

The Post



The Post

Curriculum Guide

Journeys in Film

www.journeysinfilm.org



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JOURNEYS IN FILM: THE POST

Educating for Global Understanding

www.journeysinfilm.org

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About *Journeys in Film*

Founded in 2003, *Journeys in Film* operates on the belief that teaching with film has the power to prepare students to live and work more successfully in the 21st century as informed and globally competent citizens. Its core mission is to advance global understanding among youth through the combination of age-appropriate films from around the world, interdisciplinary classroom materials coordinated with the films, and teachers' professional-development offerings. This comprehensive curriculum model promotes widespread use of film as a window to the world to help students to mitigate existing attitudes of cultural bias, cultivate empathy, develop a richer understanding of global issues, and prepare for effective participation in an increasingly interdependent world. Our standards-based lesson plans support various learning styles, promote literacy, transport students around the globe, and foster learning that meets core academic objectives.

Selected films act as springboards for lesson plans in subjects ranging from math, science, language arts, and social studies to other topics that have become critical for students, including environmental sustainability, poverty and hunger, global health, diversity, and immigration. Prominent educators on our team consult with filmmakers and cultural specialists in the development of curriculum guides, each one dedicated to an in-depth exploration of the culture and issues depicted in a specific film. The guides merge effectively into teachers' existing lesson plans and mandated curricular requirements, providing teachers with an innovative way to fulfill their school districts' standards-based goals.

Why use this program?

To be prepared to participate in tomorrow's global arena, students need to gain an understanding of the world beyond their own borders. *Journeys in Film* offers innovative and engaging tools to explore other cultures and social issues, beyond the often negative images seen in print, television, and film media.

For today's media-centric youth, film is an appropriate and effective teaching tool. *Journeys in Film* has carefully selected quality films that tell the stories of young people living in locations that may otherwise never be experienced by your students. Students travel through these characters and their stories: They drink tea with an Iranian family in *Children of Heaven*, play soccer in a Tibetan monastery in *The Cup*, find themselves in the conflict between urban grandson and rural grandmother in South Korea in *The Way Home*, watch the ways modernity challenges Maori traditions in New Zealand in *Whale Rider*, tour an African school with a Nobel Prize-winning teenager in *He Named Me Malala*, or experience the transformative power of music in *The Music of Strangers: Yo-Yo Ma & the Silk Road Ensemble*.

In addition to our ongoing development of teaching guides for culturally sensitive international films, *Journeys in Film* brings outstanding documentary films to the classroom. Working with the Rossier School of Education at the University of Southern California, *Journeys in Film* has identified exceptional narrative and documentary films that teach about a broad range of social issues in real-life settings such as famine-stricken and war-torn Somalia, a maximum-security prison in Alabama, and a World War II concentration camp near Prague. *Journeys in Film* guides help teachers integrate these films into their classrooms, examining complex issues, encouraging students to be active rather than passive viewers, and maximizing the power of film to enhance critical thinking skills and to meet the Common Core Standards.

Journeys in Film is a 501(c)(3) nonprofit organization.

A Letter From Liam Neeson



Working in films such as *Michael Collins* and *Schindler's List*, I've seen the power of film not only to entertain, but also to change the way audiences see themselves and the world. When I first met Joanne Ashe, herself the daughter of Holocaust survivors,

she explained to me her vision for a new educational program called *Journeys in Film: Educating for Global Understanding*. I grasped immediately how such a program could transform the use of film in the classroom from a passive viewing activity to an active, integral part of learning.

I have served as the national spokesperson for *Journeys in Film* since its inception because I absolutely believe in the effectiveness of film as an educational tool that can teach our young people to value and respect cultural diversity and to see themselves as individuals who can make a difference. *Journeys in Film* uses interdisciplinary, standards-aligned lesson plans that can support and enrich classroom programs in English, social studies, math, science, and the arts. Using films as a teaching tool is invaluable, and *Journeys in Film* has succeeded in creating outstanding film-based curricula integrated into core academic subjects.

By using carefully selected documentary and international films that depict life in other countries and cultures around the globe, combined with interdisciplinary curricula to transform entertainment media into educational media, we can use the classroom to bring the world to every student. Our film program dispels myths and misconceptions, enabling students to overcome biases; it connects the future leaders of the world with each other. As we provide teachers with lessons aligned to Common Core Standards, we are also laying a foundation for understanding, acceptance, trust, and peace.

Please share my vision of a more harmonious world where cross-cultural understanding and the ability to converse about complex issues are keys to a healthy present and a peaceful future. Whether you are a student, an educator, a filmmaker, or a financial supporter, I encourage you to participate in the *Journeys in Film* program.

Please join this vital journey for our kids' future. They are counting on us. *Journeys in Film* gets them ready for the world.

Sincerely,

A handwritten signature in black ink that reads "Liam Neeson".

A Letter From Steven Spielberg



Dear friends,

After the U.S. Constitution was created, it became clear that in order to ensure democracy in this fledgling, experimental country, amendments were needed to the original document. First, although checks and balances

were technically in place among the three branches of government, it was felt that a “fourth estate” should exist — a free press, which would report about the government itself.

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press...

Katharine “Kay” Graham’s pivotal decision to publish the Pentagon Papers in the *Washington Post* may have happened in 1971, but the story about the crisis of conscience that led her to do so is timeless — and timely. We live in an age when our press is attacked for doing its job. After I read Liz Hannah and Josh Singer’s screenplay about Kay’s story, I knew it had to become a film. So much so that I interrupted my work on *Ready Player One* to film it.

The Pentagon Papers provided undeniable proof of a vast government conspiracy to cover up the truth about the Vietnam War. Publishing them did exactly what the First Amendment asks for — the freedom of the people to learn truths about its government, however unpalatable the truths might be.

Although she’d worked at the *Post*, which her father had purchased decades earlier, Kay never imagined she would one day run the paper. And she certainly never envisioned herself publishing a nation-shocking exposé — especially since its source was a story about the Pentagon Papers that came from a rival, the *New York Times*. The White House had banned the *Times* from publishing anything further on the subject. Consequently, Kay’s decision to publish text from the actual Pentagon Papers was extraordinary, since doing so put the reputation of the *Post*, and that of everyone working there, in the crosshairs.

I was fortunate in assembling a dream cast and crew to bring this story to life in *The Post*. Not only are Meryl Streep, Tom Hanks, Janusz Kaminski, Rick Carter, Ann Roth and the rest of the team some of our finest working talents today, but a number of them lived through the era during which the film is set. The meticulous care they took to embody the characters they portrayed and to recreate the look and feel of the 1970s, is evident.

Besides caring about this courageous woman’s journey, those of us involved in making *The Post* hope it stands as a testament to the dignity, power and importance of a free press. I’m honored that *The Post* is included in your course of study.

Respectfully,

Steven Spielberg

Introducing *The Post*

Containment.

The domino theory.

Mutually assured destruction.

These catchwords from the post-World War II era still defined the foreign policy of the United States in 1971. The world was divided into the First World (the United States and other Western-style democracies), the Communist World (the Soviet Union, China, and their satellite nations), and the Third World (every other nation on Earth, seen by the first two as territory to be dominated.) The long-running war in Vietnam was part of this struggle for dominance.

That war in Southeast Asia had actually begun immediately after the surrender of Japan, when France tried to reassume its control over its prewar colonies. With the French surrender at Dien Bien Phu in 1954 and the split of Vietnam into a Communist North and non-Communist South, it appeared to the Eisenhower administration that another domino was about to fall. U.S. advisors in increasing numbers moved in to support the government of South Vietnam. The number of troops increased very dramatically under Lyndon Johnson. The Tet Offensive of 1968 and the ongoing military draft combined to create resistance, especially among young Americans; by 1971 protest marches were a common phenomenon.

In this explosive situation, the *New York Times* lit the fuse. Daniel Ellsberg, a researcher with the RAND Corporation, secretly photocopied a top-secret military report, amounting eventually to 47 volumes of historical analysis and government documents, that came to be called simply “the Pentagon Papers.” Failing to get members of Congress to release it, he turned to the media, hoping to show how the government had deceived Americans in its desire to win the war. The *Times* published stories based on excerpts, and the government moved in, securing an injunction to prevent the newspaper from further publication of anything based on the stolen report. Ellsberg, who had acted out of a sense of conscience and was willing to accept the consequences, was charged with conspiracy, espionage, and theft of government property.

This is where things stand at the beginning of the film *The Post*. Ben Bradlee (Tom Hanks), editor of the *Washington Post*, is ready, even eager, to pick up the story from the newspaper’s silenced competitor. Publisher Katharine Graham (Meryl Streep) is sympathetic, but also reluctant to incur the hostility of the White House. She has inherited her role after the deaths of her father and her husband; she is new to her position as publisher; she is trying to strengthen the paper’s financial viability by taking it public; most of all, she is a woman in a world dominated by strong men. In the Georgetown social set which has been her life to this point, she is even a friend of Robert McNamara, architect of the Vietnam policy.

This story, set almost fifty years ago, is still terribly relevant today. The traditional media of television, radio, newspapers, and newsmagazines now compete with cable channel pundits and social media platforms like Facebook, Twitter, Instagram and more. Americans tend to listen to media that reflect their own political stance, so that we move further into our “silos” and consequently farther apart. Our social media can be manipulated by those who publish false news stories and doctored images, which then spread exponentially. Mainstream media outlets have been attacked for doing their job, and reporters from those outlets have been labelled “enemies of the people.” *The Post* stands as a bulwark against these trends, showcasing the hard work, intelligence, conscientiousness, and honor of those committed to bringing the truth to the American people.

Film credits

TWENTIETH CENTURY FOX
 DREAMWORKS PICTURES
 and RELIANCE ENTERTAINMENT
 Present
 An AMBLIN ENTERTAINMENT / PASCAL PICTURES
 Production
 A STEVEN SPIELBERG Film
 MERYL STREEP
 TOM HANKS
“THE POST”
 SARAH PAULSON, BOB ODENKIRK, TRACY LETTS
 BRADLEY WHITFORD, BRUCE GREENWOOD,
 MATTHEW RHYS
 Casting by ELLEN LEWIS
 Costume Designer ANN ROTH
 Music by JOHN WILLIAMS
 Film Editors MICHAEL KAHN, ACE,
 SARAH BROSHAR
 Production Designer RICK CARTER
 Director of Photography JANUSZ KAMINSKI
 Executive Producers
 TIM WHITE
 TREVOR WHITE
 ADAM SOMNER
 TOM KARNOWSKI
 JOSH SINGER
 Produced by AMY PASCAL, p.g.a.
 STEVEN SPIELBERG, p.g.a.
 KRISTIE MACOSKO KRIEGER, p.g.a.
 Written by LIZ HANNAH and JOSH SINGER
 Directed by STEVEN SPIELBERG

To the Teacher

This curriculum guide to *The Post*, like other Journeys in Film resources, is based on a few fundamental beliefs:

- That a well-made, relevant film is an excellent way to convey information and teach students important critical thinking skills.
- That an interdisciplinary approach will reach students who have different learning modalities and interests.
- That talented teachers interacting with real students on a daily basis are best positioned to write good lesson plans.

There are eight lessons in this guide. Although it is possible to use all of these lessons, most teachers will select just one or several to use with their classes. You might wish to consider a team approach built around *The Post* for a memorable experience for your students.

Lesson 1 establishes “the facts of the case” by having students work as journalists, digging through excerpts from real government documents to find the 5 Ws—who, what, when, where, and why—and using a jigsaw activity to share their information.

Lesson 2 explores the First Amendment, the case of *Marbury v. Madison*, and the Espionage Act under which Ellsberg was charged to understand the Supreme Court’s decision to allow publication. A document-based question gives students practice in synthesizing primary sources to write historical analysis.

Lesson 3 answers the question of what happened to Daniel Ellsberg, acquainting students with the differences between civil and criminal courts and further exploring the protections guaranteed by the Bill of Rights.

Lesson 4 is a study of journalistic ethics. What principles should professional journalists work by? How closely do our contemporary news outlets adhere to these principles?

Lesson 5 uses readings and videos to establish why a free press is so important to a democratic society. Students also survey the varying degrees of freedom under which the press must operate in other countries and the consequences for citizens of having a free or not-so-free press.

Lesson 6 brings these ideas home to students by exploring the rights of student journalists under the Supreme Court case of *Hazelwood v. Kuhlmeier* and asking them to investigate policies in their own school or school district.

Lesson 7 is a drama lesson in which students first work in pairs to research important figures in the Pentagon Papers case and then script and perform mock interviews with these figures to learn more about their personalities and motives.

Lesson 8 gives students the opportunity to explore some of the directorial choices made by Steven Spielberg in turning the history of the Washington Post’s decision into a dramatic and compelling film.

For more information about this and other free Journeys in Film curriculum and discussion guides, please see the Journeys in Film website at www.journeysinfilm.org.

The Pentagon Papers: The Facts of the Case

Enduring Understandings

- A top-secret government report, known as the Pentagon Papers, was leaked to the press by Daniel Ellsberg, who was troubled by the Vietnam War.
- The Pentagon Papers were controversial because they showed that several U.S. administrations had deceived the American people about the war.

Essential Questions

- What were the Pentagon Papers? When were the Pentagon Papers completed and what time period did they cover?
- Who were the main figures behind creating and releasing the Pentagon Papers to the *Washington Post*?
- Why were the Pentagon Papers so controversial?

Notes to the Teacher

The incidents depicted in the film *The Post* center on a 7,000-page report known popularly as the Pentagon Papers. Commissioned in 1967 by then U.S. Secretary of Defense Robert McNamara, the official government title of the document was *United States-Vietnam Relations 1945-1967*. When it was completed, the entire 47 volumes of this report were considered classified at the top-secret level. The analysis of the report was historical, relating to events that went as far back as 40 years. None of the information in the report related to a time after early 1968.

Daniel Ellsberg was a contributor to the report while employed at a government policy think-tank known as the RAND Corporation in 1969. He and fellow RAND colleague Andrew Russo secretly made several copies of the Pentagon Papers and attempted to persuade sympathetic senators to release the documents. They argued that the release of the Pentagon Papers was necessary because of what the report revealed: that successive presidential administrations had lied to the American public and Congress about the course of war in Vietnam. Not only had the government lied about the Gulf of Tonkin incident (which deepened the U.S. involvement in the Vietnam War), but it had also begun to secretly expand the conflict into neighboring Cambodia and Laos.

When attempts to release the Pentagon Papers through Congress failed, Ellsberg turned to the media. As depicted in *The Post*, on June 13, 1971 the *New York Times* began publishing a series of articles based on the Pentagon Papers. On June 15, the U.S. government obtained an order enjoining (prohibiting) the *Times* from disseminating, disclosing, or divulging any material relating to the Pentagon Papers. More

significantly, the government also sought to suppress any future publication of the Pentagon Papers, via prior restraint, on the grounds that it was harmful to national security. After much deliberation, the *Washington Post* also published an article derived from the Pentagon Papers; that paper was hit with a restraining order the following day. However, after the *Washington Post* published their series of articles, many other newspapers across the country followed.

In *The Post*, we learn how the Pentagon Papers came to be published. In this lesson, students begin with an assessment of their background knowledge about the Vietnam War and the Pentagon Papers using a KWL chart. Then, divided into five sections, they work as journalists to research and analyze the basic facts behind the history of the Pentagon Papers: the who, what, when, where, and why of these events. After each section reports their findings, students will use their knowledge of the basic facts from the section work and the film to create an original project about the Pentagon Papers.

If you wish to continue with the story of Daniel Ellsberg and the consequences of his actions, see Lesson 2 in this guide.

Here are some online resources you may find helpful:

Ronald J. Cima, ed. *Vietnam: A Country Study*.
Washington: GPO for the Library of Congress, 1987.
<http://countrystudies.us/vietnam/>

A full copy of the report known as the Pentagon Papers from the National Archives
<https://www.archives.gov/research/pentagon-papers>

National Security Archive, maintained by George Washington University, with links to many assets
<https://nsarchive2.gwu.edu//NSAEBB/NSAEBB48/index.html>

Lesson 1 (UNITED STATES HISTORY)



COMMON CORE STANDARDS ADDRESSED BY THE LESSON

CCSS.ELA-LITERACY.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g. visually, quantitatively, as well as words) in order to address a question or solve a problem.

CCSS.ELA-LITERACY.RH.11-12.9

Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

CCSS.ELA-LITERACY.WHST.11-12.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.WHST.11-12.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation

CCSS.ELA-LITERACY.WHST.11-12.10

Draw evidence from informational texts to support analysis, reflection, and research.

Duration of the Lesson

Two class periods plus time to view *The Post*, complete research, design presentations, and present them

Assessments

Jigsaw group work

Creative information project

Materials Needed

Copies of **HANDOUTS 1–3**

Film of *The Post* and projection equipment

Procedure

Part One: Introducing the Pentagon Papers

1. Tell students that they will be viewing the film *The Post*, which centers on the controversial decision by the *Washington Post* to publish excerpts from the Pentagon Papers during the Vietnam War.
2. Ask students basic questions about the Vietnam War to gauge their understanding of the war and its impact. Where is Vietnam? When did the United States enter the war there? Why? What problems did the U.S. encounter in waging the war? What was the reaction back in the U.S.? How did the war end? Hold a discussion to fill in any gaps in their knowledge about the war.
3. Distribute **HANDOUT 1: BACKGROUND KNOWLEDGE ASSESSMENT — KWL**. Have students work individually to list things that they know about the Pentagon Papers controversy in the “K” section of the KWL chart. List things that they want to know about the Pentagon Papers in the “W” section. Prompt students to think about questions: Who were involved? What took place? When did it take place? Why did it happen? Have students leave the third column blank for now.
4. When students have completed the first two columns, have each student share two things from his or her KWL chart on **HANDOUT 1** with the class. You may wish to create a KWL chart on the board for the whole class while doing this. Collect handouts and save them to be revisited later in the lesson.
5. Show the film *The Post* and ask students to take notes on the main events shown in the film as they watch. You may wish to pause the film occasionally at particularly significant parts or if you have students who have difficulty with this task.
6. Divide students into groups of five and distribute **HANDOUT 2**. This is their “home” group for the jigsaw exercise.
7. Explain to students that every good journalist uses five essential elements (referred to as the Five W’s) when approaching information gathering. Every journalistic story of quality should answer these basic questions: Who? What? When? Where? and Why? Each student in the group is responsible for one of the five elements of news gathering. Either assign students or let students choose among themselves; each student is to become an “expert” on that question in the group.
8. Have students move into “expert” sections (one group for each topic) and read the assigned text. After they have finished reading, the expert sections should discuss what they have read and create a summary for their home groups, utilizing the question prompts and highlighting key points. You may encourage them to do additional research at this point as well. (Answers for Section 3 of Handout: A. 1969; B. 1954; C. 1964; D. 1962; E. 1950; F. 1971; G. 1946; H. 1975; I. 1973.)
9. Bring the students back to their home groups and have students present their information on the aspect of news gathering assigned to them. Tell students to take notes on these reports for their next project.

Lesson 1 (UNITED STATES HISTORY)



10. Distribute **HANDOUT 3: THE PENTAGON PAPERS: A CREATIVE PROJECT** and explain to students that they will be creating an original information project on the major aspects of the Pentagon Papers. Their sources should include the notes taken during group work and during *The Post* film presentation. Read through the instructions on **Handout 3** and answer any questions. Set a deadline for submission of the project.
11. After the allotted time for research and presentation development, have students give a brief presentation of their project.
12. After all presentations are complete, redistribute the KWL charts from the beginning of the unit (**HANDOUT 1**). Prompt students to reflect on what they have learned about the history of the Pentagon Papers, writing their responses in the L column of the KWL. Then have students discuss their answers with the entire class.

Handout 1

Background Knowledge Assessment — KWL

NAME: _____ **DATE:** _____

K	W	L
<p>What do you <u>k</u>now already?</p>	<p>What do you <u>w</u>ant to learn?</p>	<p>What have you <u>l</u>earned?</p>

Handout 2 ► P. 1

Readings on the Pentagon Papers

Section One: Who were the main figures behind creating and releasing the Pentagon Papers to the *Washington Post*?

