement of purpose The National War Tax Resistance Coordinating Committee (NWTRCC) proclaims: "We oppose militarism and war and refuse to complicitly participate in the tax system which supports such violence. . . . Through the redirection of our tax dollars NWTRCC members contribute directly to the struggle for peace and justice for all" (NWTRCC).

QUESTION

What type of document is this?

POSSIBLE ANSWER

It is an income tax return for those people who want to withhold tax for reasons of conscience

QUESTION

How did the designer of this form accentuate its peaceful intent?

POSSIBLE ANSWER

By choosing to open the form with Thoreau's quote

QUESTION

The form shows the corners of a dollar bill. What symbols of war and peace are found on a dollar bill?

POSSIBLE ANSWER

War—the arrows in the eagle's talon

Peace—the olive branch in the other talon

SLIDE #15



Peace Tax Return
2009 form

FURTHER QUESTIONS

Why does Thoreau refer to civil disobedience as a duty?

Do you agree with Thoreau that paying war taxes is a greater act of violence than war tax refusal?

What might one risk by using this form of antiwar protest?

What might they gain?

Do you know anyone who has refused to pay war tax as a matter of conscience?

CONNECTIONS

U1 #4,5; U6 #6; U8 #15
Case study U1 L2 – Henry David Thoreau (war tax resistance)

ADDITIONAL INFO

From the back side of the Peace Tax Return form:
Part A: For persons paying their taxes to the IRS who wish to register a protest with their payment.

To the IRS and Elected Officials:
I am horrified by the amount of my tax dollars being used for war. Every month as much as \$12 billion is being spent on the unjust war and occupation in Iraq. Each year at least half of our tax dollars are used to pay for current and past wars. If instead this money were invested in peace initiatives and aid programs we could truly build a better and more secure world. I request that the part of my taxes used for military purposes be diverted to non-military programs.

Part B: For persons who refuse to pay some or all of their federal taxes to the IRS as a protest against paying for war.

To the IRS and Elected Officials:
I am horrified by the amount of my tax dollars being used for war. Approximately 7% of federal taxes is being used for the war in Iraq and Afghanistan. Approximately 50% of federal taxes is being used for current and past military expenses. If instead this money were invested in peace initiatives and aid programs we could truly build a better and more secure world.

I feel so strongly about this that I am refusing to pay _____% or \$_____ of my taxes owed to the IRS. I will either set this money aside to pay at a time when it will not be used for war, or I will give this amount to programs that help build true peace and security. I understand that the IRS may use its enforcement procedures to collect this money from me, but I hope that you will instead join me in this refusal to pay for war.

(Peace Tax Return)

LESSON PLAN



Video Clips

Case Study: After War Begins

Lesson Objectives:

- Students will review perspectives on choices for peacemaking during the Iraq War, especially among those serving in the military.
- Students will reflect on their own beliefs about antiwar activism.
- Students will recognize the power of words, images and sound to influence a target audience.
- Students will analyze diverse storytelling techniques to convey messages.

Vocabulary:

WMD (Weapons of Mass Destruction), ombudsman, BBC, independent media, stop-loss, car bomb, Iraq Veterans Against War, National Guard, Arlington National Cemetery, VA (Veterans Administration), PTSD (post traumatic stress disorder), AWOL (Absent Without Leave)

Media



Weapons of Mass Deception (3:42)



Stop-Loss (4:04)



The Ground Truth (3:45)



Arlington West (3:23)

Materials Needed:

- Six-page Teacher Guide
- Four video clips: on digital media device or Youtube channel: <http://www.youtube.com/projectlooksharp>
- Student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using *Teacher Guide Answer Sheet*. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson see the *Kit Introduction*.
5. Discuss the power of words, images and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: After War Begins

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

The peace movement during the Iraq War produced many documentary films about the antiwar movement. Some of these focused on particular individuals such as *The Accidental Activist* about Kathryn Blume, co-organizer of the Lysistrata project, and *Shut Up and Sing* about the Dixie Chicks' efforts to withstand opposition to their antiwar statements. The four films you see here deal with "big picture" portraits of issues relating to media coverage of the peace movement and opposition to the war within the ranks of the military.