Excerpt 1:¹

Daniel Ellsberg [an employee of RAND Corporation] was as an analyst for Secretary of Defense Robert McNamara's classified study of the war in Vietnam, a report which became known as the *Pentagon Papers*. Believing that the war was unwinnable and immoral, Ellsberg and his co-defendant **Anthony Russo** secretly copied the 7000-page report and provided it to the *New York Times* and *Washington Post*. After articles about the papers were published, Ellsberg surrendered to the authorities on June 28, 1971. When the U.S. Supreme Court upheld the newspapers' right to publish the articles, the Nixon administration brought criminal charges against Ellsberg and Russo. After a lengthy break in the proceedings while the Supreme Court considered the implications of the wiretapping of one of the defendants and his lawyer by the government, the trial court judge **Matthew Byrne** declared a mistrial.

Excerpt 2:²

...The Vietnam conflict came to claim most of [**Robert S. McNamara's** time and energy [as Secretary of Defense]. The Truman and Eisenhower administrations had committed the United States to support the French and native anti-Communist forces in Vietnam in resisting efforts by the Communists in the North to control the country. The U.S. role, including financial support and military advice, expanded after 1954 when the French withdrew. During the Kennedy administration, the U.S. military advisory group in South Vietnam steadily increased, with McNamara's concurrence, from just a few hundred to about 17,000. United States involvement escalated after the Gulf of Tonkin incident in August 1964 when North Vietnamese naval vessels reportedly fired on two U.S. destroyers. **President [Lyndon] Johnson** ordered retaliatory air strikes on North Vietnamese naval bases, and Congress approved almost unanimously the Gulf of Tonkin Resolution, authorizing the president "to take all necessary measures to repel any armed attack against the forces of the U.S. and to prevent further aggression."

¹ Excerpted from: Drawing Justice: The Art of Courtroom Illustration, Library of Congress. <https://www.loc.gov/exhibitions/drawing-justice-courtroom-illustrations/online-exhibition/crime-corruption-and-cover-ups/daniel-ellsberg-and-the-pentagon-papers>

² Excerpted from: The Historical Office of the Secretary of Defense: <http://history.defense.gov/DesktopModules/ArticleCS/Print.aspx?PortalId=70&ModuleId=18327&Article=571271>.

Handout 2 ▶ P. 2

Readings on the Pentagon Papers

Although he loyally supported administration policy, McNamara gradually became skeptical about whether the war could be won by deploying more troops to South Vietnam and intensifying the bombing of North Vietnam. He traveled to Vietnam many times to study the situation firsthand. He became increasingly reluctant to approve the large force increments requested by the military commanders. The Tet offensive of early 1968, although a military defeat for the enemy, clearly indicated that the road ahead for both the United States and the South Vietnamese government was still long and hard. By this time McNamara had already submitted his resignation, chiefly because of his disillusionment with the war.

As McNamara grew more and more controversial after 1966 and his differences with the president and the JCS [Joint Chiefs of Staff] over Vietnam policy became the subject of public speculation, frequent rumors surfaced that he would leave office. Yet there was great surprise when President Johnson announced on 29 November 1967 that McNamara would resign to become president of the World Bank....

Question Prompts for Research and Summary:

1. Did U.S. military presence increase or decrease under McNamara?
2. What was the incident that expanded U.S. involvement in Vietnam? Did McNamara agree or disagree?
3. Did Ellsberg originally set out to leak the *Pentagon Papers* to the press?

Handout 2 ▶ P. 3

Readings on the Pentagon Papers

Section Two: What were the Pentagon Papers?

Excerpt from the Pentagon Papers final report on January 15, 1969...³

On June 17, 1967, Secretary Robert S. McNamara directed that a task force be formed to study the history of United States involvement in Vietnam from World War II to the present. Mr. McNamara's guidance was simply to do studies that were "encyclopedic and objective." With six full-time professionals assigned to the task force, we were to complete our work in three months. A year and a half later, and with the involvement of six times six professionals, we are finally done to the tune of 37 studies and 15 collections of documents in 47 volumes.

In the beginning, Mr. McNamara gave the task force full access to OSD [Office of the Secretary of Defense] files, and the task force received access to CIA materials, and some use of State Department cables and memoranda. We had no access to White House files. Our guidance prohibited personal interviews with any of the principal participants.

The result was not so much a documentary history, as a history based solely on documents — checked and rechecked with ant-like diligence. Pieces of paper, formidable and suggestive by themselves, could have meant much or nothing. Perhaps this document was never sent anywhere, and perhaps that one, though commented upon, was irrelevant. Without the memories of people to tell us, we were certain to make mistakes. Yet, using those memories might have been misleading as well. This approach to research was bound to lead to distortions, and distortions we are sure abound in these studies.

To bring the documents to life, to fill in gaps, and just to see what the "outside world" was thinking, we turned to newspapers, periodicals, and books. We never used these sources to supplant the classified documents, but only to supplement them. And because these documents, sometimes written by very clever men who knew so much and desired to say only a part, and sometimes written very openly but also contradictorily, are not immediately self-revealing or self-explanatory, we tried both to have a number of researchers look at them and to quote passages liberally. Moreover, when we felt we could be challenged with taking something out of context, we included the whole paper in the documentary record section of the task force studies [Documentary Appendix]. Again seeking to fend off inevitable mistakes in interpretation and context, what seemed to us key documents were reviewed and included in several overlapping in substance, but separate, studies.

The people who worked on the task force were superb — uniformly bright and interested, although not always versed in the art of research. We had a sense of doing something important and of the need to do it right. Of course, we all had our prejudices and axes to grind, and these shine through clearly at times, but We tried, we think, to suppress or compensate for them.

³ Excerpted from United States. 2011. *Pentagon Papers*. Washington, D.C.: National Archives. <https://www.archives.gov/research/pentagon-papers>

Handout 2 ▶ P. 4

Readings on the Pentagon Papers

These outstanding people came from everywhere — the military services, State, O.S.D., and the “think tanks.” Some came for a month, for three months, for six months, and most were unable, given the unhappiness of their superiors, to finish the studies they began. Almost all the studies had several authors, each heir dutifully trying to pick up the threads of his predecessor. In all, we had 36 professionals working on these studies, with an average of four months per man . . .

Question Prompts for Research and Summary:

1. Who directed the task force that created the Pentagon Papers and for what reason?
2. What kind of documents were included in the Pentagon Papers?
3. Describe the size and scope of the Pentagon Papers.

Handout 2 ▶ P. 5

Readings on the Pentagon Papers

Section Three: When did the events take place?

Make a timeline that shows the correct order of these events. Be sure you can explain the significance of each.

Event	Date
A. Top Secret Pentagon Papers are completed. Nixon is inaugurated.	
B. Country is split into North Vietnam and South Vietnam during Eisenhower Administration.	
C. Gulf of Tonkin Resolution widens U.S. involvement in Vietnam War during Johnson Administration.	
D. U.S. pledges aid to South Vietnam during Kennedy Administration.	
E. Communist China and Soviet Union recognize Democratic Republic of Vietnam, but U.S. during Truman Administration does not.	
F. Pentagon Papers are published in the <i>New York Times</i> and the <i>Washington Post</i> .	
G. War between France and Vietnam begins.	
H. Saigon falls to Communists during the Ford administration, marking the end of the Vietnam War.	
I. The United States withdraws its troops from Vietnam and effectively ends involvement in the war.	

Question Prompts for Research and Summary:

1. How many presidential administrations were involved in the Vietnam War?
2. How long after the Pentagon Papers were printed did the Vietnam War end?

Handout 2 ▶ P. 6

Readings on the Pentagon Papers

Section Four: Where did the incidents featured in the *Pentagon Papers* take place?

Excerpt from Vietnam: A Country Study⁴

Vietnam is located in the southeastern extremity of the Indochinese peninsula and occupies about 331,688 square kilometers, of which about 25 percent was under cultivation in 1987. The S-shaped country has a north-to-south distance of 1,650 kilometers and is about 50 kilometers wide at the narrowest point. With a coastline of 3,260 kilometers, excluding islands, Vietnam claims 12 nautical miles as the limit of its territorial waters, an additional 12 nautical miles as a contiguous customs and security zone, and 200 nautical miles as an exclusive economic zone.

Vietnam is a country of tropical lowlands, hills, and densely forested highlands, with level land covering no more than 20 percent of the area. The country is divided into the highlands and the Red River Delta in the north; and the Gai Truong Son (Central mountains, or the Chaîne Annamitique, sometimes referred to simply as the Chaîne), the coastal lowlands, and the Mekong River Delta in the south.



⁴ Excerpted from: Ronald J. Cima, ed. *Vietnam: A Country Study*. Washington: GPO for the Library of Congress, 1987. <http://countrystudies.us/vietnam/>

Handout 2 ▶ P. 7

Readings on the Pentagon Papers

The Red River Delta, a flat, triangular region of 3,000 square kilometers, is smaller but more intensely developed and more densely populated than the Mekong River Delta. Once an inlet of the Gulf of Tonkin, it has been filled in by the enormous alluvial deposits of the rivers, over a period of millennia, and it advances one hundred meters into the gulf annually. The ancestral home of the ethnic Vietnamese, the delta accounted for almost 70 percent of the agriculture and 80 percent of the industry of North Vietnam before 1975.

Vietnam has a tropical monsoon climate, with humidity averaging 84 percent throughout the year. However, because of differences in latitude and the marked variety of topographical relief, the climate tends to vary considerably from place to place. During the winter or dry season, extending roughly from November to April, the monsoon winds usually blow from the northeast along the China coast and across the Gulf of Tonkin, picking up considerable moisture; consequently, the winter season in most parts of the country is dry only by comparison with the rainy or summer season. During the southwesterly summer monsoon, occurring from May to October, the heated air of the Gobi Desert rises, far to the north, inducing moist air to flow inland from the sea and deposit heavy rainfall.

Question Prompts for Research and Summary:

1. Where is Vietnam? What are the countries that border it?
2. What are the main bodies of water bordering Vietnam?
3. What are the climate and geography like in Vietnam?

Handout 2 ▶ P. 8

Readings on the Pentagon Papers

Section Five: Why were the Pentagon Papers so controversial?

Excerpt from the section, Justification of the War. Public Statements. Volume II: D--The Johnson Administration⁵

JOHNSON ADMINISTRATION - 1964

SUMMARY

President Johnson succeeded to the Presidency upon the assassination of President Kennedy in November 1963 only three weeks after the coup d'état which saw the Ngo Dinh Diem regime crushed and Diem himself murdered. Confronted with a crisis, the U. S. renewed its pledge to support the military junta and the free government of Vietnam. The U. S. increased its support even as the GVN wavered through a series of government changes each reflecting the control retained by the military. U. S. involvement deepened with the increased advisory strength and the introduction of combat troops in 1964. The Tonkin Gulf crisis and the subsequent resolution became benchmarks for the U. S. commitment. The new Administration emphasized the following points:

- a. Organized aggression from the North obligated the United States to fulfill its commitments under the SEATO treaty.
- b. The strategic importance of Southeast Asia to the security of the United States and the test of "wars of liberation" there as important to the future peace and freedom of South Vietnam.
- c. The Gulf of Tonkin [Incident] action showed that "aggression by terror" had been joined by "open aggression on the high seas" against the United States and the resolution, which followed justified measures to "repel any armed attack."
- d. The communist "appetite for aggression" through "wars of liberation" threatened not only other Asian countries, but also the United States if left unchecked. The U.S. seeks no wider war.

Four basic themes govern U. S. policy, essentially unchanged since 1954: America keeps her word; the future of Southeast Asia is the issue; "our purpose is peace; and, this war is a "struggle for freedom."

⁵ Excerpted from United States. 2011. *Pentagon Papers*. Washington, D.C.: National Archives. <https://www.archives.gov/research/pentagon-papers>

Handout 2 ▶ P. 9

Readings on the Pentagon Papers

Excerpt from “The Gulf of Tonkin Crisis” section in the Pentagon Papers TOP SECRET⁶

...Late the following evening the destroyers Maddox and C. Turner Joy were involved in a second encounter “with hostile patrol boats.” Like the first incident, this occurred following a South Vietnamese attack on North Vietnamese coastal targets -- this time the Rhon River estuary and the Vinh Sonh radar installation, which were bombarded on the night of 3 August. The more controversial of the two, this incident occurred under cover of darkness and seems to have been both triggered and described largely by radar and sonar images.

After the action had been joined, however both visual sightings and intercepted North Vietnamese communications confirmed that an attack by hostile patrol craft was in progress...

Broadening the Impact

...There is no question, however, that the second incident was promptly exploited by the Administration. The event was seized upon as an opportunity. Sensitive to take several measures that had been recommended earlier and which were now seen as useful means of turning an essentially unique and localized incident into an event with broader strategic impact.

...The count reached 22 torpedoes) a total which caused the Commanding Officer (once the engagement had ended) to question the validity of his report and communicate these doubts to his superiors:

“Review of action makes many recorded contacts and torpedoes fired appear doubtful. Freak weather effects and overeager sonarmen may have accounted for many reports.”

In addition to sonar readings, however) the Task Group had also reported intercepting communications from North Vietnamese naval craft indicating that they were involved in an attack on U.S. (“enemy”) ships and that they had “sacrificed” two vessels in the engagement...

Question Prompts for Research and Summary:

1. Was there a difference between the public statements and top-secret statements?
2. How was the Johnson Administration truthful and untruthful in the Pentagon Papers?

⁶ Excerpted from United States. 2011. *Pentagon Papers*. Washington, D.C.: National Archives. <https://www.archives.gov/research/pentagon-papers>

Handout 3

The Pentagon Papers: A Creative Project

As you have learned in *The Post*, the history behind the publishing of the Pentagon Papers in the Washington Post is complex. In this exercise you will use your knowledge of the basic facts (who, what, when, where, and why) to create an original creative project

Examples include (but are not limited to), creating a comic book, news article, or film script. If you have an idea but are not sure if it is appropriate, please ask. **In order to receive full credit, you must include the following information:**

- What were the Pentagon Papers?
- Who were the main figures behind creating and releasing the Pentagon Papers to the *New York Times* and the *Washington Post*?
- When were the Pentagon Papers completed and what time period did they cover?
- Where did the incidents featured in the Pentagon Papers take place?
- Why were the Pentagon Papers so controversial?

You are encouraged to include information from other sources besides the ones you used in class. These projects will be shared with the rest of the class, so make this something you want others to see. Be creative!

The Supreme Court and Freedom of the Press

Enduring Understandings

- In 1971, the *New York Times* and the *Washington Post* argued before the Supreme Court that their right to publish information classified as “top secret” was upheld because freedom of the press is guaranteed by the First Amendment, except in very narrow circumstances.
- Freedom of the press was considered crucial by citizens of the early United States as they debated whether or not to ratify the Constitution.
- The Supreme Court has the power to review acts of Congress and the President to determine if they are constitutional.

Essential Questions

- What are the foundational laws for the case of *New York Times Co. v. U.S.*, which was decided together with the case *U.S. v. Washington Post*? How did they impact this case?
- In what ways is freedom of the press justified?
- Under what circumstances might the freedom of the press be limited?

Notes to the Teacher

When the government issued injunctions against the publication of the Pentagon Papers by the *New York Times* and the *Washington Post*, its argument was based on the Espionage Act of 1917, an act passed when the United States was entering the First World War. The same argument has been used against many, from union leader and socialist Presidential candidate Eugene Debs in 1918 to Chelsea Manning and Edward Snowden more recently. In 1971, the *New York Times* and *Washington Post* sued the federal government in order to be allowed to continue printing stories informed by the Pentagon Papers, and the Supreme Court ruled that the government had not shown sufficient evidence to justify prior restraint, the very limited right of government to stop information from being used by the press due to its libelous or harmful nature.

The decision in the case is less important as a precedent because it has very specific parameters that apply to this very narrow situation. It is more important as an indication of the significance accorded to the First Amendment by the Justices and as an example of the wide-ranging philosophical perspectives on it. The fact that these personal freedoms were the very first changes made to the Constitution means that the Founders saw them as important guarantees that the governed would not be controlled by the government.

In this lesson, students will learn about the First Amendment, the Supreme Court’s power of judicial review, and the Espionage Act. The First Amendment is the first article of the Bill of Rights. George Mason, a delegate to the Constitutional Convention, had moved that a Bill of Rights be added as a preface to the U.S. Constitution, but his request was denied. But when the Constitution was sent to individual states to

ratify, there was considerable resistance because of the absence of such an explicit statement of rights; even those who wanted to ratify the Constitution felt that these rights were implied in the Constitution because of the limited powers granted to the federal government. In order to guarantee ratification, the pro-Constitution Federalists had to promise amendments that would guarantee individual and state rights. In 1789, James Madison became the “Father of the Bill of Rights” by drawing up a list of amendments which were subsequently ratified by the states.

Marbury v. Madison was an extremely important case in the early history of the Supreme Court. John Adams had issued numerous appointments at the very end of his term, the so-called “midnight justices,” and incoming President Thomas Jefferson’s Secretary of State James Madison refused to deliver the commissions. One of the appointees, William Marbury, sued Madison. The Supreme Court ruling in the case established the Supreme Court’s power of judicial review, by which the judiciary can declare an act of Congress or the president to be unconstitutional. *Marbury v. Madison* became part of a body of case law and a precedent for future rulings on press freedom.

The Espionage Act of 1917 was enacted two months after the United States entered World War I. It outlawed speaking falsehoods about the military and provided penalties of fines up to \$10,000 and imprisonment for up to 20 years for speaking out against recruitment of soldiers. The socialist Charles Schenck was arrested for distributing anti-draft circulars. His case reached the Supreme Court, which held that the government could indeed restrict speech if it created a “clear and present danger,” and that Schenck’s speech during

wartime was an instance of this. However, the Court did not clearly define exactly what constitutes a clear and present danger. Parts of the Espionage Act are still used today.

In the context of these laws, students will analyze primary source excerpts that describe the question of the cases involving the *New York Times* and the *Washington Post*, the arguments that opposing counsel used in written briefs and oral arguments, the decision, and the opinions that the divided justices wrote. The goal of the lesson is for students to use these foundational laws and the primary sources in an integrated way, preparing for an essay that incorporates various pieces of evidence to explain why the Supreme Court was involved and why the justices decided in favor of the two newspapers involved.

The lesson is suitable for an AP United States History or AP Government class. For non-AP classes, you may wish to reduce the number of documents provided on **HANDOUT 2** or allow additional time.

Here are some additional resources that you and your students may find helpful:

Top Secret: The Battle for the Pentagon Papers explains the path the cases took to get to the Supreme Court and provides links to all of the documents included in the lesson as well as recordings of the oral arguments at the website at <http://topsecretplay.org/the-courts/>.

The Washington Post’s own coverage of their victory can be found at <http://www.washingtonpost.com/wp-srv/inatl/longterm/flash/july/pent71.htm>.

Lesson 2 (UNITED STATES HISTORY, GOVERNMENT)



COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.CCRA.W.1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.WHST.11-12.1

Write arguments focused on *discipline-specific content*.

CCSS.ELA-LITERACY.RH.11-12.1

Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.RI.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RI.11-12.8

Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).