The film excerpts that you are about to see are part of longer productions by different filmmakers. They are not meant to show the full story as told in the much longer works from which they are taken. As you view these film clips you will be asked to contrast points of view regarding antiwar actions during the Iraq war and the filmmaking techniques that convey those viewpoints.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the suggested teacher answers below as a guide.



WMD—Weapons of Mass Deception

Film 1 Introduction

This excerpt is from the 2005 documentary film *WMD—Weapons of Mass Deception* by media critic Danny Schechter. The synopsis on the film's home page begins: "There were two wars going on in Iraq—one was fought with armies of soldiers, bombs and a fearsome military force. The other was fought alongside it with cameras, satellites, armies of journalists and propaganda techniques. One war was rationalized as an effort to find and disarm WMDs—Weapons of Mass Destruction; the other was carried out by even more powerful WMDs, Weapons of Mass Deception" (Synopsis). You will see a section from the middle of the film concerning media coverage of the early peace movement opposing the Iraq War.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The video footage taken with a hand-held camera of street protests accompanied by crowd noise gives the impression that the "true movement" is being shown in contrast to the sanitized corporate media portrayal of the antiwar movement. The interviews and footage of "experts" such as *Washington Post* ombudsman Michael Getler, Archbishop Tutu, and *Democracy Now's* Amy Goodman lend credibility to the analysis.

2) According to this clip how do young people discover the impact of war?

Possible Answer: Through "new media" as evidenced in the quick-paced collage of internet sites, BBC web page, *The Onion*, and *The Daily Show*.

3) What types of antiwar actions are portrayed?

Possible Answer: Street marches with large puppets, artistic banners, chanting, drumming and celebrity speeches; television ads; alternative media reporting on radio, TV and the Internet.



Stop-Loss

Film 2 Introduction

This excerpt is from the 2008 dramatic feature film *Stop-Loss*, directed by Kimberly Pierce and starring Ryan Phillippe. It tells the story of a soldier who goes absent without leave (AWOL) from the military after being notified he is being "stop-lossed" or required to return to Iraq against his will after the end of his initial term of service (two tours of duty in Afghanistan and Iraq). The excerpt you will see begins with the soldier, Brandon King, discussing his decision to go AWOL with Michelle, his best friend's partner.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: For a dramatic film, the director works from a script and uses acting, dialogue, music, editing, and carefully constructed images to communicate the message. The choice to film Brandon's revelations of wartime action at night and from behind portrays how hidden these stories are and how dangerous it is to disclose them. The young woman's expression represents our own uncertainty as she listens to this story—in pain, uncomfortable, wanting to comfort. The director chooses to provide a flashback sequence as Brandon tells the central story of his rescue of Steve, filming it in slow motion as though in a dream or nightmare. When the camera returns to Brandon's summation—"I'm done with killing"—quiet keyboards on the sound track begin to highlight this conclusion and horns rise in volume towards a wail as he says "I got no other options."

2) According to this clip how do young people learn about the impact of war?

Possible Answer: Through first-hand experience in the military or through listening to friends who have survived

3) What types of antiwar actions are portrayed?

Possible Answer: Veterans speaking their truth and seeking the help of an attorney to leave the country so as not to have to kill anymore



The Ground Truth

Film 3 Introduction

This excerpt is from the 2006 documentary, *The Ground Truth: After the Killing Ends*, directed by Patricia Foulkrod. In her director's statement from the film's home page she says: "This film is not about the right or the left, or about blue or red states. It is about the hundreds of thousands of U.S. soldiers who have been released by the military after serving in Iraq—and the truth they hope to share with their fellow citizens" (The Ground Truth). The excerpt you will see appears near the end of the film.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The director intersperses personal interviews with scenes of veterans speaking publicly, showing the personal as well as collective nature of their work. The setting of the interviews underscores the message; Adam Delgado speaks while walking in a cemetery, symbolizing the deaths of war; Carlos Mejia speaks while walking amidst the devastation of New Orleans. The director intercuts the New Orleans scene with war damage from Iraq as Carlos compares the level of devastation in New Orleans with Iraq and attributes them to "corporate and government disregard for human life and human interest." The images of veterans hugging and being hugged gives visual impact to statements about commitment and love

2) According to this clip how do young people discover the impact of war?

Possible Answer: Through personal experience as veterans of war, as public speakers about war and as members of the public listening to the voices of veterans

3) What types of antiwar actions are portrayed?