Duration of lesson

Two hours of class time, plus time to write the optional essay if assigned

Assessments

Class discussions

Handouts

Optional essay

Materials needed

HANDOUT 1: THE LEGAL BACKGROUND OF FREE SPEECH

HANDOUT 2: DOCUMENT-BASED QUESTION

HANDOUT 3: DOCUMENT-BASED PLANNING AND PREPARATION

Procedure

1. Distribute **HANDOUT 1: THE LEGAL BACKGROUND OF FREE SPEECH**. Select a student to read the first document excerpt, the text of the First Amendment, aloud. Discuss the background of the Bill of Rights, adding information from Notes to the Teacher if necessary.
2. Encourage students to consider the scenes in *The Post* where the First Amendment is mentioned. Ask students to discuss why they believe the freedom of the press was included in the First Amendment along with other, more individual, freedoms.
3. Select another student to read the excerpt from *Marbury v. Madison* aloud. Provide the background of the *Marbury v. Madison* case and explain the concept of judicial review. Briefly discuss what this excerpt means in the context of this lesson to ensure that students realize that this judicial precedent is what gave the Supreme Court the power to decide if the Espionage Act of 1917 applied in these cases.
4. Finally, ask a student to read the excerpt from the Espionage Act of 1917. Then, direct students to write it in their own words. Have a few students share to ensure that everyone understands the document.
5. Distribute **HANDOUT 2: DOCUMENT-BASED QUESTION** and **HANDOUT 3: DOCUMENT-BASED PLANNING AND PREPARATION** and organize students into pairs. Explain that they will be using the laws cited on **HANDOUT 1** together with these documents to answer a document-based question. Direct them to read only the question on **HANDOUT 2** and to complete Step 1 on **HANDOUT 3** after discussing the question with their partner.
6. After giving students enough time to work, ask several groups to read their answers aloud to spot check understanding.
7. Next ask students to work with their partners again to complete Step 2 on **HANDOUT 3**. This is a place where they can record any knowledge they already have about the freedom of the press, including specific moments from *The Post* that seem relevant. Again, pause for class discussion to share ideas.
8. Then ask students to work together to read the document excerpts on **HANDOUT 2**. After reading each excerpt, ask students to complete the box for that document in Step 3 on **HANDOUT 3**. They should include *both* the main idea of the document and the way it relates to at least one of the excerpts on **HANDOUT 1**.
9. Once this is finished, students should move on to Steps 4–5 on **HANDOUT 3**. Review the meaning of a thesis statement with the class if you feel it is advisable. (A thesis statement is a one-two sentence statement, usually in the first paragraph of a paper, that provides the answer to the question asked and indicates the organization of the paper to follow.) Depending on the skill level of students, you may wish to combine pairs into small groups at this time to create a collective thesis statement and outline. More experienced writers may work independently or in pairs. Ask students to be sure to note where specific documents will be referenced in their outline.
10. Assign Step 6 on **HANDOUT 3** as either the final product or an exit ticket for the second day of the activity. Students should write an introductory paragraph that includes their thesis and a summary of their evidence.

11. Allow time at the end of the class periods for students to debrief this exercise and talk about the differences between the reasoning of the concurring and dissenting opinions for these cases.
11. You may wish to add the first of the Extension Activities below if you would like students to write a complete formal essay.

Extension Activities

- Add the following to the **HANDOUT 3 — DBQ PREPARATION AND PLANNING** if you wish to have all students complete the essay.

STEP 7: FINISH THE ESSAY. Using the outline you created, complete the essay. Remember to tie your argument back to your thesis in each paragraph and in the conclusion.
- Ask students to review additional cases regarding freedom of the press and see how the Supreme Court decided. Have them research the accusations against Edward Snowden and/or Chelsea Manning and discuss how these were affected by the laws studied in this lesson.
- Have students complete an in-class reading of a portion of the oral case. A transcript can be found at https://apps.oyez.org/player/#/burger2/oral_argument_audio/17710.

Handout 1

The Legal Background of Free Speech

Foundational Laws Pertaining to *New York Times Co. v. U.S./U.S. v. Washington Post***First Amendment to the U.S. Constitution, 1791:**

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

Excerpt from the decision in *Marbury v. Madison*, 1803

It is emphatically the province and duty of the Judicial Department to say what the law is.

Espionage Act of 1917

That whoever, for the purpose of obtaining information respecting the national defense with intent or reason to believe that the information to be obtained is to be used to the injury of the United States, or to the advantage of any foreign nation [communicates regarding U.S. defense issues] ... [with the] intent or reason to believe, copies, takes, makes, or obtains, or attempts, or induces or aids another to copy, take, make, or obtain, any ... document...connected with the national defense; or...permits the same to be removed from its proper place of custody or delivered to anyone in violation of his trust, or to be lost, stolen, abstracted, or destroyed, shall be punished by a fine of not more than \$10,000, or by imprisonment for not more than two years, or both.



Handout 2 ► P. 1

Document-Based Question

Using the knowledge you gained from watching *The Post*, from your work on this lesson, and from the documents that have been included below, answer the following question:

To what extent does the decision in the cases of *New York Times Co. v. U.S.* and *U.S. v. Washington Post* reflect the First Amendment, the idea of judicial review from the decision of *Marbury v. Madison*, and the Espionage Act of 1917?

A. Question presented in the case *New York Times Co. v. U.S.*

Whether the First Amendment bars an injunction sought by the United States to prevent a newspaper from publishing material whose disclosure would pose a grave and immediate danger to the security of the United States.

B. Brief filed by the *Washington Post* in the case of *New York Times Co. v. U.S.*

The District Court did find that publication of the documents “may” interfere with the ability of the state Department to conduct delicate negotiations but, significantly, such interference would result” “not so much because of anything in the documents themselves, but rather results from the fact that it will appear to foreign governments that this Government is unable to prevent publication of actual Government communications when a leak such as the present one occurs.”

...

The question is whether prohibition of publication of historical documents constitutes a violation of the First Amendment. The Government’s use of labels -even “Top Secret-Sensitive”- does not relieve the Courts of their duty independently to determine, on the basis of the record made below, whether the injunction the Government here seeks would, if issued, impinge upon the Respondent’s First Amendment rights.

Handout 2 ▶ P. 2

Document-Based Question

C. Brief filed by the U.S. in the case of *New York Times Co. v. U.S.*

While, of course, the judiciary's duty to enforce the guarantees of the First Amendment cannot be abdicated, we submit that instances in which disclosure of particular state secrets would endanger troops in combat or otherwise imminently imperil the national security are among the "Special, limited circumstances in which speech so interlaced with burgeoning violence that it is not protected by the broad guarantee of the First Amendment, "...

D. Excerpt from the Oral Argument of Erwin Griswold, U.S. Solicitor General, in the case of *New York Times Co. v. U.S.*

The case of course raises important and difficult problems about the constitutional right of free speech and of the free press and we've heard much about that from the press in the last two weeks.

But it also raises important questions of the equally fundamental and important right of the government to function.

Great emphasis has been put on the First Amendment and rightly so.

But there is also involved here a fundamental question of separation of powers in the sense of the power and authority which the Constitution allocates to the President as Chief Executive and as Commander-in-Chief of the army and navy and involved in that, there is also the question of the integrity of the institution of the presidency whether that institution, one of the three great powers under the separation of powers, can function effectively.

E. Decision in the case of *New York Times v. U.S.*

The United States which brought these actions to enjoin publication in the *New York Times* and in the Washington Post of certain classified material has not met the heavy burden of showing justification for the enforcement of such a [prior] restraint.

Handout 2 ▶ P. 3

Document-Based Question

F. Concurring Opinion in the case of *New York Times v. U.S.* written by Justice Black

...In my view it is unfortunate that some of my Brethren are apparently willing to hold that the publication of news may sometimes be enjoined. Such a holding would make a shambles of the First Amendment.

Our Government was launched in 1789 with the adoption of the Constitution. The Bill of Rights, including the First Amendment, followed in 1791. Now, for the first time in the 182 years since the founding of the Republic, the federal courts are asked to hold that the First Amendment does not mean what it says, but rather means that the Government can halt the publication of current news of vital importance to the people of this country.

In seeking injunctions against these newspapers and in its presentation to the Court, the Executive Branch seems to have forgotten the essential purpose and history of the First Amendment. When the Constitution was adopted, many people strongly opposed it because the document contained no Bill of Rights to safeguard certain basic freedoms... The Bill of Rights changed the original Constitution into a new charter under which no branch of government could abridge the people's freedom of press...

In the First Amendment the Founding Fathers gave the free press the protection it must have to fulfill its essential role in our democracy. The press was to serve the governed, not the governors...

G. Concurring Opinion in the case of *New York Times v. U.S.* written by Justice Stewart

In the governmental structure created by our Constitution, the Executive is endowed with enormous power in the two related areas of national defense and international relations. This power, largely unchecked by the Legislative and Judicial branches, has been pressed to the very hilt since the advent of the nuclear missile age...

In the absence of the governmental checks and balances present in other areas of our national life, the only effective restraint upon executive policy and power in areas of national defense and international affairs may lie in an enlightened citizenry...[I]t is perhaps here that a press that is alert, aware, and free most vitally serves the basic purpose of the First Amendment. For without an informed and free press, there cannot be an enlightened people.

Handout 2 ► P. 4

Document-Based Question

H. Concurring Opinion in the case of *New York Times v. U.S.* written by Justice White

I do not say that in no circumstances would the First Amendment permit an injunction against publishing information about government plans or operations. Nor, after examining the materials the Government characterizes as the most sensitive and destructive, can I deny that revelation of these documents will do substantial damage to public interests. Indeed, I am confident that their disclosure will have that result. But I nevertheless agree that the United States has not satisfied the very heavy burden that it must meet to warrant an injunction...

I. Dissenting Opinion in the case of *New York Times v. U.S.* written by Chief Justice Burger

In these cases, the imperative of a free and unfettered press comes into collision with another imperative, the effective functioning of a complex modern government and specifically the effective exercise of certain constitutional powers of the Executive. Only those who view the First Amendment as an absolute in all circumstances – a view I respect, but reject – can find such cases as these to be simple or easy.

These cases are not simple for another and more immediate reason. We do not know the facts of the case...No member of this Court knows all the facts.

...[T]hese cases have been conducted in unseemly haste...The prompt setting of these cases reflects our universal abhorrence of prior restraint. But prompt judicial action does not mean unjudicial haste.

...

The consequence of all this melancholy series of events is that we literally do not know what we are acting on. As I see it, we have been forced to deal with litigation concerning rights of great magnitude without an adequate record, and surely without time for adequate treatment either in the prior proceedings or in this Court.



Handout 3 ► P. 1

Document-Based Planning and Preparation

Step 1: Read the DBQ — Read the question carefully. What does the question ask you to do? Write it in your own words.

Step 2: Outside information — the Brainstorm! Without reading the documents, jot down all the information that pertains to the question that comes to mind from *The Post*, **Handout 1**, and class discussions.



Handout 3 ► P. 2

Document-Based Planning and Preparation

Step 3: Reading and analyzing the documents: Read and analyze each document, noting the title and source, to find the most important points. Use the chart below to make notes. Be sure to include the main point of each document as it relates to the question.

Document A	Document B
Document C	Document D

Handout 3 ► P. 3

Document-Based Planning and Preparation

<p>Document E</p>	<p>Document F</p>
<p>Document G</p>	<p>Document H</p>
<p>Document I</p>	



Handout 3 ► P. 4

Document-Based Planning and Preparation

Step 4: Write a thesis statement. Using the ideas from the brainstorm and what you have read in the documents, write a thesis statement that answers all parts of the question. It can be 2-3 sentences long, if necessary.

Step 5: Create an outline. Using your thesis statement and the documents, create an outline for a five-paragraph essay. The essay should include an introduction, three body paragraphs, and a conclusion. Note where specific documents will be included in the essay. You may use the back of this sheet if you need additional space.



Handout 3 ► P. 5

Document-Based Planning and Preparation

Step 6: Write the introduction. Using the outline you created, write the first paragraph of your essay. You should include your thesis and a summary of your evidence in this paragraph.

Daniel Ellsberg and the Espionage Act

Enduring Understandings

- Civil and criminal courts hear different types of cases, use different rules of procedure, and make different kinds of rulings.
- The Bill of Rights protects U.S. citizens from warrantless government wiretapping and other infringement of civil liberties.
- The Espionage Act of 1917 is used to prosecute leakers of secret government information.

Essential Questions

- What are the differences between civil and criminal courts and what role did these courts play in the life of Daniel Ellsberg?
- Why did the burglary of Ellsberg's psychiatrist's office by Nixon's "plumbers" result in the charges against Ellsberg being dropped?
- How does the Bill of Rights protect the privacy of U.S. citizens?
- Why did Ellsberg decide to release the Pentagon Papers when he knew that he might be imprisoned because of it?

Notes to the Teacher

Daniel Ellsberg was the high-level government researcher who leaked the Pentagon Papers. The Pentagon Papers disclosed the top-secret history of the U.S. involvement in Vietnam. By copying the documents and leaking them to the press, Ellsberg assisted with shortening U.S. military involvement in Vietnam and hastened Nixon's resignation. Ellsberg and his partner Anthony Russo also earned a twelve-count indictment that included espionage, theft, and conspiracy for violating the Espionage Act of 1917. Their trial, *United States v. Daniel Ellsberg and Anthony Russo* (1973) would eventually be dismissed due to government misconduct in the investigation of the case.

This lesson will assist students in understanding the difference between criminal and civil courts, to evaluate what was at stake for Ellsberg when he decided to leak the Pentagon Papers. After determining these differences, students will take a close look at the trial of Ellsberg and Russo. Using various resources, the students will create a newspaper that draws from articles, editorials, images, and other sources from the period to recreate the events that led to Ellsberg's and Russo's trial being dismissed. Students will need to consider the following questions as they prepare to compile a class newspaper that covers the relevant events from 1971–1973.

1. How did the charges against Ellsberg and Russo come about? (*The Nixon administration was frustrated by the court's allowing the publication of the Pentagon Papers in news sources. The administration shifted its focus to Ellsberg and Russo as the ones who had copied and released the documents to the papers. They were charged with fifteen counts of theft of government documents and espionage.*)

2. Who was the judge on the case? Why is this important to the trial? *(Judge Matthew Byrne. He was nominated by President Richard Nixon to the United States District Court for the Central District of California in April of 1971 and was approved by the Senate in May of that year. He received the trial for the Pentagon Papers the same year he was appointed to the Federal bench. Importance: He was hand-picked by Nixon and originally showed disdain for Ellsberg and Russo in his opening remarks. Things changed quickly as more information was revealed in the trial.)*
3. What were the charges in *United States v. Daniel Ellsberg and Anthony Russo*? *(Ellsberg and Russo were charged with fifteen counts of theft of federal documents and espionage. The charges of espionage were debated because there was no proof that either Russo or Ellsberg was giving the documents to a foreign government. They were not spying for anyone except the American people.)*
4. What is the Espionage Act of 1917? How did the defendants violate this act? Is the Espionage Act still used today? *(The Espionage Act of 1917 was intended to prevent insubordination in the military and interference with military operations and recruitment; it was also intended to prevent the support of enemies of the U.S. during wartime. The law was extended in 1918 to include any speech that indicated disloyalty to the United States and extended again in 1961 to apply to any acts made by citizens against the U.S. In the case of Ellsberg and Russo, by leaking the Pentagon Papers, they had exposed secrets of the United States that foreign governments could use. This continues to be a controversial notion when considering the rights to free speech and freedom of the press. The Act continues to be used today, as recently as 2017, when Reality Leigh Winner was charged with a felony under the act for providing information from NSA to the Russians during the 2016 elections. She pled not guilty and has been denied bail.)*
5. Who were the “Plumbers”? *(The “Plumbers” were a special investigations unit established during Nixon’s presidency. Their role was to prevent the leaking of any government documents to the news media. During the trial of Ellsberg and Russo, it was discovered that two of these “Plumbers,” G. Gordon Liddy and Howard Hunt, had illegally tapped the phone of Ellsberg’s psychiatrist’s office in an attempt to gather information against Ellsberg.)*
6. How did the burglary of Ellsberg’s psychiatrist’s office lead to the dismissal of the charges? *(The burglary and wiretapping of Ellsberg’s psychiatrist’s office was a violation of rights to privacy protected by the U.S. Constitution. The government made no attempt to seek a court order for the wiretap and as such violated the privacy of both Ellsberg and other patients seen by his psychiatrist.)*
7. How does the Bill of Rights protect U.S. citizens from illegal wiretapping? Does it still do this? *(The Fourth Amendment is designed to protect the privacy of American citizens, stating: “The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.” After September 11, 2001, the creation of the Patriot Act loosened restrictions on government activities related to this Amendment.)*

Lesson 3 (UNITED STATES HISTORY, GOVERNMENT)



In Part 1, students will learn the differences between civil and criminal courts, and research a number of terms. (You may wish to use the following resource: <https://lawshelf.com/courseware/entry/civil-law-vs-criminal-law> to identify the various differences between criminal and civil law.) Then they speculate about what happened to Daniel Ellsberg. (Ellsberg was charged in a criminal case under the Espionage Act of 1917, in addition to conspiracy and theft charges. He faced a prison term of 115 years, and he accepted the jeopardy he was in as the price for his actions. He was not allowed to speak in his own defense. When it came to light that Ellsberg had been wiretapped without a warrant and that a government covert unit known as “the Plumbers” had burglarized the office of Ellsberg’s psychiatrist, the judge dismissed the charges against Ellsberg.) Students research the facts of Ellsberg’s case in preparation for making a class newspaper about the events and personalities involved.

To save time in class, put the terms listed under Procedure on Post-It notes, index cards, or slips of paper. You may also wish to copy the questions listed above onto separate sheets of paper to give to student groups so that they can transfer them to the organizational sheet on **HANDOUT 2**.

An excellent resource for directing students to both primary and secondary sources to assist with answering the questions is at <http://www.famous-trials.com/ellsberg/273-home>.

In Part 2, students need to become familiar with the parts of a print newspaper. Don’t assume that they are familiar with traditional newspapers; many younger people (and older ones too) rely on Facebook, cable television, or Twitter for their news, if they follow it at all. Collect an assortment of print newspapers from your own household or from colleagues, or ask the school librarian to save some for you if the library has

subscriptions. Have at least one print newspaper for each of your student working groups; more would be better.

After familiarizing students with the newspaper, you will explain to them that they are going to create a newspaper of their own, based on the Ellsberg trial. Students will write news articles first, then supplementary pieces. When these have been submitted, you will need to set up teams to do the layout. You may have students who are familiar with desktop publishing through work on the school newspaper, literary magazine, or yearbook; they should become your publishing team to fit all the pieces together. The rest of the class will be responsible for editorial work. It would encourage your students if they knew that their product would appear on the school website or blog.

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.W.9-10.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.9-10.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

Duration of lesson

4–5 one-hour class periods

Assessment

Participation in the class discussion about criminal and civil law.

Completion of the notes sheet for criminal and civil law

Completion of the research question for compiling the class newspaper.

Participation in creating the class newspaper

Materials Needed

Access to Famous Trials - <http://www.famous-trials.com/ellsberg/273-home>

Access to <https://lawshelf.com/courseware/entry/civil-law-vs-criminal-law>

Access to computers for research and compiling newspaper

Microsoft Word, Publisher, or other software that allows for a newspaper format.

Examples of print newspapers

HANDOUT 1: CIVIL LAW VS. CRIMINAL LAW

TEACHER RESOURCE 1: CIVIL LAW VS. CRIMINAL LAW (ANSWER SHEET)

HANDOUT 2: ORGANIZER FOR NEWSPAPER RESEARCH

HANDOUT 3: WRITING A NEWS ARTICLE

HANDOUT 4: RUBRIC FOR NEWSPAPER ARTICLE

Procedure

Part 1: Introduction to the Ellsberg case

1. Before class, prepare slips of paper that have one of the following terms written on each. Be sure you have one slip for each student and that the terms are written an approximately equal number of times if possible.

Civil law
Criminal law
Burden of proof
Examples
Type of punishment
Case is initiated by
Who can appeal?
Role of the jury

On the board, write “Criminal Court” on one side and “Civil Court” on the other. As students enter, hand them a slip of paper that has one of these terms written on it. (Depending on the number of students in your class, you may want to have two or three assigned to each term and have them work together.)

2. Once everyone is sitting, explain to students that they will be using their resources (phones, laptops, textbooks, classroom materials, etc.) to explain their topic and to state how their topic applies to civil cases and criminal cases. Ask them to write their findings neatly on the board once they have finished their research.

3. Distribute **HANDOUT 1: CIVIL LAW VS. CRIMINAL LAW**.

Conduct a discussion about the notes on the board and give students time to record the correct answers on the handout. (**TEACHER RESOURCE SHEET 1** has suggested answers for this handout.)