Possible Answer: Talking individually and publicly about the impact of war; marching in protest; Carlos Mejia's public decision to refuse a second tour of military service and to speak out after he had served his sentence; traveling to New Orleans on the Third Anniversary of the War as a means of demonstrating the tie between the government's handling of Katrina and its role in Iraq



Arlington West

Film 4 Introduction

This excerpt is from the 2005 film *Arlington West*, directed by Sally Marr and Peter Dudar. The film's home page explains the intent and target audience for *Arlington West*: "The Film has been shown in classrooms and at assemblies in hundreds of high schools and colleges across America to thousands of students. This beautifully made and very powerful film provides students with the information they need to make an educated decision about joining the military" (Arlington). The excerpt you will see appears at the beginning of the film.

Media Sample Questions & Answers

1) What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?

Possible Answer: The filmmaker chooses a slow piano lament as the film opens with scenes of the crosses being placed, setting a somber mood for the presentation. The Star Spangled Banner is played on an electric guitar, ending with the sound of a bomb blast as a Gold Star mother speaks about the loss of her son in combat and the need for protest. During this, the video shows snapshots of and written messages to fallen soldiers, all highlighting the terrible loss of life as a result of this war. The interviews with a young soldier considering his return to service and an older vet dealing with PTSD personalize the impact of war for these individuals.

2) According to this clip how do young people discover the impact of war?

Possible Answer: By walking with their family among these crosses and by listening to the voices of soldiers and veterans. The filmmaker underscores the government's choice to bar images of returning coffins by showing news photos and headlines to that effect.

3) What types of antiwar actions are portrayed?

Possible Answer: The creation and placement of crosses of a public memorial honoring those U.S. soldiers who have died as a result of the Iraq War; speaking publicly against the war.

FURTHER QUESTIONS

- » **Reflect on the antiwar actions you have seen. Which choices do you most relate to? Why?**
- » **Are there choices you cannot understand? If so, which one(s) and why?**
- » **What information is omitted from these films that might be helpful to know?**
- » **Who might benefit and who might be harmed by these messages?**
- » **Can war be a positive experience in giving troops a lens that is oriented towards social justice?**
- » **How many of these stories had you heard of before? Why might that be?**
- » **Do you consider any of these individuals to be heroes? Do you consider any to be traitors? Why?**
- » **Do those who have served in military service have a special insight into war and peace activism? If so, why? If not, why not?**
- » **Based on the material you have seen, can you suggest alternatives to going to war under these circumstances?**

CONNECTIONS

U3 #6, 9, 11, 12, 13, 14; U5 #9, 13; U6 #4, 5, 10, 12, 13; Case studies U6 L2 all films; U8 L2 "The Ground Truth"
(government suppression of peace movements)

U4 #11; U6 #7, 8; U8 #9, 10; Case studies U1 L3 "I Ain't Marchin Anymore;" U3 #2 "All Quiet on the Western Front;" U3 L3 "My Dream of the Big Parade;" U6 L2 "Sir! No Sir!" "Born on the Fourth of July;" U8 L2 "Stop Loss" "The Ground Truth" "Arlington West"
(veterans for peace)

U3 #6; U4 #18; U6 #5, 10; Case Study U8 L2 "Stop Loss"
(antiwar underground)



Unit #8 Lesson #2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers after viewing the clips.

Title of Film Clip: _____

1. What storytelling techniques can you identify and how does the filmmaker use them to communicate the message?
2. According to this clip how do young people discover the impact of war?
3. What types of antiwar actions are portrayed?

LESSON PLAN



Audio Clip

Case Study: What's the Problem? How Do We Fix It?

Lesson Objectives:

- Students will review songwriters' messages about the problem with the Iraq War and the solution to the problem.
- Students will reflect on their own perspectives on protest and patriotism.
- Students will recognize the power of words and sound to influence a target audience.
- Students will analyze diverse storytelling techniques in songwriting to convey messages.

Vocabulary:

Dick Cheney, Eyes Wide Open, American Friends Service Committee, Al Qaeda, Osama Bin Laden, Saddam Hussein

Media

Song excerpts from four songs:

- "It's About Oil" (1:08)
- "Twenty" (1:04)
- "Mosh" (1:19)
- "America First" (1:27)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts
- Four-page student worksheet

Time

50 minutes

Lesson Procedures:

1. Present *Introduction to the Lesson* to the class.
2. Distribute *Student Worksheet* for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Teacher Guide Answer Sheet*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: What's the problem? How do we fix it?

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

During the Iraq War many different musicians expressed their views about the war. In 2006, Neil Young released a CD called "Living With War" and began a web site called "Living with War Today: Songs of the Times," soliciting favorite protest or topical songs about the war that were available on the web. Three years later the web site listed more than 3,000 songs of a wide range of genres. (Young)

In this lesson you will hear songs written and performed by musicians ranging in age from their thirties to their seventies and encompassing styles from folk to hip hop and from blues to country. The song excerpts that you are about to hear are each parts of longer songs and are not meant to portray the full meaning as told in the longer works from which they are taken. As you listen to these songs you will be asked to contrast the songwriters' messages about the problem with the Iraq War and the solution to the problem.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



"It's About Oil"

Song 1 Introduction

This song was written by singer/songwriter Amy Miller, who was named Peacemaker of the Year for 2004 by the Jeanette Rankin Peace Center in her home, Missoula, Montana. This version is from her 2003 release *Live in Missoula*. You will hear the first verse of the song.

Media Sample Questions & Answers

1) What does the songwriter see as the problem with the Iraq War? Give evidence for your conclusion.

Possible Answer: The war is not about national defense but rather about control of and profits from oil.

Evidence: "It's easy to pretend we're defending our native soil"; "It's about oil it's about greed / It's about rich white men getting richer / It's about fear and control / Of those barrels of black gold."

2) What does the songwriter suggest as a solution to the problems caused by the war? Give evidence for your conclusion.

Possible Answer: Publicly expose the truth about the true motivations for war

Evidence: "Oh put it in the headlines, write it in big lights / Hello, It's about oil"

3) How does the style, tempo or recording of the music further the song's message?

Possible Answer: The minimal instrumental background allows the words of the song to remain front and center, calling attention to the sharp lyric. The laughter of the live audience and the percussive knocking invites a humorous response. The back-up voices repeating "It's about oil. . .greed. . .fear. . .control" underscore the main message.

FURTHER QUESTIONS

When might this song have been originally written? How can you tell?



"Twenty"

Song 2 Introduction

This song was written by blues guitarist and singer Robert Cray. He filmed a music video that was used to publicize the "Eyes Wide Open" campaign of the American Friends Service Committee. This campaign brought to communities around the country thousands of pairs of black military boots, each pair of which represented a U.S. soldier who had been killed in Iraq. Cray said of the exhibit: "There's been nothing proven about weapons of mass destruction or anything like that and all these boots out here are of innocent victims" (Cray). This song was first released on his 2005 CD of the same name. You will hear the second verse.

Media Sample Questions & Answers

1) What does the songwriter see as the problem with the Iraq War? Give evidence for your conclusion.

Possible Answer: The war is not about national defense but rather about control and protection of oil interests by rich men. Civilians and soldiers are killed, and young soldiers are forced to remain in combat longer than promised.

Evidence: "Trying to protect an oil line"; "Got to fight the rich man's war"; "I see a lot of civilians dying"; "Not to mention some friends of mine"; "Was supposed to leave last week / Promises they don't keep anymore"

2) What does the songwriter suggest as a solution to the problems caused by the war? Give evidence for your conclusion.

Possible Answer: Allow soldiers to do their job at home rather than in a war that is not connected to fighting terrorism

Evidence: "This ain't the country that I had in mind / They call this a war on terror / I see a lot of civilians dying"

3) How does the style, tempo or recording of the music further the song's message?

Possible Answer: The vocalist's plaintive, almost wailing voice matches the blues chord in communicating sadness. The guitar throbs as the lyric recalls the war on terror and then comes in beneath the repeated words "friend of mine" as a means to underscore the lyric with the primary instrument.

FURTHER QUESTIONS

What might the title "Twenty" refer to?



"Mosh"

Song 3 Introduction

This song was written by the hip-hop songwriter and performer, Eminem. He spoke about the war in *Rolling Stone* magazine shortly before the song's release: "We got young people over there dyin', kids in their teens, early twenties that should have futures ahead of them. And for what? It seems like a Vietnam 2. Bin Laden attacked us, and we attacked Saddam. Explain why that is. Give us some answers" (Mar).