4. Remind students that, having seen the film, they know that the press was allowed to continue publishing the papers. Ask them what they think happened to Daniel Ellsberg.

5. Distribute **HANDOUT 2: ORGANIZER FOR RESEARCH** and review it briefly with the class. For homework, assign each of your student pairs or small groups to research one of the questions below and to bring their findings with them to the next class. Point out that they should have at least one primary source and one secondary source to support their response to the question, but that there is space for additional research if it is needed to answer the question satisfactorily. If necessary, review the difference between primary and secondary sources. If you have made copies of the questions, distribute them now; otherwise, dictate the questions to each group. (Suggested answers are in Notes to the Teacher, above.)

Questions:

1. How did the charges against Ellsberg and Russo come about?
2. Who was the judge on the case? Why is this important to the trial?
3. What were the charges in the *United States v. Daniel Ellsberg and Anthony Russo*?

4. What is the Espionage Act of 1917? How did the defendants violate this act? Is the Espionage Act still used today?
5. Who were the “Plumbers?”
6. How did the burglary of Ellsberg’s psychiatrist’s office lead to the dismissal of the charges?
7. How does the Bill of Rights protect U.S. citizens from illegal wiretapping by anyone? Does it still do this?

Part 2: Writing articles for the newspaper

1. When students enter, ask them to sit with their partner or group from the previous day.
2. Give each group a copy of a print newspaper. Ask students to list as many elements of a print newspaper as they can, while you write the list on the board. (For example, news reports, news analysis, editorials, essays by columnists, photographs, captions, interviews, letters to the editor, advertisements, personal and business advice columns, entertainment news, sports, comics, headlines and subheads, etc.)
3. Explain to students that they are going to create a class newspaper that will cover the events of Daniel Ellsberg’s criminal trial. Conduct a brief discussion to determine what sections they will want in their newspaper. Point out that unlike a daily newspaper, it will cover several years’ time. Remind them that they are focusing on the events of 1971–1973 that are significant to the trial.
4. Once sections are determined, ask the groups to look at their own research findings and prepare a brief news article that reports about their question. (For example: Students with question #2 might write a brief biography of Justice Byrne and how he became the judge on the trial. Who appointed him? When?) Distribute **HANDOUT 3: WRITING A NEWS ARTICLE** to assist their organization and writing process.
5. Set your deadline for the news articles and have students submit them to you by the deadline. Have them “sign” their articles in the same place a news article would credit the author.
6. Next, have each student write a supplementary piece, for example, an editorial, mock interview, or political cartoon that connects to their question. (For example: Students with question #2 might choose to interview the judge about his new appointment and use quotes from interviews with Byrne they have found. A student could create a political cartoon that shows Byrne’s disposition at the beginning of the trial vs. his disposition at the end when he realizes the misconduct that occurred. A student could also write an editorial piece that evaluates Byrne’s conduct during the trial and his approach to the defendants.)
7. Ask students to prepare a digital copy of their news articles and supplementary piece to submit electronically.

Part 3:

1. Conduct a class meeting to determine the layout of the newspaper. It may be helpful to have copies of print newspapers available for students to look at while working on their layout and design. At a minimum, they will need the following in their newspaper:

- Title
- Sections – news, comics, editorial, etc.
- Clear chronology
- Table of contents
- Credits
- Intriguing Headlines

2. Consider which students are already familiar with publications through the yearbook or the school newspaper as you assign certain tasks:

a. Editing: Responsible for reading the various articles and editorials for grammar, spelling, style, and syntax. They will also be responsible for generating headlines, subheads, and captions

b. Layout and publication: Responsible for inserting articles, images, and cartoons into the correct format. (3–4 students)

3. Allow students the freedom to design the newspaper as they wish but hold them to a strict (but reasonable) deadline. Remind them of the pressure faced by the editors and writers at *The Post* to meet their deadlines and what was at stake.

4. Suggest that some students might like to add creative filler content that reflects the time period of the Ellsberg case: reviews of classic television programs or movies, advertisements for “new” products, etc. If desired, offer extra credit for these.

5. Print the paper and make a digital copy available to the school administration for use on the school website if possible.

Extension Activities

1. Conduct a final discussion on the decision of Ellsberg to leak the Pentagon Papers. Was it the right thing to do? Did the world have the right to know about the way the U.S. handled issues in Vietnam?

2. Have students read or listen to the recent interview conducted by NPR with Ellsberg about his decisions and discuss their responses. The interview can be found at <https://www.npr.org/2018/01/19/579101965/daniel-ellsberg-explains-why-he-leaked-the-pentagon-papers>.

Handout 1 ▶ P.1

Civil Law vs. Criminal Law

Define:

1. Civil Law

2. Criminal Law

Please fill out the following chart, based on what you have learned about the differences between civil and criminal law.

Topic	Civil Law	Criminal Law
Burden of proof		

Civil Law vs. Criminal Law

Topic	Civil Law	Criminal Law
Types of cases heard		
Punishments imposed		
Case initiated by		

Handout 1 ▶ P.3

Civil Law vs. Criminal Law

Topic	Civil Law	Criminal Law
Who can appeal?		
Role of the jury		

What type of case was filed against Daniel Ellsberg, criminal or civil?

What was he accused of?

Teacher Resource 1

Civil Law vs. Criminal Law (Answer Sheet)

1. Civil Law – *deals with disputes between individuals and/or organizations in which compensation or other relief is sought by the plaintiff*
2. Criminal Law – *body of law that deals with the definition and punishment of criminal offenses*

Topic	Civil Law	Criminal Law
Burden of proof – is the plaintiff or defendant responsible for providing evidence?	The plaintiff is responsible for showing that a “preponderance of the evidence” supports a decision in the plaintiff’s favor.	Burden of proof is on the state or government to provide evidence “beyond a reasonable doubt” of the defendant’s guilt.
Types of cases heard	Landlord/tenant disputes, divorce proceedings, child custody, property disputes, personal injury. (Think <i>Judge Judy</i> .)	Theft, assault, robbery, trafficking illegal substances, murder (Think <i>Law and Order</i>)
Punishments imposed	Generally, monetary compensation for damages incurred by the plaintiff.	Incarceration, fines, or in exceptional cases the death penalty in some states. Crimes are classified as felonies or misdemeanors.
Case filed by	Private party	Government or State (the people)
Who can appeal?	Either party can appeal a ruling	Only the defendant can appeal the ruling
Role of the jury	Varies from state to state. Generally it does not take a unanimous jury to find in favor of either the plaintiff or the defendant	Requires a unanimous decision

What type of case was filed against Daniel Ellsberg, criminal or civil?

Criminal Case

What was he accused of?

Theft of government property and espionage (spying)



Handout 2 ► P.1

Organizer for Research

Your Research Question:

Directions: Using both primary and secondary sources, find information to help you answer your research question as fully as possible.

Primary Source 1:

Title_____

Author_____

Publication_____ Date_____

URL_____

Information found/significance:

Handout 2 ▶ P.2

Organizer for Research

Primary Source 2:

Title_____

Author_____

Publication_____ Date_____

URL_____

Information found/significance:

--

Secondary Source 1:

Title_____

Author_____

Publication_____ Date_____

URL_____

Information found/significance:

--



Handout 2 ► P.3

Organizer for Research

Secondary Source 2:

Title_____

Author_____

Publication_____ Date_____

URL_____

Information found/significance:

Additional Source:

Title_____

Author_____

Publication_____ Date_____

URL_____

Information found/significance:

Handout 3 ▶ P.1

Writing for Your Newspaper

Question to be answered:

Headline/Title Should be short and catch the reader's attention	Headline:
Location Setting where the story takes place: city, state, country if appropriate. This comes after the headline, before the article starts.	Location:
Lead Paragraph Briefly explain who, what, when, and where. This is the "skeleton" of your story. It tells everything important that happened without details. (For example: "Last night, Daniel Ellsberg was notified by police at his home in D.C. that he has been charged with multiple crimes.")	Who:
	What
	When
	Where

Handout 3 ▶ P.2

Writing for Your Newspaper

<p>Supporting Paragraph(s)</p> <p>Develop the ideas presented in the lead by adding details and explanations about:</p> <ul style="list-style-type: none"> • the protagonist (appearance, job, etc.) • what happened (the facts) • how and why it happened (the most important causes and actions that led to the event) 	<p>Protagonist details</p>
<p>What happened (the facts)</p>	<p>How and why it happened</p>
<p>Eyewitness Accounts/Quotes</p> <p>Use specific and relevant quotes from your research to support your article</p>	<p>Quote:</p>
<p>Quote:</p>	<p>Quote:</p>

Handout 4 ▶ P.1

Rubric for Scoring Newspaper Articles

Student name _____

Article _____

	10	8	6	4	2
Headline & Location _____/10	Short, grabs the reader's attention. Location laid out as — City, State, Country	Grabs the reader's attention. Location laid out as — City, State, Country	Headline does not grab the reader's attention. Contains location, but out of order.	Headline does not grab the reader's attention. Contains parts of the location.	No headline. No location.
Lead Paragraph _____/10	Briefly explains who, what, when, and where. Provides an outline of the story without details. No more than 2-3 sentences.	Briefly explains who, what, when, and where. Attempts an outline of the story without details. No more than 2-3 sentences.	Missing one or more of the w questions. Attempts an outline of the story, but too long.	Missing most of the "w" questions. Does not clearly outline the story.	Only answers one of the "w" questions. No attempt at outlining the story.
Supporting Paragraph #1 _____/10	Develops the story presented in the lead paragraph by providing details, explanations, and quotes from witnesses and research.	Develops the story presented in the lead paragraph by providing details, explanations; may not contain quotes from witnesses and research.	Attempts to tell the story presented in the lead, but details are unclear and/or there is minimal research to support the story.	Uses few details to tell the story presented in the lead. No quotes or research appears to be present.	Does not tell the story presented in the lead.



Handout 4 ▸ P.2

Rubric for Scoring Newspaper Articles

	10	8	6	4	2
Supporting Paragraph #2 _____/10	Develops the story presented in the lead paragraph by providing details, explanations, and quotes from witnesses and research.	Develops the story presented in the lead paragraph by providing details, explanations, and may not contain quotes from witnesses and research.	Attempts to tell the story presented in the lead, but details are unclear and/or there is minimal research to support the story.	Uses few details to tell the story presented in the lead. No quotes or research appears to be present.	Does not tell the story presented in the lead.
Grammar & Spelling _____/10	No errors in grammar and spelling	1–2 errors in grammar and spelling	2–4 errors in grammar and spelling	4–5 errors in grammar and spelling	5 or more errors
Style _____/10	Writing is varied and engaging with different sentence lengths, vocabulary, and unbiased tone.	Writing is varied and engaging, but struggles to maintain an unbiased tone.	Writing follows the same cadence and sentence length throughout. Tone is biased.	Writing is unrefined with multiple incomplete sentences and run-ons. Tone is biased.	Writing shows minimal attempt to revise and refine.

Total:

_____/60

Journalism Ethics and “Fake News”

Enduring Understandings

- Bias occurs in various news outlets, whether print or broadcast; therefore, it is important for the citizen to evaluate the source of news.
- A responsible journalist will strive for accuracy, independence, and fairness.
- Responsible journalists will be aware of the impact of their reporting and accept responsibility for it.
- Social media is unregulated with respect to the principles of ethical journalism.

Essential Questions

- What is “fake news”?
- What is ethical journalism?
- How does one evaluate whether a news source follows the rules of ethical journalism?
- Should journalistic ethics apply to those on social media?

Notes to the Teacher

Politicians sometimes charge that stories about them in the press are “fake news.” In this lesson, students will focus on the implications of the term “fake news” and deepen their understanding of ethical journalism by evaluating popular news sources, as well as considering the impact of social media on the way news is consumed.

Part 1 of the lesson teaches students some signs of “fake news” to look for in evaluating news articles online. It is important that the teacher has a clear understanding of both “fake news” and ethical journalism for this lesson. “Fake news” is defined by the Cambridge dictionary as “false stories that appear to be news, spread on the internet or using other media, usually created to influence political views or as a joke.”⁷

Ethical journalism is essentially the opposite of this. There are five key principles to ethical journalism according to the Ethical Journalism Network:⁸

1. Journalists write with truth and accuracy.
2. Journalists act independently of special interests.
3. Journalists maintain fairness and impartiality
4. Journalists have a sense of humanity and are aware of the potential impact of their reports.
5. Journalists accept responsibility for what they report, correcting and apologizing for any errors.

⁷ <https://dictionary.cambridge.org/us/dictionary/english/fake-news>

⁸ <http://ethicaljournalismnetwork.org/who-we-are/5-principles-of-journalism>

Once students have a good understanding of these two terms, they will survey various journalistic outlets, both print and television, to evaluate whether or not they are following ethical principles. After they present their evaluations, the class will discuss the relative merits of the various formats from which people get their knowledge of news events.

The last part of the lesson deals with social media. Students “vote with their feet” to take positions on a series of questions about social media. Then they debate whether or not the same principles should apply to social media users who generally report independently of a publication or established news outlet. How does the average Twitter user, blogger, Facebook commenter, etc., have an impact on the news?

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.RI.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.9-10.2

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.9-10.8

Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.SL.9-10.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Lesson 4 (JOURNALISM)



Duration of Lesson

3–4 one-hour class periods

Assessments

Participation in the class discussion about fake news and journalistic ethics

Completion of the presentation and evaluation of a news outlet

Completion of notes sheet on the various presentations

Participation in the debate about ethical journalism in social media

Completed reflection paragraph on class debate about ethical journalism in social media

Materials needed

Access to the internet via computers, tablets, or smart phones for the following sites:

“How to Spot Fake News” at <https://www.factcheck.org/2016/11/how-to-spot-fake-news/>

List of 5 principles of journalism at <http://ethicaljournalismnetwork.org/who-we-are/5-principles-of-journalism>

Snopes.com at <https://www.snopes.com/about-snopes/>

http://www.independent.co.uk/news/long_reads/social-media-logan-paul-regulation-laws-legal-protection-youtuber-facebook-twitter-blogger-vlogger-a8191346.html

HANDOUT 1: SPOTTING FAKE NEWS

HANDOUT 2: THE FIVE PRINCIPLES OF ETHICAL JOURNALISM

HANDOUT 3: ORGANIZER FOR NEWS OUTLET PRESENTATION

HANDOUT 4: NEWS OUTLET RATINGS

Procedure

Part 1: What Is Good Journalism?

1. Once students have taken their seats and have computer access, direct students to the website for “How to Spot Fake News” on www.factcheck.org and distribute **HANDOUT 1: SPOTTING FAKE NEWS**. Have students read the article on their own or as a class. Ask them to complete the notes sheet while they read.
2. After completing the sheet, discuss their responses with the students. After they finish, introduce them to the idea of “ethical journalism.”
3. Distribute **HANDOUT 2: THE FIVE PRINCIPLES OF ETHICAL JOURNALISM**. Have students then access <http://ethicaljournalismnetwork.org/who-we-are/5-principles-of-journalism> to fill in the five basic principles as a class, in small groups, or individually.
4. If there is time, begin a discussion that asks students to compare the idea of “fake news” to these principles. Some possible questions for discussion:
 - a. What is the purpose of fake news?
 - b. Why do some people feel it is acceptable to ignore journalistic ethics?
 - c. Which principle do you feel is most important for high-quality journalism?
 - d. Why do many people turn to unevaluated news sites for their knowledge of current events?

5. For homework, ask students to bring in an example of a news story that follows the principles of ethical journalism and one that is “fake news” to the next class. They can use any news source available to them (print, on-line, television, etc.)

Part 2: Evaluating the News

1. Have students share the stories they found for homework. Once the class is finished, introduce the next phase of the lesson to them. Explain that they will create short, five-minute presentations about a news outlet of their choice. The purpose of the presentations is to get a sense of how well different news outlets follow the principles of ethical journalism. Students can choose from any news source (print, on-line, or television) for their presentations. They may make PowerPoint slides, create a video, create their own newspaper “exposing” the news source, or use any other means to address how well their chosen news outlet addresses the five principles of ethical journalism.
2. Students should use websites like www.snopes.com, www.factcheck.org, www.politifact.com, and the *Washington Post* Fact Checker at www.washingtonpost.com to assist them with creating their presentations. Distribute copies of **HANDOUT 3: ORGANIZER FOR NEWS OUTLET PRESENTATION** to help them gather their information and rate their news outlet.
3. Allow students the remainder of the class to select their outlet and begin their research. (Try not to have any duplicates, if possible.) Give them a deadline for the handout that provides sufficient time to evaluate their chosen news source adequately.

Lesson 4 (JOURNALISM)



4. After students have had sufficient time to complete **HANDOUT 3**, distribute **HANDOUT 4: NEWS OUTLET RATINGS**. Have students present their findings while other students record the ratings.
5. Once the presentations are finished, lead a class discussion that asks students to think about the results of their findings. Does one type of news seem to be more reliable than another? Were students surprised by their findings? Are they frustrated by their findings? Will this change anything about the way they watch, read, or listen to the news in the future?
6. After the discussion, tell students that in their next class they will be debating the use of the five principles of ethical journalism in social media. Have the students read the following article and instruct them to come to class prepared to discuss both the information in the article and their own opinions about the information presented: http://www.independent.co.uk/news/long_reads/social-media-logan-paul-regulation-laws-legal-protection-youtuber-facebook-twitter-blogger-vlogger-a8191346.html

Part 3: Social Media

1. Divide the room into two sides by placing the desks or tables in your classroom so that they are facing each other. You may want to leave a couple of desks in the middle of the room for those who aren't sure which "side" to pick. One side of the room should be "Strongly agree" while the other side of the room is "strongly disagree." Allow students to fall anywhere on this spectrum.
2. Let your students know that they may move from side to side during the exercise depending on the questions asked.
3. Read the following statements to the students and allow them time to move from one side of the room to the other as they make their decisions. Ask for a few people to share why they are standing or sitting where they are. If students would like to ask each other questions about their decision, encourage this, but remember that your role as the facilitator is to make sure all opinions are heard. Encourage students to use the materials they have read in the last few classes to support their choices. (Feel free to include any additional statements of your own that reflect recent discussions in class.)
 - a. There is no place for journalistic ethics in social media.
 - b. Individuals who post a story on social media should be accountable in some way for their words, videos, or images.
 - c. People should be punished for misinformation posted to any social media account.
 - d. People should have to apologize or set the record straight when they post something false, whether they did so intentionally or not.
 - e. Social media sites like Facebook, YouTube, and Instagram should be accountable for what their users post and face punishment if too many people are allowed to post untrue or hurtful things.
 - f. Calling something "fake news" is another way to spread politically correct speech in society.
 - g. All news should be neutral, without taking sides.

4. For homework or if class time allows, ask students to choose which statement made them think the most and then write a paragraph explaining what made their response to that one so complicated. They should submit these paragraphs at the start of the next class.

Lesson 4 (JOURNALISM)



Handout 1

Directions:

After reading the article from Factcheck.org at <https://www.factcheck.org/2016/11/how-to-spot-fake-news/>, answer the following questions:

1. How do you define “fake news”? Use quotes from the article to support your answer.

2. List some of the ways to determine if news is fake or not.

3. After reading this article, do you think you have ever been fooled by fake news? If so, when? How does that make you feel?

4. Whose responsibility is it to distinguish fake news from real news? Do members of the public need to be more cautious and aware of what they are reading or should anyone who publishes anything false be held accountable?

Handout 2

The 5 Principles of Ethical Journalism

According to the Ethical Journalism Network, there are five basic principles that define ethical journalism. Go to their website at <http://ethicaljournalismnetwork.org/who-we-are/5-principles-of-journalism> and read the article you find there. In the chart below, fill in notes on those principles and explain what they mean in your own words. Do not just copy the explanation given on the website—that would be unethical!

Principle	Explanation and Example(s)
1.	
2.	
3.	
4.	
5.	

Handout 3 ▶ P.1

Organizer for News Outlet Presentation

Student name _____

Name of News Organization: _____

Type of News Organization (print, television, online, Twitter) _____

Principle	Grade (A-F)	Explanation for your evaluation	Evidence
Truth and Accuracy			Quote or example:
			Title of story:
Independence			Quote or example:
			Title of story:

Lesson 4 (JOURNALISM)



Handout 3 ► P.2

Spotting Fake News

Principle	Grade (A-F)	Explanation for your evaluation	Evidence
Fairness and impartiality			Quote or example:
			Title of story:
Sense of humanity and awareness of potential impact			Quote or example:
			Title of story:
Maintain accountability and responsibility for what is reported			Quote or example:
			Title of story:

Spotting Fake News

News Outlet Ratings

[illegible]

Why is a Free Press So Important?

Enduring Understandings

- Throughout American history, citizens have defended their right to freedom of the press.
- The press greatly influences public opinion and thus must be free to inform citizens of the truth.
- There are attacks on the press all around the world and challenges persist.

Essential Questions

- What freedoms are central to our identity as a nation?
- What is the rationale behind the guarantee of a free press?
- What are the effects of a censored or restricted press on a country?

Notes to the Teacher

In December 1791, ten amendments to the Constitution were ratified and became known as the Bill of Rights. The first eight amendments spell out the personal liberties some of the new states had required as a condition for ratifying the Constitution. The First Amendment guarantees citizens' rights to freedom of religion, speech, the press, and political activities like assembly and petitioning the government.

The United States Constitution is the oldest written national constitution still in use. It is a "living" document, capable of meeting the changing needs of Americans. One reason for this capability lies in Article I, Section 8, which gives Congress the power to "make all laws which shall be necessary and proper for carrying into execution" the powers that the Constitution enumerates. This clause is referred to as the "elastic clause" because it stretches the power of the government. The framers of the Constitution included these implied powers in order to allow the authority of the government to expand to meet unforeseen circumstances.

Throughout history the Constitution has been looked to when questions of freedoms and the democratic process have arisen. Democracy itself in this country is nonexistent without the rights outlined in the Constitution; none is more important than freedom of the press. In 1823, Thomas Jefferson said, "The only security of all is in a free press. The force of public opinion cannot be resisted when permitted freely to be expressed. The agitation it produces must be submitted to. It is necessary, to keep the waters pure." Citizens must be informed by a free press in order to participate effectively in democracy; without press freedom, there is simply an illusion of democracy.

In June 1971, former Defense Department worker Daniel Ellsberg leaked what became known as the Pentagon Papers. The 7,000-page document, written for Defense Secretary Robert McNamara, revealed among other things that the government had drawn up plans for entering the Vietnam War even as President Lyndon Johnson promised that he would not send large numbers of American troops to Vietnam. Furthermore, the papers showed that there was never any plan to end the war as long as the North Vietnamese persisted. For many Americans, the Pentagon Papers confirmed their belief that the government had not been honest about its war intentions.

The film *The Post* shows how the American press stood up against the government to deliver truth to its citizens by publishing the Pentagon Papers. The film displays the unique and critical role that the press has in relation to the government, the magnitude of the responsibility held by journalists, and the power and ability of the Constitution to protect our freedoms. These concepts are especially relevant today, given our changing technological climate and the tensions between the current administration and the press. It is important for students to be able to make connections between history and the present.

In the first part of this lesson, students begin by examining the rationale behind the First Amendment guarantee of a free press using multiple resources: several articles about press freedom and online videos. They discuss the role of the press and its relationship to government. You should assign the readings to be done before the lesson starts and you will need a projector for the videos.

In the second part, students research press freedom in other countries and the outcomes of censored press. They compare the press freedom available in a number of representative countries. Be sure you are familiar with the Reporters Without Borders website before you begin Part 2.

Lastly, students will write editorials on the current challenges to freedom of the press to be curated and shared with their school community. An editorial should have an introduction, several body paragraphs and a conclusion. The editorial writer's point of view should be clear. The editorial should contain facts and statistics to support its contentions. A good editorial will also recognize arguments on the other side, either acknowledging their (partial) validity or refuting them. The language used should lean toward formality and professionalism. It should end with a summary and a call to take appropriate action. An interesting PowerPoint on editorial writing from the University of Texas that your students might like is at <http://www.uil-texas.org/files/academics/aplus/editorial-writing-tips.pdf>.



Some additional resources that may be of interest are listed below.

A panel discussion with the director and cast of *The Post* about its relevance today

<https://www.youtube.com/watch?v=gBy3DKdJMhY>

The First Amendment Center at the Newseum in Washington, D.C.

<http://www.newseuminstitute.org/first-amendment-center/>

Freedom of the Press Foundation website

<https://freedom.press>

The American Civil Liberties Union page on press freedom

<https://www.aclu.org/issues/free-speech/freedom-press>

Freedom House's 2017 Freedom of the Press Report

<https://freedomhouse.org/report/freedom-press/freedom-press-2017>

USC's "Top Secret" play website

<http://topsecretplay.org>

Vox review of *The Post*

<https://www.vox.com/2017/12/6/16682926/the-post-review-spieberg-streep-hanks-pentagon-nixon>

Time article on free press in America

<http://time.com/5133507/press-freedom-united-states/>

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.WHST.9-10.1.D

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.WHST.9-10.2.B

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

Duration of Lesson

3–4 class periods

Assessments

Class discussions

Completion of **HANDOUTS 1-3**

Editorial submission

Materials needed

HANDOUT 1: WHY IS A FREE PRESS SO IMPORTANT?

HANDOUT 2: PRESS FREEDOM AROUND THE WORLD

HANDOUT 3: OUTLINING AN EDITORIAL

Access to the following online sources:

“The First Amendment and Freedom of the Press” at <https://usa.usembassy.de/etexts/media/freepress/essay1.htm>

“Want a free press? Then protect – and celebrate – whistleblowers.” at https://www.washingtonpost.com/news/made-by-history/wp/2018/01/29/want-a-free-press-then-protect-and-celebrate-whistleblowers/?utm_term=.3358ca9a7e81

“Freedom of the Press: Crash Course Government and Politics” at <https://youtu.be/VtpdoEbaFoQ>

“Trevor Timm TED Talk – How Free is our Freedom of the Press?” at <https://youtu.be/A-OvjJAw2Jo>

“Freedom of the Press Tanked in 2016” at <https://youtu.be/LmtlZs94ozg>

Procedure

Part 1: Examining American press freedom

1. The day before the lesson, ask students to read and take notes on key information from the following web pages:

“The First Amendment and Freedom of the Press” by James Goodale
<https://usa.usembassy.de/etexts/media/freepress/essay1.htm>

“Want a Free Press? Then Protect—and Celebrate—Whistleblowers” by By Kaeten Mistry and Hannah Gurman
https://www.washingtonpost.com/news/made-by-history/wp/2018/01/29/want-a-free-press-then-protect-and-celebrate-whistleblowers/?utm_term=.3358ca9a7e81

2. On the day of the lesson, distribute **HANDOUT 1: WHY IS A FREE PRESS SO IMPORTANT?**
3. Show the following videos and ask students to fill in the first box on the handout as they watch. (The videos will take a total of about 20 minutes.)
 - a. “Freedom of the Press: Crash Course Government and Politics” at <https://youtu.be/VtpdoEbaFoQ>
 - b. “Trevor Timm TED Talk – How Free is our Freedom of the Press?” at <https://youtu.be/A-OvjJAw2Jo>
 - c. “Freedom of the Press Tanked in 2016” at <https://youtu.be/LmtlZs94ozg>

4. Ask students to recall important information from the James C. Goodale essay and the *Washington Post* article. Give students time to complete the last two sections of the handout, based on their reading and the videos. Then facilitate a class discussion using these prompts:

- a. What role does the press play in society? What is the rationale behind the First Amendment's guarantee of freedom of the press?
- b. Should governments control the press? Why or why not?
- c. How can press freedoms come into conflict with other societal needs and priorities?
- d. What is your favorite newspaper or news site? Why?
- e. How is technology changing the way we access and consume information?
- f. What are some examples of press freedom in the U.S.? What are some examples of attacks on press freedom? What current events are similar to the story presented in *The Post*?
- g. What do you know about press freedom in other countries?

Part 2: Exploring press freedom around the world

1. Display the Reporters Without Borders website at <https://rsf.org/en> on the projection screen and show students how to navigate the website. Be sure to display the 2017 World Press Freedom Index and review the United States, Egypt, Norway, and the Democratic Republic of Congo to acclimate students to the site while also discussing the information shown.

2. Distribute **HANDOUT 2: PRESS FREEDOM AROUND THE WORLD** and instruct students to explore the Reporters Without Borders website on their own. After exploring, they should choose three countries (other than the ones above in Step 1) to focus on and complete the handout. Completion of the handout will require students to find additional sources as well.

Part 3: Editorial on challenges to freedom of the press

1. Begin class by explaining the elements of an editorial essay, using the information in Notes to the Teacher.
2. Distribute **HANDOUT 3: OUTLINING AN EDITORIAL**. Students will use their notes from the previous class period to prepare an outline and write an editorial on the current challenges to freedom of the press. Tell students that they should submit their notes from **HANDOUT 2** with their editorial.
3. Instruct students to submit their editorials to you both digitally and in print. Compile all of the editorials into a special edition magazine to share with the school librarian for display or on a blog that could be posted to the school's website.

Handout 1

Why Is a Free Press So Important?

NAME: _____ **DATE:** _____

United States Constitution—Amendment I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

New information you learned from your readings

Your personal reflections on this information

What questions do you still have about this topic?

Handout 2 ▶ P.1

Press Freedom around the World

Directions:

Choose three countries to focus on and take notes on relevant facts as well as key challenges regarding press freedom. After taking notes first from the Reporters Without Borders website, you must gather information from at least two additional sources per country. One must be from a major newspaper like the *Washington Post* (www.washingtonpost.com). The third source is your choice to make, but be sure that it is a reputable, unbiased source. Be sure to research press climate, censorship, and the relationship between the government and the press for each country.

My three countries are:

Name: _____

Region: _____

Form of government: _____

Name: _____

Region: _____

Form of government: _____

Name: _____

Region: _____

Form of government: _____

Handout 2 ▶ P.2

Press Freedom around the World

Country 1: _____

Notes:

Reference 1 (from Reporters Without Borders):

Notes:

Reference 2 (from a major newspaper):

Notes:

Reference 3 (from a third reputable source):



Handout 2 ▶ P.3

Press Freedom around the World

Country 2: _____

Notes:

Reference 1 (from Reporters Without Borders):

Notes:

Reference 2 (from a major newspaper):

Notes:

Reference 3 (from a third reputable source):

Handout 2 ▶ P.4

Press Freedom around the World

Country 3: _____

Notes:

Reference 1 (from Reporters Without Borders):

Notes:

Reference 2 (from a major newspaper):

Notes:

Reference 3 (from a third reputable source):

Handout 3 ▶ P.1

Outlining an Editorial

NAME: _____ **DATE:** _____

<p>Introduction (including background information and current press climate in focus regions)</p>	
<p>Identify key challenges (with specific details)</p>	
<p>Why do these challenges exist? How have they impacted the countries?</p>	

Handout 3 ▶ P.2

Spotting Fake News

Suggestions for future policy, research, and strategies to address stated challenges	
Conclusion (including summary of main points and a statement on the future of press freedom)	

First Amendment Rights and the Student Press

Enduring Understandings

- Issues about freedom of speech and expression and freedom of the press involve communication, negotiation, and compromise.
- A forum for public expression must accept a diversity of positions.
- The press and other media have responsibilities to uphold ethical principles, especially commitment to truth and conscientious verification of facts.
- Students, like adult citizens, have basic rights and the right to object if those are violated.

Essential Questions

- What are the rights and responsibilities involved in high school publications and media broadcasts?
- What are the implications of the United States Supreme Court's decision in *Hazelwood v. Kuhlmeier*?
- What determines if specific media are public forums?
- What are the limits of First Amendment rights?
- How does a person go about defending his or her rights?

Notes to the Teacher

In this lesson students narrow their concern about the free press to freedom of expression and freedom of the press in high schools. The same ethical principles that underpin mainstream journalism and media at their best also have applications in secondary education, and the same tensions sometimes arise between and among rights that seem to strain in opposing directions.

The procedures in Part 1 focus on ethical journalism. Students consider basic principles that should guide any serious news organization and then apply these principles to a publication at their own high school. The concluding assessment tool involves the creation of a mission statement, which is critical to the effective functioning of any organization. If your students need more than a review, you might want to have them consult the detailed presentation at <http://americanpressassociation.com/principles%20of%20journalism/>. For a more thorough approach, see Lesson 4 of this guide, which deals with ethical journalism.

In Part 2, students study the landmark U.S. Supreme Court decision in *Hazelwood v. Kuhlmeier* (1987–1988), which centered on a high school in Missouri and the principal's decision to censor articles from the school newspaper, a decision the writers contested. The case began in a circuit court, which ruled in favor of the school, then went on to a court of appeals, which reversed the decision. The Supreme Court agreed to hear the case and made the final decision in favor of the Hazelwood School District, based on key insights regarding adolescents' rights, the nature of a public forum, and school responsibilities.

It is important to recognize the legitimacy in the perspectives of both sides. The young journalists who wrote the articles were working in the time-honored area of investigative journalism and dealing with topics of concern to the student population. The teacher brought in to supervise as the school year drew to a close was new to the position. Doubtless, lack of communication regarding the decision to cut the articles, which included the topics of teen pregnancy and parental divorce, did much to exacerbate the situation.

On the other side, extreme time pressure and an awareness of potential legal, familial, and public relations problems caused the principal to balk at the articles. For example, it would have been all too easy for readers to guess (correctly or incorrectly) at the identities of the pregnant teens, leading to a maelstrom of gossip. Parents might be very unhappy about discussions of their divorce in a school publication.

Several websites will be of particular interest to you. One presents details of the case at <https://supreme.justia.com/cases/federal/us/484/260/case.html>. You can find a brief and helpful summary at: <http://www.uscourts.gov/educational-resources/educational-activities/facts-and-case-summary-hazelwood-v-kuhlmeier>. Finally, YouTube presents a talk by a lawyer/teacher who was part of the Hazelwood East High School journalism program during the events surrounding the court case (<https://www.youtube.com/watch?v=LuTVtokDYhY>). Should the URL for this YouTube video change, you can find it by searching with key words "Hazelwood v. Kuhlmeier + first hand account."

Students then focus on the First Amendment to the Constitution, which is the foundation of our concepts of freedom of expression and freedom of the press. The amendment prohibits legislation against beliefs and guarantees a free press and the rights of individuals to speak

through both words and peaceable actions. The Founding Fathers were clearly aware of the dangers of too much governmental control and of the role a free press plays in combatting injustice and corruption.

Students conclude Part 2 by taking a position on *Hazelwood v. Kuhlmeier* and presenting logical reasons to support it. The assignment itself is a kind of open forum, so students can either agree or disagree with the Supreme Court decision.

In Part 3, students begin by discussing journalism in general. They then focus on First Amendment rights in their own school. While adolescents' rights may not be coextensive with those of adults, students are clearly in formation to become fully enfranchised citizens. Small groups are asked to assess the level of freedom of speech and expression in their own academic environment. This will include interviews with moderators and students involved in publications such as the school newspaper and yearbook and with those responsible for school announcements in any form, to discover policies in effect. The project should also consider policies regarding verbal and nonverbal expression of feelings and opinions, as well as freedom for dissenting opinions. Investigations of the local culture result in group presentations, which constitute the culminating evaluation tool of the lesson.

Students' findings will vary widely, depending on the nature of the school (public, independent, or religiously affiliated), majority and minority cultures involved, and past history. They are likely to find that freedom of expression is not unlimited and that the limitations are not always negative factors. You will want to emphasize that students are participating in the journalist's responsibility: discovery and verification of facts and establishment of an environment for discussion and compromise.

Lesson 6 (JOURNALISM)



In some situations, this examination of First Amendment rights in the school community might seem an overly sensitive or even inflammatory project. If that is true for you, you may want to modify the assignment or use Extension Activity 3 as an alternative.

The lesson concludes with a suggestion that you may want to suggest information about resources for assistance in situations where one's rights are in jeopardy, whether these stem from the First Amendment or elsewhere. Where can your students find help when confronted with social media harassment, bullying, domestic abuse, racial or gender inequities, or other assaults on their dignity?

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.4

Interpret words and phrases as they are used in a text, including determining technical connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-LITERACY.CCRA.R.8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

CCSS.ELA-LITERACY.CCRA.W.1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.CCRA.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.W.7

Conduct short as well as more sustained research projects based on focused questions demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.CCRA.SL.1

Prepare and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

CCSS.ELA-LITERACY.CCRA.SL.4

Present information findings and supportive evidence such that the listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Duration of Lesson

Three to four class days, with time allowed for students to prepare and complete presentations

Assessments

- Completion of a mission statement (Part 1)
- Writing about *Hazelwood v. Kuhlmeier* (Part 2)
- Presentation about freedom of expression in the school community (Part 3)
- Completion of **HANDOUTS 1 and 3**
- Participation in large and small group discussions

Materials Needed

HANDOUT 1: ETHICAL PRINCIPLES OF JOURNALISM

HANDOUT 2: ROLE-PLAYS (cut into sections)

HANDOUT 3: BASIC ISSUES IN HAZELWOOD V. KUHLMIEER

HANDOUT 4: QUOTES ABOUT JOURNALISM

HANDOUT 5: EVALUATION RUBRIC

Materials to create posters

Access to the Internet

A prominently posted copy of the First Amendment to the Constitution

Procedure

Part 1: Principles of Journalism and the High School Press

1. Use **HANDOUT 1: ETHICAL PRINCIPLES OF JOURNALISM** to review the ethical principles of journalism, which are based on those published by the American Press Association. Point out that these principles are often complex in their applications and involve basic rights of diverse groups and individuals. For example, the public's desire or need to know may conflict with someone's right to confidentiality. Have students point out connections with *The Post*, particularly commitment to truth, loyalty to the public, and the importance of monitoring government power.
2. Ask how these principles relate to journalism on high school campuses—school newspapers, yearbooks, bulletins, and audio and video announcements. What material should be included in these media? Is there material that should be banned? What rights do high school journalists have? Are there limitations to those rights? Do school officials have the right to censorship? Invite students to share preliminary responses to these and similar questions.
3. Ask small groups to collaborate to apply each of the principles on **HANDOUT 1** to the context of a high school newspaper or yearbook. Clarify that their task is to identify content that would and would not adhere to each quality. Follow with whole class discussion. If necessary, prompt discussion with the following questions.
 - a. Truth: Would it be wrong for the sports section to deal only with games won by the school's teams?
 - b. Loyalty: What does it mean to be loyal to the students in the school?

- c. Verification: Suppose you were writing about the homecoming celebration. What role would verification play in the process?
 - d. Independence from the subject matter: Should the homecoming king or queen be asked to write a news article about events?
 5. Monitor of power: To what extent should high school journalists monitor the power exerted by school officials? Is the subject off-limits or totally appropriate?
 - e. Opinions: Should a letter to the editor on one side of an issue be balanced by one on the other side?
 - f. Interest-level: Does this mean the publication should deal only with topics already of interest to the audience?
 - g. Comprehensive/balanced: How would this apply to the over-all plan for the content of a yearbook?
 - h. Personal conscience: What beliefs about right and wrong might impact a journalist's role in regard to a specific story or subject? Would the issues differ in public schools, independent schools, and those affiliated with religious institutions?
4. Explain that a mission statement is an expression of the central purposes and goals of an organization, usually beginning with a phrase such as "our mission is to." Mission statements are important because they shape all decisions. Without a mission statement, an organization (or even an individual) can easily go off-track and waste both time and energy. Mission statements are short—often only one sentence, seldom more than three. (For example, the Wounded Warrior Society defines its mission as "to honor and empower wounded warriors." The Public Broadcasting System aims "to create content that educates, informs and inspires.") *The Washington Post* motto, "Democracy Dies in Darkness," implies a fundamental choice to inform and educate.
5. Direct students to create a mission statement for a high school newspaper, yearbook, or public announcement group. Each mission statement should be presented on a poster that includes the title or identity of the group, the actual statement, and appropriate illustrations or graphics.
 6. Have students present posters to the class and explain their choices. Follow each presentation with a discussion of what the mission statement implies about the content of the publication. Then display posters around the classroom and use them as assessment tools.