This song was released on his 2004 CD, *Encore*. You will hear a middle section.

Media Sample Questions & Answers

1) What does the songwriter see as the problem with the Iraq War? Give evidence for your conclusion.

Possible Answer: The war is about access to oil, ego and false patriotism rather than about attacking the real terrorists
Evidence: "No more blood for oil"; Let him impress daddy"; "No more psychological warfare, to trick us to thinking that we ain't loyal"; "this monster, this coward, / That we have empowered / This is Bin Laden"

2) What does the songwriter suggest as a solution to the problems caused by the war? Give evidence for your conclusion.

Possible Answer: the artist and his followers must speak up and fight against the war and attend to domestic concern.
Evidence: "six / Teen million people, / Are equal at this high pitch / Maybe we can reach Al Queda through my speech"; "No more blood for oil, we got our own battles to fight on our own soil"; "Mosh now or die . . . Cause I told you to fight."

3) How does the style, tempo or recording of the music further the song's message?

Possible Answer: The vocalist's voice rises on certain key words—"Responsible...monster...empowered" to offer the analysis of why we're in this situation and then returns to a more conversational tone with "Let me be the voice in your strength and your choice" to suggest the way forward. The insistent keyboard theme and percussive brush background propel the rhyme and affirm the urgency of the message throughout

FURTHER QUESTIONS

Compare messages within this song about the agency of an individual (the singer), and the collective (his audience).



"America First"

Song 4 Introduction

This song was written by country music legend Merle Haggard. A blogger posting on *pastemagazine.com* compared the song with Haggard's other topical songs from the Vietnam era:

While his tongue-in-cheek redneck anthems "Okie From Muskogee" and "The Fightin' Side Of Me" were eagerly taken by Republicans like Nixon and George Wallace at face value, Hag leans brazenly left with new songs like...the staunchly anti-war "Rebuild America First." His voice, despite time's seasoning, is every bit as hickory-stick booming as it was in his "Okie" era." (Lanham)

This song was first released on Haggard's 2005 CD, *Chicago Wind*. You will hear the final section of the song.

Media Sample Questions & Answers

1) What does the songwriter see as the problem with the Iraq War? Give evidence for your conclusion.

Possible Answer: The war distracts U.S. citizens from necessary work at home and demonstrates the lack of national leadership.

Evidence: "Let's get back on the track / And let's rebuild America first"; "Who's in charge of it all"

2) What does the songwriter suggest as a solution to the problems caused by the war? Give evidence for your conclusion.

Possible Answer: Leave Iraq and focus on defending freedom at home

Evidence: "Freedom is stuck in reverse / Let's get out of Iraq"; "Why don't we liberate these United States / We're the ones who need it the most"

3) How does the style, tempo or recording of the music further the song's message?

Possible Answer: When the lyric touches on the military dilemma of "men in position but backing away" a background chorus joins the singer like a squad of soldiers. By contrast, two lines later all background vocals and instruments stop and Haggard sings a capella "Why don't we liberate these United States / We're the ones who need it the most" as a way to command attention to the essential summation

FURTHER QUESTIONS

Is the impact of this song different because it is written and sung by a patriotic country music singer in his seventies? If so, how?

FURTHER QUESTIONS

- » Did you have a strong positive or negative reaction to any of these songs? If so, which songs and why?
- » Which, if any, of these songs best reflects your own perspective on war? Why?
- » Compare the use and effectiveness of four distinct musical styles—folk, blues, hip hop and country—in conveying an antiwar message.
- » Is there anything on which these songwriters agree or disagree?
- » How does the genre of music affect the type of message that is being made?
- » Who might the target audience be for each of these songs?
- » Discuss whether the antiwar sentiments of these songs are words of patriotism or treason.
- » Is it the job of songwriters to offer social critique? Why or why not?
- » Have you ever used the creative arts to express yourself on issues of war and peace?
- » How can you discover: Who funded each of these recordings? How widely distributed was each one? Was it popular? Among what audience? What critical reception did it receive?

CONNECTIONS

U3 #4, 5, 13; U4 #14; U6 #5; U8 #10 Case Study U1 L3 “Universal Soldier” & “I Ain’t Marchin;” U3 L2 – “Sgt York;” U 6 L3 “Handsome Johnny;” U8 L3 “Twenty” (conscription)

U4 #12, 13 Case study U8 L3 “America First” (isolationism)

U3 #13, 14; U4 #11, 17; U5 #10; U6 #11; U7 #6; U8 #9, 13, 14; Case studies U1 L2 “This Brave Nation” “Bomb the World;” U8 L2 “Arlington West;” U8 L3 “Mosh” (large antiwar gatherings)

LYRIC SHEET

SONG 1

It's About Oil—2003 Written and performed by Amy Miller

Dick Cheney is explaining
Why we need to invade Iraq
He says we gotta get them, we gotta hit them
Before they can hit us back
I'm not even gonna bother
To argue over that
'Cause it's clearly just a bunch of B.S.
To distract us from the facts

It's about oil, it's about greed
It's about rich white men getting richer
It's about fear and control
Of those barrels of black gold
Well step up folks to another war where we
never really say what we're fighting for
It's easy to pretend we're defending our
native soil
Oh put it in the headlines, write it in big
lights
Hello, It's about oil

SONG 2

Twenty—2005 Written and performed by Robert Cray

Standing out here in the desert
Trying to protect an oil line
I'd really like to do my job but
This ain't the country that I had in
mind
They call this a war on terror
I see a lot of civilians dying

Mothers, sons, fathers and daughters
Not to mention some friends of mine
Some friends of mine
Was supposed to leave last week
Promises they don't keep anymore
Got to fight the rich man's war

LYRIC SHEET

SONG 3

Mosh—2004 *Written and performed by Eminem*

Imagine it pouring, it's raining down on us
Mosh pits outside the oval office
Someone's tryina tell us something,
Maybe this is God just sayin' we're responsible
For this monster, this coward,
That we have empowered
This is Bin Laden, look at his head noddin'
How could we allow something like this without
pumping our fists
Now this is our final hour
Let me be the voice in your strength and your
choice
Let me simplify the rhyme just to amplify the noise
Try to amplify the times it, and multiply by six...
Teen million people, Are equal at this high pitch
Maybe we can reach Al Qaeda through my speech

Let the president answer a higher anarchy
Strap him with an Ak-47, let him go, fight his
own war
Let him impress daddy that way
No more blood for oil, we got our own battles
to fight on our own soil
No more psychological warfare, to trick us to
thinking that we ain't loyal
If we don't serve our own country, we're
patronizing a hero
Look in his eyes its all lies
The stars and stripes, they've been swiped,
washed out and wiped
And replaced with his own face, Mosh now or
die
If I get sniped tonight you know why,
Cause I told you to fight.

SONG 4

America First—2005 *Written and performed by Merle Haggard*

Who's on the hill and who's watching the
valley
Who's in charge of it all
God bless the Army and God bless our liberty
Dadgum the rest of it all
Yeah, men in position but backing away
Freedom is stuck in reverse

Let's get out of Iraq and get back on the
track
And let's rebuild America first
Why don't we liberate these United States
We're the ones who need it the most
You think I'm blowing smoke
Boys it ain't no joke
I make twenty trips a year from coast to
coast



Unit #8 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"It's About Oil"—2003

Written and performed by Amy Miller

Dick Cheney is explaining
Why we need to invade Iraq
He says we gotta get them, we gotta hit them
Before they can hit us back
I'm not even gonna bother
To argue over that
'Cause it's clearly just a bunch of B.S.
To distract us from the facts

It's about oil, it's about greed
It's about rich white men getting richer
It's about fear and control
Of those barrels of black gold
Well step up folks to another war where we never
really say what we're fighting for
It's easy to pretend we're defending our native soil
Oh put it in the headlines, write it in big lights
Hello, It's about oil

1) What does the songwriter see as the problem with the Iraq War? Give evidence for your conclusion.

2) What does the songwriter suggest as a solution to the problems caused by the war? Give evidence for your conclusion.

3) How does the style, tempo and other recording choices further the song's message?