Part 2: *Hazelwood v. Kuhlmeier*

1. Divide the class into groups of four and give each student one of the role-play situations on **Handout 2**. Allow time for individuals to consider their roles and prepare to share their identities and responses with the others in their group.
2. Once students have shared their identities and situations, ask the groups to discuss possible outcomes. Where does it go from here? Follow with whole-class discussion based on the following questions.
 - How do you imagine the students, teacher, and principal feel about each other?
 - What is unfortunate about the whole situation?
 - How many people's rights are involved? In what ways?
3. Explain that the role-plays resemble a case that went all the way from a circuit court in Missouri to the Supreme Court of the United States, *Hazelwood v. Kuhlmeier*. Have students use the Internet to learn about the case. Encourage use of the Justia U.S. Supreme Court site listed in the Notes to the Teacher, as well as other sources students discover.

4. Point out that a circuit court ruled in favor of the school, but a court of appeals reversed that decision. In accepting the case, the United States Supreme Court chose to review those decisions and make a final judgment. Distribute **HANDOUT 3** and ask small groups to answer the questions.
5. Conduct a discussion based on students' responses.

Suggested Responses

1. Rights are acquired as people mature. Children, even adolescents, do not automatically have all of the rights of adulthood.
2. Some behaviors (for example, purchasing cigarettes and getting a driver's license) are limited by age. Juvenile infractions of the law are kept in hidden records. Full access to constitutional rights and responsibilities comes with adulthood.
3. The subject was legal rights regarding the publication of the articles in the school newspaper.
4. In London's Hyde Park anyone can speak about anything. It is often full of orators on topics from the sublime to the ridiculous.
5. A venue can be declared a public forum, or past practice can establish it as one.
6. The fact that administrative review was an established part of procedures indicates that the newspaper was not a forum for public opinion, but rather had certain expectations in regard to content and style.
7. Schools are generally expected to provide education and protection to young people.
8. Although the article used false names in an attempt to provide anonymity, it could have led to widespread guessing and gossip. People who knew

the students involved would be likely to recognize situations and decisions recounted. Parents and family members could also be affected. In addition, the students whose stories were included in the article could have been adversely affected in the future in unanticipated ways.

9. In talking about their parents' divorces, students would have revealed family information, and the article might actually seem to violate families' rights.
6. Point out that the whole concept of freedom of speech and expression is founded on the First Amendment to the Constitution. Direct students' attention to where you have it posted or projected in the classroom. Read it aloud and be sure that students understand the wording and the meaning:

Congress shall make no law regarding an establishment of religion or prohibiting the free exercise thereof, or abridging the freedom of speech or of the press, or the right of the people peaceably to assemble and to petition the Government for a redress of grievances.

7. Ask students to reflect on the Amendment for a few minutes and to make a note of their observations. Follow with discussion. Lead students to see that the Amendment prohibits governmental efforts to control beliefs and expression of ideas by both individuals and the press; it also guarantees people the right to challenge the government in nonviolent ways.
8. Ask students to apply the Amendment to *Hazelwood v. Kuhlmeier*. Lead them to see that the decision is not about the right of the young journalists to write the articles, but rather about their right to have the school newspaper publish them. How does this relate to the broader world of adult journalism?

9. Explain that it is not uncommon for issues involving First Amendment rights to land in courtrooms. Some cases, for example, have dealt with issues such as whether we do or do not have the right to speech that incorporates vulgarity or hate language, or speech that extolls the benefits of illegal drugs. Point out that most often, though, people try to address their grievances outside of the courtroom.
10. If possible, have students watch the YouTube presentation by a teacher/lawyer who was involved in journalism at the time at Hazelwood East High School at <https://www.youtube.com/watch?v=LuTVtokDYhY>.
11. Point out that the Supreme Court's decision was not unanimous. Have students reflect on the facts of the case. Then assign them to write short essays in which they state what their vote would have been and argue reasons for their decisions. Use the writings as assessment tools.
2. Distribute **HANDOUT 4** and have students read and consider the meanings of the quotations. Conduct a discussion based on ways they reflect the journalistic qualities students brainstormed.
3. Ask students to think about First Amendment rights in their own school community. To what extent are all individuals free in belief, speech, and peaceable action? (Note: These rights differ in some aspects between public schools and private schools. In a private school a kind of contract exists between individuals and the institution.) Do any state or local laws or court cases affect implementation of the rights?
4. Divide the class into small groups and assign them to research and prepare presentations on this topic. Explain that results should include editorial policies of school publications and public announcements, freedom of expression through dress and personal ornamentation, the right to hold and express dissenting opinions on controversial topics, and the capability to address and/or resolve disagreements successfully.

Part 3: Rights to Freedom of Expression in the School Community

1. Ask students to think about what they have learned regarding First Amendment rights, journalism, the Pentagon Papers, Daniel Ellsberg, *The Washington Post*, *The New York Times*, and court decisions about the press. Then ask students to brainstorm a list of adjectives to complete the following sentence: "A good journalist must be. . ." Record responses on the board. (Examples might include the following: educated, intelligent, articulate, curious, impartial, open-minded, civil, intrepid, honest, truthful, diligent, patient, organized, logical, realistic, creative, persistent, inquisitive, versatile, accurate, inventive, trustworthy, detail-oriented, discerning, resourceful.)
5. Point out that locating information will involve interviews with members of the school community, analysis of print materials, and attention to school announcements. Have students decide on their modes of presentation, for example through round-table discussions, multi-media events, or print materials. Also have students divide responsibilities. It is helpful to share the rubric you will use to evaluate presentations (**HANDOUT 5**).
6. After sufficient time to prepare, have students present results, and use **HANDOUT 5** as an evaluation rubric.

7. Conclude with an emphasis on the fact that students do in fact have rights, and in situations in which they feel these rights have been violated, they need to know how to address the problem. Beginning with a trusted school official, parent, or clergy member is often helpful. It is important to take action in situations of inequitable treatment based on gender or ethnic background; if what is taught in a classroom is not the truth; in situations of physical or mental abuse; in the face of bullying, including through social media; if a public forum accepts only limited viewpoints.

Extension Activities

1. Have students read and report on other court cases involving schools and First Amendment rights. Possibilities include but are not limited to the following:

Tinker v. Des Moines

Santa Fe v. Doe

Bethel v. Fraser

Morse v. Frederick

2. Have students research the purpose and activities of the American Civil Liberties Union, which represented the Kuhlmeier side in the court case.
3. Obtain copies of your own or other schools' newspapers, and have students analyze them for depth and breadth of coverage, as well as interest-level and overall presentation. (Note: This activity can also be developed into an alternative assessment project for the lesson as a whole.)

Handout 1

Ethical Principles of Journalism

Ethics is a branch of philosophy that focuses on right and wrong and how the two can be distinguished. Journalism is a branch of nonfiction publication that deals with facts and opinions about them.

Ethical journalism adheres to the following principles identified by the American Press Association.¹

1. Commitment to the truth

Journalism is based on facts, not on imagination or wish-lists. It asks fundamental questions about what happened where and when, who were involved, and causes and effects of events.

2. Loyalty to the public

The essential question is: What do the people we serve need to know? This involves journalists in a kind of triage, determining priorities.

3. Processes of verification

One source is not enough. The ethical journalist seeks input from a variety of sources for comparison/contrast purposes.

4. Independence

The news reporter cannot be a major stake-holder in the subject at hand; that would make objectivity almost impossible.

5. Impartial monitor of power

This implies a focus on justice and the ethical behavior of those in power in any situation. Journalism has to start from an objective and impartial viewpoint, not from a preformed judgment or opinion.

6. Room for public opinion and compromise

Letters to the editor and editorial columns allow people to air opinions and listen to others' ideas.

7. Efforts to be interesting and relevant

Otherwise there will be at best a diminishing audience.

8. Comprehensive and balanced

A newspaper, for example, should not be so focused on a fire in one area of the country that it fails to mention a hurricane's landfall in another.

9. Personal conscience

Journalists have a right to adhere to their beliefs about right and wrong.

¹ Adapted from <http://americanpressassociation.com/principles%20of%20journalism/>

Handout 2 ▶ P.1

Role-Plays

You are a high school journalism student who has learned that investigative journalists research and write about serious issues that impact the public. As the school year draws to a close, you have worked hard to research and write about teen pregnancies in your school. The process involved interviews with affected students, and you are proud of the quality of the article you have written, which the journalism class teacher has also applauded. In the written piece, you gave the students anonymity by not using their real names. When the paper is published and disseminated to the student body, you are stunned to open it and discover that the article is not there. You learn that the principal deleted it.

How do you feel about this situation? Why?

What do you think about it? Has your right to freedom of the press been violated?

You are a high school journalism student who has learned that investigative journalists research and write about serious issues that impact the public. As the school year draws to a close, you have worked hard to research and write about the impact of parents' divorce on your fellow students. You are proud of the resulting article, which reflects your candid interviews with a number of people, and the class teacher has approved it. When the paper is published and disseminated to the student body, you are stunned to open it and discover that the article is not there. You learn that the principal had it deleted.

How do you feel about this situation? Why?

What do you think about it? Has your right to freedom of the press been violated?

Handout 2 ▶ P.2

Role-Plays

You are a high school journalism class teacher, with the responsibility to issue a publication at least once a month. After nearly a whole school year of work, the class has become a cohesive team, working hard to produce quality work. Two of the reporters have written serious and high-quality investigative pieces about issues that undeniably affect the student body: teen pregnancy and parental divorces. You include them in the May issue of the paper and, according to school policy, submit the proof to the principal, who decrees that the articles must be deleted.

How does the principal's decision impact your sense of yourself as a teacher in this school and of this class?

What do you plan to say to the students who worked so hard on the articles?

You are a high school principal, and the school year is drawing to a close. One of your responsibilities involves reviewing issues of the school paper, which is produced by a journalism class, before they are published. When you read a proof of the May issue, you find two serious articles, one dealing with pregnancies among the student body, another with students' parents' divorces. For many reasons, the pieces raise red flags for you; time is running short, and you simply decide to have the articles deleted from the paper.

For what reasons did the articles raise red flags for you?

What communications do you feel you owe to the journalism class teacher and the student writers? Why?

Handout 3

Basic Issues in Hazelwood v. Kuhlmeier

Consider the following key elements in this landmark court case:

High school students' rights

1. To what extent are these rights coextensive with those of adults?
2. In what areas does the law treat minors differently from adults? Why?
3. Was the issue here freedom of expression, or did it focus on the vehicle for that expression? Explain.

Forum for public opinion

4. Hyde Park in London is a quintessential example of a public forum. What happens there?
5. What makes a medium a forum for public opinion?
6. Was the Hazelwood East High School newspaper a forum for public opinion? Explain.

Responsibilities of school officials to students and their families

7. To what extent do schools have a protective responsibility?
8. How might this issue of protection relate to the article about teen pregnancy?
9. How might it connect to the one about parental divorce?

Handout 4

Quotes about Journalism

Directions:

Read and interpret the following quotes about the nature and purposes of journalism.

"The central dilemma in journalism is that you don't know what you don't know."

— Bob Woodward

"I am deeply interested in journalism, having spent my life in that profession, regarding it as a noble profession and one of unequaled importance for its influence upon the minds and morals of the people."

— Joseph Pulitzer

"Democracy depends on information circulating freely in society."

— Katharine Graham

"We don't go into journalism to be popular. It is our job to seek the truth and put constant pressure on our leaders to get answers."

—Helen Thomas

"Journalism still, in a democracy, is the essential force to get the public educated and mobilized to take action on behalf of our ancient ideals."

— Doris Kearns Goodwin

"Objective journalism and opinion columns are about as similar as the Bible and Playboy magazine."

— Walter Cronkite

"The truth is never as dangerous as a lie in the long run. I truly believe the truth sets men free."

— Ben Bradlee

"The biggest problem I have in journalism is being quoted or misquoted and then being asked to defend something I haven't said."

— Robert Fisk

"Journalism without a moral position is impossible."

— Marguerite Duras

"It is a tribute to the American people that our leaders perceived that they had to lie to us, it is not a tribute to us that we were so easily misled."

— Daniel Ellsberg

"I want the news delivered unbiased. I thought that was the whole point with journalism."

— Aaron McGruder

Handout 5

Evaluation Rubric

3 = outstanding achievement

2 = commendable achievement

1 = minimal or less than minimal achievement

_____ The presentation dealt with print materials such as a school newspaper and yearbook.

_____ The presentation dealt with media materials such as public announcements.

_____ Students utilized interviews with both fellow students and staff members.

_____ Students also used observations both inside and outside of the classroom.

_____ Students reached and supported a clear conclusion about freedom of expression in their own school environment.

_____ The presentation was professional, with attention to visual and audio elements and to the interest level of the audience.

_____ Total points/18

Character Conversations: The Interview

Enduring Understandings

- Theater artists rely on intuition, curiosity, and critical inquiry.
- Theater artists refine their work and practice their craft through rehearsal.
- Theater artists develop personal processes and skills for a performance or design.
- Theater artists share and present stories, ideas, and envisioned worlds to explore the human experience.

Essential Questions

- What happens when theater artists use their imaginations and/or learned theater skills while engaging in creative exploration and inquiry?
- How, when, and why do theater artists revise their work?
- What can I do to fully prepare a performance or technical design?
- What happens when theater artists and audiences share a creative experience?

Notes to the Teacher

The film *The Post* and the theatrical stage production *Top Secret: The Battle for the Pentagon Papers* are two separate dramatizations of a true story, the historical publication of the Pentagon Papers during the early 1970s. In both docudramas, dialogue is used as a tool to move the plot forward, provide important information, give context to place and time, and build well-rounded characters. How dialogue is used in the film versus the play differs subtly.

In film, the camera view can cut away or show a close-up on important items in a room, which allows the audience to more easily “fill in the blanks” of what a character may be thinking. On the stage, dialogue must be the vehicle that provides the audience with this information. Additionally, while the characters both in film and on stage speak dialogue in a very similar way, the stage provides greater license for extended rhetoric. In fact, a play presents its story largely through the dialogue that an actor speaks on stage. Furthermore, theatrical stage performers must use breath control, projection, fluency, intonation, and pitch; they must also monitor the tempo in which they speak to communicate effectively with the audience. The content of the dialogue, as well as the quality of delivery, plays an immediate and critical role in the impact that the play has on the audience. By contrast, post-production for films allows the audio recordings to be manipulated digitally to facilitate clear communication with the audience.

While dialogue can function to provide information on time and place and works to move the storyline forward, it can also communicate more than verbal information. It can also carry the character’s intentions and emotions. Through the dialogue between characters on the stage, the audience

understands the story. Dialogue is important in revealing character personality. The words a character uses, including accent, tone, and pattern of speech, tell the audience important information about the character's identity, social status, and function in the story. Thus, dialogue can play an important role in how an actor interprets and gives purpose to the scene.

Brief Overview of Lesson

This lesson can be completed prior to or after viewing *The Post*. It is designed to enrich the students' understanding of the lives and significant roles of those individuals involved in the historical events surrounding the publication of the Pentagon Papers. Student pairs familiarize themselves with key characters and use their chosen historical figure in a journalistic profile interview. This kind of interview can provide insights into reasons why an individual thinks, feels, or acts a particular way. Such interviews provide information about a place, time, or culture, enrich our understandings of the facts, and perhaps provide a different perspective that enhances our understanding of a situation or choice.

Next, student pairs develop their interview questions for a mock interview that they will perform for the class as a short five-minute theatrical piece. Two interview slips will help them understand open-ended questions and the responses they elicit. The lesson provides resources that encourage the students to be engaging and creative with their interview questions, using who, what, when, where, and how prompts.

Once student pairs have developed their journalist profile interview questions, they will work together to write engaging answers to the creative open-ended questions.

HANDOUT 3 provides specific scenes and dialogues from the theatrical play *Top Secret: The Battle For the Pentagon Papers* for you to use with the students to demonstrate how dialogue serves specific functions in theater; it can be found at the **Journeys in Film** website. Student pairs work through an activity to focus their responses around a particular function of dialogue. Using the script as an example, students create scripts for their interview skits.

Script lengths will vary depending on content and delivery tempo, but a good guideline would be 2–3 pages in length. Scripts should focus specifically on dialogue, since an interview does not require much physical action. This activity ends with the student pairs sharing drafts of their interview scripts in small groups of four. Based on these critiques, students revise their work into a final draft to be handed in to you before their performance. **HANDOUT 5** provides a rubric for facilitating the group critiques of the drafts. This same rubric can be used for assessing the final scripts.

You may choose to allow students to use costumes and props, as you deem appropriate, but they are not required for this lesson. Once students have a final draft of their script, you will likely need to provide one to two class periods for them to rehearse their five-minute skit and memorize their lines. Provide students with the rubric for the performances (**HANDOUT 6**) while they are rehearsing so they can be sure to practice in ways that will successfully help them achieve the criteria outlined in the rubric.

Lesson 7 (DRAMA/THEATER)



This lesson culminates in having students perform their interview skits. As students come up to the stage or the front of the classroom to perform their skits, collect the final copies of the scripts. Record each group's skit on video, if possible, and show them back to the class to allow them to see their own performances. You can distribute the same performance evaluation sheet (**HANDOUT 6**) to the students that you will be using yourself, so that they can self-evaluate, as well.

Here are some additional resources you might find useful.

Pentagon Papers

<http://www.history.com/topics/vietnam-war/pentagon-papers>

The Post – Fox Movies

<https://www.foxmovies.com/movies/the-post>

The Post – Official Movie Trailer

<https://www.youtube.com/watch?v=nrXIY6gzTTM>

What 'The Post' Misses About Kay Graham

<https://www.politico.com/magazine/story/2018/03/04/the-post-graham-academy-awards-217218>

Steven Spielberg's Ode to Journalism in "The Post"

<https://www.newyorker.com/magazine/2017/12/18/steven-spielbergs-ode-to-journalism-in-the-post>

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

ENGLISH LANGUAGE ARTS STANDARDS –SPEAKING & LISTENING

CCSS.ELA-LITERACY.SL.9-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.9-12.1. B

Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

CCSS.ELA-LITERACY.SL.9-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.SL.9-12.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

NATIONAL ART STANDARDS –THEATER

CREATING:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

TH: CR1.1. I. HS PROFICIENT

- a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

Anchor Standard 2: Organize and develop artistic ideas and work.

TH: CR2-I. HS PROFICIENT

- a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Anchor Standard 3: Refine and complete artistic work.

TH: CR3.1. I. HS PROFICIENT

- a. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
- b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
- c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

Lesson 7 (DRAMA/THEATER)

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

PERFORMING:

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

TH: PR4.1. I. HS PROFICIENT

- Examine how character relationships assist in telling the story of a drama/theatre work.
- Shape character choices using given circumstances in a drama/theatre work.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

TH: PR5.1. I HS PROFICIENT

- Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

TH: PR6.1. I HS PROFICIENT

- Present a drama/theatre work using creative processes that shape the production for a specific audience.