Unit #8 Lesson #3 Student Worksheet

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Twenty—2005

Written and performed by Robert Cray

Standing out here in the desert
Trying to protect an oil line
I'd really like to do my job but
This ain't the country that I had in mind
They call this a war on terror
I see a lot of civilians dying

Mothers, sons, fathers and daughters
Not to mention some friends of mine
Some friends of mine
Was supposed to leave last week
Promises they don't keep anymore
Got to fight the rich man's war

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Mosh pits outside the oval office
Someone's tryina tell us something,
Maybe this is God just sayin' we're responsible
For this monster, this coward,
That we have empowered
This is Bin Laden, look at his head noddin'
How could we allow something like this
without pumping our fists
Now this is our final hour
Let me be the voice in your strength and your
choice
Let me simplify the rhyme just to amplify the
noise
Try to amplify the times it, and multiply by
six...
Teen million people, Are equal at this high
pitch

Maybe we can reach Al Qaeda through my speech
Let the president answer a higher anarchy
Strap him with an Ak-47, let him go, fight his own
war
Let him impress daddy that way
No more blood for oil, we got our own battles to
fight on our own soil
No more psychological warfare, to trick us to
thinking that we ain't loyal
If we don't serve our own country, we're
patronizing a hero
Look in his eyes its all lies
The stars and stripes, they've been swiped, washed
out and wiped
And replaced with his own face, Mosh now or die
If I get sniped tonight you know why,
Cause I told you to fight.

1) What does the songwriter see as the problem with the Iraq War? Give evidence for your conclusion.

2) What does the songwriter suggest as a solution to the problems caused by the war? Give evidence for your conclusion.

3) How does the style, tempo or recording of the music further the song's message?



Unit #8 Lesson #3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"America First"—2005

Written and performed by Merle Haggard

Who's on the hill and who's watching the valley
Who's in charge of it all
God bless the Army and God bless our liberty
Dadgum the rest of it all
Yeah, men in position but backing away
Freedom is stuck in reverse

Let's get out of Iraq and get back on the track
And let's rebuild America first
Why don't we liberate these United States
We're the ones who need it the most
You think I'm blowing smoke
Boys it ain't no joke
I make twenty trips a year from coast to coast

1) What does the songwriter see as the problem with the Iraq War? Give evidence for your conclusion.

2) What does the songwriter suggest as a solution to the problems caused by the war? Give evidence for your conclusion.

3) How does the style, tempo or recording of the music further the song's message?



Document-Based Essay: Iraq War

Write a well-organized essay discussing the appropriate role of citizen dissent during a time of war. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details.

"The spirit of resistance to government is so valuable on certain occasions, that I wish it to be always kept alive." Thomas Jefferson

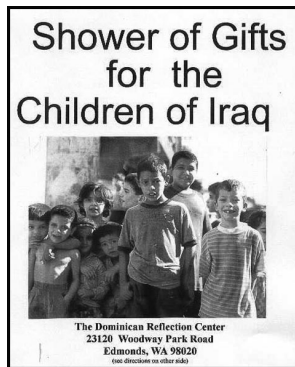
In your essay:

- Provide a valid interpretation of the quote that clearly establishes the criteria for analysis.
- Indicate whether you agree or disagree with Jefferson's quote as you have interpreted it.
- Relate the quote to citizen action in opposition to the war in Iraq.
- Use at least two of the actions referenced in the documents below to explain your position.

1.



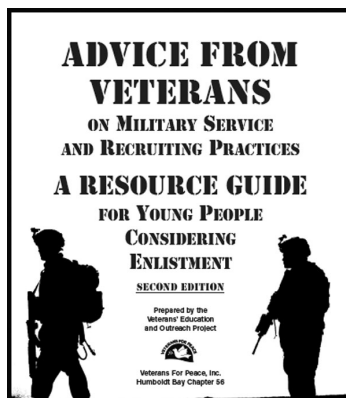
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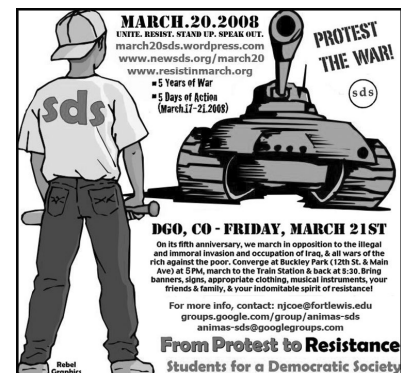
4.



5.



6.



7.

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