Duration of Lesson

7–8 class periods

Assessments

- Class discussion
- Completed script for interview skit
- Performing a short theatrical interview

Materials Needed

Top Secret: The Battle For the Pentagon Papers by Geoffrey Cowan and Leroy Aarons available at <https://journeysinfilm.org/>

HANDOUT 1: CHOOSING A HISTORICAL FIGURE TO INTERVIEW

HANDOUT 2: DEVELOPING OPEN-ENDED INTERVIEW QUESTIONS

HANDOUT 3: FUNCTIONS OF DIALOGUE

HANDOUT 4: HOW TO FORMAT YOUR SCRIPT

HANDOUT 5: RUBRIC FOR ASSESSING SCRIPT

HANDOUT 6: RUBRIC FOR ASSESSING FINAL PERFORMANCE

DVD player or streaming capability

A jar or container

Computer access or mobile devices with access to the Internet to view:

C-SPAN video interview of Daniel Ellsberg at <https://www.c-span.org/video/?320601-2/interview-daniel-ellsberg-pentagon-papers>

36 Interview Questions That are Actually Fun to Answer at <https://www.fastcompany.com/3056142/36-interview-questions-that-are-actually-fun-to-answer>

Four Principles of Interviewing at <http://www.columbia.edu/itc/journalism/isaacs/edit/MencherIntv1.html>

Lipton Interviews Meryl Streep at <http://www.bravotv.com/inside-the-actors-studio/season-19/videos/classic-episode-meryl-streep>

This Playwright Explains How to Write Great Dialogue at <https://thewritepractice.com/dialogue-powerful/>

Procedure

Part 1: Developing interview questions and answers

1. Arrange students in pairs. Distribute copies of **HANDOUT 1: CHOOSING A HISTORICAL FIGURE TO INTERVIEW**. Explain that one student will choose the role of the interviewer and the other student will take on the role of the responding historical figure.
2. Read through some of the character examples in the handout. Point out that the list in the handout provides only a few examples of characters they might choose. Read the names of characters listed aloud to the class: Katharine Graham, Daniel Ellsberg, Richard Nixon, John Mitchell, Ron Ziegler, Ben Bradlee, Meg Greenfield, and Henry Kissinger. Identify each one briefly. Ask each pair of students to choose an interesting historical figure involved in the publication of the Pentagon Papers. Give the students the option to choose other relevant figures who are not given as one of the examples on the handout. Record their choices.
3. Provide a class period for students to research their chosen character or assign research for homework. Explain that they can use the resource list on the handout to access additional information on the Internet. Remind students that they are not limited to the resources listed and can use other websites to gather information.
4. Explain what a journalist profile interview is. (It aims to reveal and highlight aspects of an individual's personality, motivations, beliefs, and emotions through interview questions.)
5. Ask students what they think are the qualities that good journalistic profile interviews have. List their suggestions on the board.
6. Distribute copies of **HANDOUT 2: DEVELOPING OPEN-ENDED INTERVIEW QUESTIONS** and review the handout with the class. To further demonstrate these types of interview questions, show a small portion, 15 minutes or less, of the C-SPAN video interview of Daniel Ellsberg at <https://www.c-span.org/video/?320601-2/interview-daniel-ellsberg-pentagon-papers> in which he talks to a journalist about his decision to release the Pentagon Papers for publication in the *New York Times*. Begin the video at timestamp [7:26]. Explain to the students that this is an example of journalistic profile interview questions, which demonstrates the use of open-ended questions to elicit a richer response from an interviewee.
7. Next, show students the short interview with Meryl Streep, who plays Katharine Graham in the movie *The Post*, at <http://www.bravotv.com/inside-the-actors-studio/season-19/videos/classic-episode-meryl-streep>. Point out that her responses to the interview questions are vivid, thoughtful and express a lot of emotion. Encourage students to use the additional resources on their handout as well.
8. Ask the students to give you an example of a yes or no question they might use if interviewing someone in the school. Write the example on the whiteboard. Repeat the procedure, instead asking students this time to reframe the example as an open-ended question. Practice this several times until the difference is clearly understood.

9. Provide time for student pairs to develop their interview questions for the interview subject they have chosen, creating a preliminary list of 8–10 structured, open-ended questions to use in their interview skit.
10. Next, ask the student pairs to work together to develop honest, interesting, and engaging answers to the open-ended questions they have created. Explain that their answers to the questions should further develop the audience’s understanding of the character portrayed in the skit.

Part 2: Writing effective dialogue

1. Ask students how they think conversations in real life differ from the dialogue used for performances. Answers will vary. Explain that theatrical dialogue does more than just duplicate real speech. It consists of the most exciting, interesting, emotional and dramatic wording.
2. Distribute **HANDOUT 3: FUNCTIONS OF DIALOGUE** and review the information on the handout to be sure students understand the functions of dialogue.
3. Read aloud the teaching example of dialogue from the handout. Ask students to describe what in this passage conveys exciting, interesting, emotional, or dramatic wording. Explain that the phrases and words: “super-secret,” “led us into the Vietnam War,” and “Secretary of Defense” all create a sense of mystery and intrigue that makes the audience want to engage in finding out more.
4. Ask the students to access the script *Top Secret: The Battle for the Pentagon Papers* available at <https://journeysinfilm.org/>. Assign different sections of the play, about 5-10

pages each, to the student pairs. Then provide time for students to use the functions chart to make connections between dialogue and its function.

5. Distribute **HANDOUT 4: HOW TO FORMAT YOUR SCRIPT**. Ask students to Google the resources listed in their handout using their mobile devices or computers, and give them 20 minutes to review the content. Ask the whole class to share one piece of information they learned that they did not know before reviewing the resources.
6. Ask your student pairs to write a guiding script for the interview skit. Remind them to use the questions and answers they developed to create the dialogue. Provide one class period for students to use the functions chart to make connections between dialogue and its function.
7. Join pairs into groups of 4. Explain that they will be sharing their drafts of the skits with each other. Distribute **HANDOUT 5: RUBRIC FOR ASSESSING SCRIPT** and explain that the groups should use the handout to guide their critiques of the scripts. Have students who are presenting perform a line reading of the script, while the students who are critiquing take notes and complete the handout. Then the groups will change places and the presenters will take on the role of critiquing. Explain that when each student pair is done presenting their draft, the group that is critiquing should lead a discussion about what went well and then provide suggestions for improvement. Student critics then give the presenters the rubric with their notes and suggestions for them to use in a later revision of the script. Allow students to spread out so they can work in these groups, present, and give feedback without disturbing other groups.

8. Walk around the room, visiting each group briefly and facilitating the group critiques of the drafts. When all students have had a chance to participate as both presenters and critics, tell them to use these suggestions to revise their scripts. Provide time for students to revise their scripts using whatever they find helpful on the critique rubric.

Part 3: Performance of the interviews

1. Allow students time to rehearse their revised scripts prior to their performance. Help students with ideas to use for costumes and props. Provide time for students to rehearse and memorize their lines.
2. Provide two to three class periods for students to perform their final skits. You can randomly choose groups to perform on day one, day two, and day three by drawing student pairs names from a jar. Using this approach, you can ensure that all students are prepared to present on day one. Record each group's skit on video if possible to show them back to the class to allow them to see their own performance later. Have students use **HANDOUT 6** to conduct a self-evaluation of the skit.
3. Collect the final copies of student scripts at the time they perform their skits in front of the class. Use additional copies of **HANDOUT 5** to assess students final drafts of their skits and of **HANDOUT 6** to evaluate the performances.

Handout 1 ▶ P. 1

Choosing a Historical Figure to Interview

Together, you and your partner will create a brief 5-minute skit. Your skit should aim to be a journalistic profile interview. This is the type of interview in which the questions aim to give the audience a sense of who the interviewee is (what he or she likes, thinks, believes, wants, etc.).

Some examples of characters you might like to portray in your skit:

- Katharine Graham
- Daniel Ellsberg
- Richard Nixon
- John Mitchell
- Ron Ziegler
- Ben Bradlee
- Meg Greenfield
- Henry Kissinger

Use the Internet and the resource list below to research your character's life. Use the information you find to fill in the information chart on the next page.

- *Top Secret: The Battle For the Pentagon Papers* by Geoffrey Cowan and Leroy Aarons available at <https://journeysinfilm.org/>
- Pentagon Papers at <http://www.history.com/topics/vietnam-war/pentagon-papers>
- The Post – Fox Movies at <https://www.foxmovies.com/movies/the-post>
- The Post – Official Movie Trailer at <https://www.youtube.com/watch?v=nrXIY6gzTTM>
- What 'The Post' Misses About Kay Graham at <https://www.politico.com/magazine/story/2018/03/04/the-post-graham-academy-awards-217218>
- Steven Spielberg's Ode to Journalism in "The Post" at <https://www.newyorker.com/magazine/2017/12/18/steven-spielbergs-ode-to-journalism-in-the-post>

Handout 1 ▶ P.2

Character Sheet

Character's name:	What role did this character play in the publication of the Pentagon Papers?
List 3 key facts about this character:	
List 3 other interesting facts about this character:	
What were this character's major accomplishments?	What are this character's best and worst personality traits?
How did this character influence others both during the release of the Pentagon Papers and afterwards?	Based on your research, what regrets do you think this character might have?

Handout 1 ▶ P.3

Character Sheet

<p>List 3 adjectives you would use to describe this character and give examples from the character's life that illustrate these qualities.</p>	
<p>In your opinion, was this person a "hero" or "heroine"? Why, or why not?</p>	<p>What risks did this character take in his or her lifetime?</p>
<p>List 3 places, people, events in this character's life that helped to shape the person he or she became.</p>	
<p>What problems did this character have to overcome?</p>	<p>When, where, and why did the person die? If still living, where is this character now and what is he or she doing?</p>

Lesson 7 (DRAMA/THEATER)



Handout 1 ► P.4

Character Sheet

ADDITIONAL NOTES:

Handout 2 ▶ P.1

Developing Open-Ended Interview Questions

To develop a good interview, you will need to use who, what, when, where, why and how questions to gather interesting and informative material from your interviewee. Look at the examples below. Here are some questions that could be asked in a hypothetical interview of Daniel Ellsberg:

- **What** do you believe is the essential role of a free press in a democracy?
- **Who** would you say was most affected by the release of the Pentagon Papers and why?
- **When** does the risk to national security outweigh the benefit of information released to the public?
- **Where** did you expect to receive support for the release of the Pentagon Papers and what was surprising about the support you received?
- **Why** do you believe Nixon felt an injunction was necessary to protect national security?
- **How** do you think the findings of the Supreme Court called into question the constitutional power of the President?

Open-ended questions cannot be answered with “yes” or “no” responses. These types of questions require the responder to give more details.

Yes/No type interview question for Katharine Graham –
Did you publish the Pentagon Papers in the
Washington Post?

Opened-ended type interview question for Katharine Graham –
Why did you decide to publish the Pentagon Papers in the *Washington Post*?

Here are some online resources you may find helpful:

C-SPAN video interview of Daniel Ellsberg
<https://www.c-span.org/video/?320601-2/interview-daniel-ellsberg-pentagon-papers>

Bravo’s *Inside the Actor’s Studio* – Meryl Streep Interview Clip
<http://www.bravotv.com/inside-the-actors-studio/season-19/videos/classic-episode-meryl-streep>

36 Interview Questions That are Actually Fun to Answer
<https://www.fastcompany.com/3056142/36-interview-questions-that-are-actually-fun-to-answer>

Four Principles of Interviewing
<http://www.columbia.edu/itc/journalism/isaacs/edit/MencherIntv1.html>

Assignment:

With your partner, compose a preliminary list of 8–10 structured, open-ended questions to use in the interview skit. Begin by referring to the information you collected in Handout 1. Use it to create your what, who, when, where, why, and how open-ended questions in the chart on the next page.

Handout 2 ▶ P.2

Developing Open-Ended Interview Questions

Open-Ended Interview Questions for

1. What:
2. Who:
3. When:
4. Where:
5. Why:
6. How:
7. Additional question:
8. Additional question:
9. Additional question:
10. Additional question:

Handout 3 ► P. 1

Functions of Dialogue

Theatrical dialogue does more than just duplicate real speech. It consists of the most exciting, interesting, emotional and dramatic wording. Dialogue in theater and the arts serves the following functions:

- It conveys information and the important details of past events.
- It reveals aspects of a character not otherwise seen.
- It creates a sense of time/place.
- It creates suspense, conflict or humor and sets the tone of the performance.
- It moves the storyline forward.
- It reveals a character's thoughts.
- It summarizes what has occurred.

In your student pairs, you will use the script, *Top Secret: The Battle For the Pentagon Papers* by Geoffrey Cowan and Leroy Aarons, available at <https://journeysinfilm.org/> to locate examples of dialogue used in the script that meet a particular function. In your assigned section of the play, find examples of three of the seven functions listed above and complete the functions chart below. Record your examples in the chart on the next page.

EXAMPLE

Function: Conveys information and the important details of past events

Page # in the script: Page 5

Speaker of the dialogue: Katharine Graham

Dialogue that demonstrates the function:

Scotty told me that the *Times* would be publishing a series of articles about a super-secret history of the decision-making that led us into the Vietnam War. It had been commissioned by friend Bob McNamara in 1967, while he was still the Secretary of Defense, to help future scholars understand what had happened and why.

Explain how the passage above serves the function listed:

Through this dialogue we come to understand that the events of the story begin in 1967 with the commissioned report by Bob McNamara, who was the Secretary of Defense. We also gain insight into why this detail is important when Katharine Graham describes the report as “super-secret.”

Handout 3 ► P.2

Functions of Dialogue

1. Function:

Page # in the script:

Speaker of the dialogue:

Dialogue that demonstrates the function:

Explain how the passage above serves the function listed:

2. Function:

Page # in the script:

Speaker of the dialogue:

Dialogue that demonstrates the function:

Explain how the passage above serves the function listed:

Functions of Dialogue

3. Function:

Page # in the script:

Speaker of the dialogue:

Dialogue that demonstrates the function:

Explain how the passage above serves the function listed:

Handout 4 ► P.1

How to Format Your Script

The dialogue you choose to write will be unique to the character you have chosen. You should use the questions and answers you have developed to create the dialogue for the skit. The format of the script, however, is fairly standard. Use the following tips to help you avoid bad dialogue pitfalls.

- *This Playwright Explains How to Write Great Dialogue*
<https://thewritepractice.com/dialogue-powerful/>
- How to Write Great Dialogue
<https://www.finaldraft.com/learn/final-draft-blog/write-great-dialogue/>

Use the following resources to help you format your script. These resources cover unusual dialogue situation including when two characters are speaking at the same time, interrupt each other, or need to place emphasis on a word.

- Gordon State's resource *Stage Play Format*
https://ptfaculty.gordonstate.edu/lking/CPF_play_formatting2.pdf
- Playwriting 101
<http://www.playwriting101.com/chapter12>

Assignment:

In your student pairs, you will use the script *Top Secret: The Battle For the Pentagon Papers* by Geoffrey Cowan and Leroy Aarons available at <https://journeysinfilm.org/>. Refer to the script as a guide for writing your own script for an interview between a journalist and the figure you have been researching. Use the *Top Secret* script and the template on the next page to format your own script. Look at the sample script and remember that character names are capitalized, and dialogue fills the page from the left margin to the right.

How to Format Your Script

[Your School Name]	
<p align="center">PRESENTS [Title of Your Play]</p>	
<p align="center">BY [Student Name 1 & Student Name 2]</p>	
Characters	[Today's Date]
Place	
Time	
Scene I-Act 1	

Handout 5 ▶ P.1

Rubric for Assessing Script

Course: _____ Section/Period: _____

Student Name(s): _____

Project Title: _____ Due Date: _____

☐ LATE Date Project Turned In: _____

	Needs Improvement 1	Emerging Skill is Demonstrated 2	Proficient Skill is Demonstrated 3	Exceptional Skill is Demonstrated 4	Mastery/ Advanced Skill is Demonstrated 5	Group Score:
Effort and perseverance in the creation of the script	The student did not finish the script adequately. The student did not use class time effectively and was often off task.	The student finished the script, but it could have been improved with more effort; student chose an easy/quick/first solution to developing the script and completed the work without care or craftsmanship. The student did not use class time effectively.	The student worked hard and completed the script, chose an appropriate and effective solution to developing the script and completed the work with care. The student used class time effectively and met the project specifications.	The student was innovative in the approach to developing the script. The student was engaged during class, exhibited high levels of effort/perseverance; exhibited craftsmanship beyond that required; took pride in going beyond the requirements and exceeded the project specifications.	The student was not only innovative, and mindful of the audience experience and the artist's own intent. The student gave the assignment effort far beyond that required; took pride in going well beyond the requirements and exceeded the project specifications. Craftsmanship was superb.	Self-Score:
						Final Teacher Score:

Handout 5 ▶ P.2

Rubric for Assessing Script

	Needs Improvement 1	Emerging Skill is Demonstrated 2	Proficient Skill is Demonstrated 3	Exceptional Skill is Demonstrated 4	Mastery/ Advanced Skill is Demonstrated 5	Group Score:
Creative/ innovative detail in the content of the script	The student showed little evidence of original creative thought. The topic is unclear. The script shows a lack of purpose and consideration of the audience is not evident. The content of the script is confusing or inappropriate.	The student tried one/the first idea and completed the task, but it lacked originality or was very similar to or copied from another classmate's or a published script. The topic is somewhat clear. The script shows some purpose and there are some indications that the audience was taken into consideration. The content of the script is appropriate, but not engaging.	The student tried a few ideas before selecting one. Wrote the script in a logical and original way; demonstrated good problem-solving skills and exhibited a developing sense of audience consideration. The topic is clear. The script shows purpose. The content of the script is engaging. With more time or careful consideration, the script would have been highly engaging.	The student explored several choices before selecting one; generated several ideas; tried innovative combinations; made connections to previous knowledge; demonstrated strong problem-solving skills and a good awareness of audience consideration. The topic was clear with respect to the language, interest, and culture of the target audience. The script showed a keen awareness of purpose. The content of the script was highly engaging.	The student explored many choices before selecting one; generated many ideas; tried unusual combinations; took risks; adapted solutions; made connections to previous knowledge; demonstrated superb problem-solving skills and a keen sense of audience awareness. The script content is very interesting and patiently completed. The script is clever. The writer's intentions were clear, and the finished product was carefully constructed, refined, and sophisticated.	Self Score:
						Final Teacher Score:

Handout 5 ► P.3

Rubric for Assessing Script

	Needs Improvement 1	Emerging Skill is Demonstrated 2	Proficient Skill is Demonstrated 3	Exceptional Skill is Demonstrated 4	Mastery/ Advanced Skill is Demonstrated 5	Group Score:
<p>Appropriate use of script structure/format:</p> <p>Title Author School Name Date Published; Character names and dialogue are formatted correctly</p>	<p>The student utilized poor script structure; evidence of a lack of effort, understanding, or intent. Critical components of script structure are missing or are completed incorrectly. The script format does not meet the requirements of the project.</p>	<p>The student utilized below-average script structure; less than adequate or not as good as it could have been with more effort; somewhat careless or a lack of intent. Some components of script structure are missing or are completed incorrectly. The script format meets some of the requirements of the project.</p>	<p>The student utilized good script structure. The work shows evidence of intentionality in the organization of the content and the structure was purposeful, but it lacked attention to the finishing details. The script format meets most of the requirements of the project.</p>	<p>The student showed excellent script structure. The work is organized and detailed and shows convincing evidence of intentionality. The student was careful with the work. The content was clearly organized and effective. The script format met all the requirements of the project.</p>	<p>The script was formatted correctly, and the student introduced complexities within the script (i.e., two characters speaking at the same time, etc.) and formatted them correctly. The script structure was patiently completed; it was as good as hard work could make it. Extreme attention to detail was evident.</p>	Self-Score:
						Final Teacher Score:

Lesson 7 (DRAMA/THEATER)



Handout 5 ▶ P.4

Rubric for Assessing Script

100 95 90 %	89 85 80%	79 75 70 %	69 65 60%	59% and below	Score Equivalents: 5 = A
-----	-----	-----	-----	-----	4 = B
5	4	3	2	1	3 = C
					2 = D
					1 = F

Additional Notes and Feedback:

Handout 6 ▶ P.1

Rubric for Assessing Final Performance

Course: _____ Section/Period: _____

Student Name(s): _____

Project Title: _____ Due Date: _____

☐ LATE Date Project Turned In: _____

	Needs Improvement 1	Emerging Skill is Demonstrated 2	Proficient Skill is Demonstrated 3	Exceptional Skill is Demonstrated 4	Mastery/ Advanced Skill is Demonstrated 5	Interviewer Performance Score:
Professional Practice						
Rehearsal	The student did not rehearse the performance adequately. The student did not use class time effectively and was often off task. The student did not memorize the necessary lines.	The student rehearsed, but it could have been improved with more effort and time. The student did not use class time effectively. Some of the lines were memorized, but others were not.	The student worked hard at rehearsing. The student used class time effectively. Most of the lines were memorized. There is evidence that the students considered who they were portraying and tried to create a believable character. With more time and practice, the student would be able to achieve a believable character.	The student rehearsed diligently, both in class and outside of class. The student was engaged in rehearsing during class, exhibited high levels of effort and perseverance; exhibited dedication to learning the part in the skit and memorizing the lines. The student practiced the performance until achieving a believable character.	The student exhibited professional habits of rehearsal and performance. Dedication to rehearsal is evident in the student's ability to transform and inhabit a believable and engaging character. The student memorized the lines and the performance indicates a clear understanding of the character's motivation.	Interviewee Performance Score:

Handout 6 ▶ P.2

Rubric for Assessing Final Performance

	Needs Improvement 1	Emerging Skill is Demonstrated 2	Proficient Skill is Demonstrated 3	Exceptional Skill is Demonstrated 4	Mastery/ Advanced Skill is Demonstrated 5	Interviewer Performance Score:
Clear Function and Purpose of the Dialogue <ul style="list-style-type: none"> •Information •Character Info •Time/Place •Tone •Story Momentum •Character's thoughts •Past Events 	<p>The student showed little evidence of using one of the seven functions of dialogue. The dialogue duplicated real speech instead of using the most interesting wording. The dialogue shows a lack of consideration and did not engage the audience.</p>	<p>The student showed some evidence of using one of the seven functions of dialogue. Some of the dialogue used interesting wording. The dialogue was somewhat clear. There are indications that the dialogue was given some consideration. Parts of the dialogue did not engage the audience.</p>	<p>The student showed evidence of using one of the seven functions of dialogue. The dialogue is clear, logical and original in a way that engages the audience. It is evident that the dialogue was given consideration. With more time or careful consideration, the dialogue would have been highly engaging.</p>	<p>The student showed evidence of using one or more of the seven functions of dialogue. The dialogue was clear and interesting; it fully engaged the audience. The dialogue demonstrated a keen awareness of form and function working in tandem to engage the audience and give purpose to the words that were chosen for the performance.</p>	<p>The student showed evidence of using more than two of the seven functions of dialogue. The dialogue used unusual combinations, took risks, and demonstrated a superb understanding of the role of dialogue in captivating an audience. The dialogue was very interesting and patiently crafted. The dialogue created intrigue, humor, and/ or suspense. It was refined and sophisticated.</p>	Interviewee Performance Score:

Handout 6 ▶ P.3

Rubric for Assessing Final Performance

	Needs Improvement 1	Emerging Skill is Demonstrated 2	Proficient Skill is Demonstrated 3	Exceptional Skill is Demonstrated 4	Mastery/ Advanced Skill is Demonstrated 5	Interviewer Performance Score:
Execution and clarity in the performance of the dialogue Voice, Speech, and Delivery	<p>The dialogue was delivered poorly. The dialogue sounded confusing, inappropriate or unnatural to the audience. Projection of voice was problematic. Clarity of speech was lacking. The performer's voice was monotoned.</p>	<p>The dialogue delivery was less than adequate, not as good as it could have been with more effort; somewhat careless or demonstrated a lack of intent. Some of the dialogue was confusing. It was difficult to discern one character from another because the speech patterns were too similar. Parts of the speech lacked appropriate intonation.</p>	<p>The dialogue was delivered well. It was mostly clear. Each character was identifiable by a distinctive pattern of speech. Volume, tone and pitch were performed well. With more time or careful consideration, the performance of the dialogue would have been highly engaging.</p>	<p>Excellent delivery of the dialogue. The pace at which it was presented kept the story moving forward. Diction, volume, tone, and pitch all worked together to create a believable character. The delivery of the dialogue indicated a keen awareness of how dialogue can inform the audience of the uniqueness of a character.</p>	<p>The dialogue was delivered flawlessly, naturally, and at a tempo that moved the story forward. Diction was articulated expertly, and the volume, tone, and pitch worked together to create a believable character and informed the audience of the role the character plays in the storyline. Characters were easily distinguishable based on their unique speech. The delivery of the dialogue brought the character to life.</p>	Interviewee Performance Score:

Handout 6 ▶ P.4

Rubric for Assessing Final Performance

FINAL SCORE: _____

100 95 90 %	89 85 80%	79 75 70 %	69 65 60%	59% and below	Score Equivalents: 5 = A
-----	-----	-----	-----	-----	4 = B
5	4	3	2	1	3 = C
					2 = D
					1 = F

Additional Notes and Feedback:

Active Viewing of *The Post*

Enduring Understandings

- A docudrama (such as *The Post*) is “based on true events” but filmmakers sometimes create fictitious persons and/or events to tell the story in an entertaining way.
- The characters and events that are fictitious can dramatize and/or simplify the story without distorting the record of history.
- A docudrama tells its story in much the same manner as fictional films do, using whichever film-making techniques and editing devices the filmmakers think appropriate.

Essential Questions

- What does active viewing demand of the viewer?
What are its rewards to the viewer?
- What are some of the essential film techniques used in making *The Post*? How do these techniques serve the filmmaker’s intentions?
- Does the filmmaker seem to have a point of view regarding the many persons who brought the Pentagon Papers to public awareness?
- How can we know if the filmmaker takes unethical liberties in creating fictional scenes and characters?

Notes to the Teacher:

The Post is what is called a “docudrama.” Unlike a documentary film, this term leaves filmmakers free to invent characters who never existed and events which never occurred, presenting them as part of the story being told. What keeps a docudrama from being totally a work of fiction, however, is its mission to tell a basically true story of the reality that one or more persons actually lived. Katharine “Kay” Graham and Ben Bradlee certainly lived through much of what is depicted in this film; it is true to their life experiences even though time is compressed and simplified for the sake of the story line.

Significant emphasis placed on only certain aspects of the story is also a hallmark of the docudrama. *The Post* makes clear that the *New York Times* was the first to run a story on the Pentagon Papers, but the main story line concerns the *Washington Post* and the working relationship between editor Ben Bradlee and publisher Katharine Graham.

Asking our students (and indeed all viewers) to be aware of the limits and ethical obligations in the creation of a docudrama is a good way to make them view the film more actively. The passive film viewer may make such blanket judgments as “I really liked it” or “This film stinks!” The active viewer can say such things as “I liked the way they tied so many pieces together showing how difficult things must have been, especially for women facing men’s assumptions in the early 70s,” or “I’m not sure I believed some of the specific events in this film, but I was totally absorbed by the life stories of the characters depicted.” Active viewers find specific distinctions appropriate for expressing informed opinions, based on critical thinking and analysis.

Becoming an active viewer of film is worth far more than just being an alert film viewer; students who learn to think critically about their film-viewing experiences are better prepared to apply critical thinking and analysis to other genres, perhaps even to their own lives.

Steven Spielberg's work as a director has encompassed a wide range of film genres, from iconic science fiction like *E.T.* to historical dramas and docudramas like *Schindler's List*, *Amistad*, *Lincoln*, *Bridge of Spies*, and *The Post*. He was particularly drawn to the screenplay for *The Post*, finding it very relevant to events today. "I need a motivational purpose to make any movie. When I read the first draft of the script, this wasn't something that could wait three years or two years — this was a story I felt we needed to tell today," he recalled.¹

His attention to detail serves him well. For example, in *The Post*, he used the actual White House tape recordings whenever the character of Nixon is speaking, and the real Daniel Ellsberg's original copies were used as props.² His ability to set a vivid and historically accurate scene and to convey the nuances of historical events has won him many awards during his career. For more information on Spielberg, you might be interested in the retrospective of great clips at <http://www.movieviral.com/2018/04/09/classic-spielberg-moments-on-film-that-show-the-master-at-work/>.

Your goal in this lesson is to have your students appreciate the number of decisions that go into a film. Every shot requires time, sometimes a long time, for the crew to set up the camera, preparing for any planned movement within the shot. Meanwhile other crews prepare the lighting, scenery and props. Then, when all is ready, the actors perform to

create the film one shot at a time, often with several re-takes. Finally, someone has to select the best take of each shot and assemble the entire film, editing the shots into the finished scenes and sequences we are dealing with in this lesson.

The lesson begins with a discussion of active vs. passive viewing. After that, students view the opening of the film. After a discussion to clarify the events portrayed in the opening sequences, students receive a handout describing the structure of these sequences and the many discrete shots used to create what a casual viewer would see as a seamless whole. They also receive copies of a film glossary to help them in their viewing and writing. They read the beginning of the handout and then view as much of the opening again as possible, to consolidate their understanding of active vs. passive viewing. Before the lesson, print up enough copies of the two handouts from this lesson as well as copies of the film glossary from the Journeys in Film website at <https://journeysinfilm.org/twtfresources/>.

The second handout gives students a choice of note-taking assignments as active viewers of the film. Encourage them to take on two or three assignments so that they will be better prepared to write an essay about their observations than if they had just done one. Once the essays are written, they engage in a full-class discussion of what they have learned as active viewers.

¹ <https://www.biography.com/people/steven-spielberg-9490621>

² <http://www.imdb.com/title/tt6294822/trivia>

Lesson 8

(ENGLISH LANGUAGE ARTS, FILM LITERACY)



JOURNEYS IN FILM™
educating for global understanding

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Duration of lesson

Approximately five class periods

Assessment

Essays from Handout 2

Participation in class discussion

Materials Needed

Video of *The Post* on DVD or online

DVD player or streaming capability

Copies of **HANDOUTS 1** and **2** for each student

Copies of the Film Glossary from the Journeys in Film website at <https://journeysinfilm.org/twresources/>

Procedure

Part 1: Active Viewing and the Language of Film Literacy

1. Start the class by asking students to consider the difference between passive viewing of a film and active viewing. Give them a few minutes to think and write and perhaps jot down a few notes. Ask for their ideas/descriptions of passive viewing and put key words from student answers on the board in one column. Then ask students to define active viewing and record these key words. Try to elicit the contrasts below. Put the list on the board and allow students time to copy it into their notebooks.

Passive viewing:

Engaging in distracting behaviors such as checking email or texting

Watching without taking notes

Not thinking about the film

Noticing only the plot developments

Active viewing:

Staying focused on what you are watching

Being prepared to take notes

Asking questions while you watch

Having an idea of what you are looking for before you begin watching

Comparing what you are watching with other things you have seen and read

Observing your own reactions to the film

Talking about the film with others afterward

Noticing the way the story is told

2. Inform the class that they will be viewing the film *The Post* and that you want them to become more active viewers in the process. Show the first 17 minutes of *The Post*, stopping shortly after the scene with Ben Bradlee and Katharine (Kay) Graham talking in a restaurant. Let two shots of the next scene play (first, a hall with two men guarding the door at the end, and second, a young man rushing down the hall from the other end). Stop at the beginning of the shot of the young man presenting credentials to the men at the door.
3. Discuss the opening of the film. Ask students, judging from what they have seen, what events are happening. (The Vietnam War is being fought, the Secretary of State is lying to reporters about how well the war is going, several people are photocopying a top-secret report, and people associated with the *New York Times* and the *Washington Post* have been introduced.) Allow a few minutes for any questions about the events students have seen.
4. Distribute Handout 1 and explain that a film is made of separate shots, scenes, and sequences, woven together so that the viewer becomes involved in following a story line that appears seamless. Distribute copies of the Glossary and point out the definition of the three terms on page 3. Explain that they should read through the Glossary for homework and keep it handy for future discussion.
5. Depending on how much time is left in the period, have students read one section of Handout 1 and then replay the scenes described in it, stopping periodically to discuss the directorial choices made. Repeat reading and watching until the period is over. Have them finish for homework.



6. The next day, show the film from the beginning, stopping at the same place as the day before. Ask if they were able to see the filmmakers' efforts to tell the story in a different way from the experience they had yesterday, to encourage the idea that active viewing does enhance the experience.
7. Discuss with students the number and kinds of decisions used in creating the sequences just viewed, using information from Notes to the Teacher.
8. Distribute Handout 2: Active Viewing of a Docudrama and define the term *docudrama*. (A docudrama is a fact-based representation of real historical events. A documentary should stick to the factual record, using artifacts, documents, and photographs from the time period; documentaries also frequently use interviews and voiceovers. A docudrama, on the other hand, may have fictional peripheral characters and fill in gaps in the historical record with fictional events or dialogue, but it should never contradict the real historical record.)
9. Have students read through the handout, circling two or three assignments that they find most interesting. Remind the class that they will each eventually select one of these assignments, whichever one they found most rewarding to observe, for their essay; taking notes for two or three topics will give them better options for the essay.
10. Show the remainder of the film over the next few class periods. Begin each day by answering any questions that may have arisen, and then have students take notes as they watch.
11. When the film is over, ask students if their film viewing was enhanced or disturbed by the note-taking assignments. You may wish to explain that most people who view a film actively *don't* take notes; this exercise was given only to introduce them to a new way of approaching film viewing. If they so choose, they can change their film-viewing habits for themselves based on this experience.
12. Inform students of your deadlines for submitting copies of their essays.

Part 2: Debriefing the Assignments

1. On the day the essays are due, lead a discussion of the film, asking about each of the assignments in turn so all students will have an opportunity to comment on their findings and ideas. Encourage students to question each other and to suggest additional scenes for analysis.
2. Once you have worked through all the assignments, follow up with these general questions:
 - Was the active viewing experience such that you are likely to watch films more actively in the future? {Remind students that most people who view a film actively **don't** take written notes; this exercise was given to introduce them to a new way of approaching film viewing.}
 - For those of you who found active viewing useful, how do you think your viewing of film will change as a result of this assignment? How do you imagine it will be different for a completely fictional story than for a docudrama? How about your viewing of an actual documentary?

Extension Activity

Have students research the historical events portrayed in *The Post* to determine how accurately the film presents these events. You may wish to divide this into several topics for individual students to research: for example, the Vietnam War, the Pentagon Papers, the rivalry with the *New York Times*, the interaction between Ben Bradlee and Katharine Graham, the court case, etc. When they determine that a character or event has been fictionalized, ask them to explain the directorial decision to do so, i.e., how did this fictional character or event enhance the viewing experience? Did this decision contradict or invalidate the history portrayed in the film or was it inconsequential?



Handout 1 ► P. 1

The Opening Scenes of *The Post*

Note: A film is an artistic product with many contributors. Foremost is the director, in this case Steven Spielberg, who has the final word over everyone else's contributions. The director usually chooses his team of actors, cinematographers, editors, set and costume designers, etc. Should major differences among them arise, the director usually prevails. Since it is very difficult for a viewer to know if a particularly pleasing and/or powerful moment of a film sprang from the director's mind or from one of the other collaborative artists, it is wisest to appreciate and discuss such moments without being overly concerned about whose inspiration may have created them. Remember: the entire film has one governing creator, the director. Everything in the film is subject to the director's approval.

This is a description of the opening minutes of *The Post*. Thinking about all of the planning and effort necessary to create these scenes will prepare you for the note-taking and essay-writing assignments that will be part of this film-viewing experience.

(Note: The words in **bold** are defined in the Glossary along with their definitions).

The Post's several story lines seem unrelated as the film opens, but they eventually come together. The first **sequence**, which might be called "Dan Observes," has five **scenes**:

SCENE ONE opens with a **sound edit**: the sound of a helicopter is heard as we see the **title** *The Post* and **title cards**, "Hau Nghia Province, Viet Nam, 1966." This sound continues and is joined by upbeat music; as the opening **shot** shows several soldiers putting on helmets; the camera **pans** right and slightly up to a helicopter overhead, then rapidly **tilts** back down on a soldier re-assembling a rifle.

The second **shot** shows another soldier re-assembling a rifle; then yet another soldier picks up a nearby assembled rifle, giving it to "Dan." Dan walks off, left; the camera follows him until it stops on two soldiers, one asking, "Who's the long hair?" and is told, "Ellsberg—he's observing." We next

see soldiers applying camouflage make-up until we discover "Dan" (in a vehicle's side mirror) as the camera **pans** right to show him applying his own make-up and **tilts** down to discover his typewriter. He is then seen catching up to the departing troops, borrowing a helmet from one of the soldiers headed back in.

[Re-read the description of the opening scene and think about the presentation of information through the assembled **shots**, with almost no dialogue. While the camera movement and editing suggest the typical **hand-held camera** of documentary filming, it is clear that each shot was set up and rehearsed so that we see a great deal in a short period of time. The **shot** "discovering" Dan in the jeep's mirror, then Dan himself, and finally his typewriter is clearly pre-planned and rehearsed. In a true documentary, shots of soldiers preparing for battle would be caught on the fly as best as the cameraman could, with nothing pre-planned.]

The first **scene** ends with an **abrupt cut** from day (**high key**) to night (**low key**). SCENE TWO opens with several **shots** of the soldiers moving stealthily through a jungle on a rainy night. There is a sudden explosion, followed by a rifle and machine gun battle. Notice how many extremely short **shots** are used throughout this **scene**, almost impossible to count.

Handout 1 ▶ P. 2

The Opening Scenes of *The Post*

From a close-up of a soldier who had been tending a wounded comrade, all still in **low key**, there is another **abrupt cut** to the next scene in **high key**, apparently the following day. The sound of the machine gun firing at the close of the second **scene** becomes the sound of a helicopter in the THIRD SCENE. This third **scene** is made up of a single, moving-camera **shot**. It begins with wounded soldiers being carried on stretchers toward a helicopter. As the camera **pans** right, we see more wounded and then the body bags containing the dead, apparently from the previous night's battle. As the camera **pans** farther right, we discover Dan, typing his report. After the camera **dollies** in for a close-up of Dan, in left profile, the **shot fades out** (to white) for a smooth transition from SCENE THREE to SCENE FOUR.

The white becomes the view of clouds seen from an airplane window and panning left, we discover Dan, in right profile, as he sits staring out the window. Someone off-camera calls his name, then again louder, before he reacts. Dan is taken to the front of the plane where he tells "the Secretary" (Defense Secretary Robert McNamara) that things in Viet Nam are "the same." McNamara's obvious anger at the lack of improvement changes, as SCENE FIVE begins, to affable confidence as he tells reporters how well everything is going militarily. We see Dan's confusion and growing anger at this false report. The last of this **scene/sequence** is of the confident, smiling, and, as we now know, lying McNamara still happily engaged with the reporters.

After the first sequence "Dan Observes," the title "Dan Decides and Acts" might be appropriate for the second sequence. From the **shot** of the jovial McNamara seen at eye level, the film cuts abruptly to the first shot of the

second sequence of Dan from a very low angle, with bright lights behind him as he pulls out a bunch of papers from a briefcase. Sudden camera angle shifts follow, underscoring his apparent apprehensiveness. From a **high angle shot**, we look into the drawer at a stack of reports. A close-up shows the heading "United States-Viet Nam Relations 1945-1967" and, below, "Top Secret-Sensitive."

The following very short one-shot scene is worth extra attention. Dan is in the back seat of a car holding his briefcase. We are looking in from the rear window on the driver's side. As the car continues through traffic, the camera moves around to show the driver and a female passenger through the driver's window and then continues around, showing all three people through the windshield. To accomplish this **shot**, a camera unit had to have been welded onto the car, allowing a seated cameraman to travel around the car as it moved through traffic.

The third **scene** in this **sequence** takes place in the office of some advertising or entertainment company, presumably one employing the woman. Its décor is far less sterile than that of Dan's employer, the RAND Corporation. As they go about the business of copying the "Top Secret" reports, we are given a **montage sequence** including shots of Dan copying, the copier running, Dan reading, shots of parts of the report itself (face-up), and historic television footage of Presidents Truman, Eisenhower, Kennedy, and Johnson. As the **montage** ends, we see the other helper cutting off the bottom of each page, removing the words "Top Secret" and the page numbers from each copy. The **scene** ends with a **shot** from the hall outside the office, a symmetrical look back at the doors that in no way reveals the activities going on behind them. This ironically peaceful scene fades to black.

Handout 1 ▶ P. 3

The Opening Scenes of *The Post*

After the fade to black ending the back story, the **title card** “Washington D. C., 1971” appears, and the story line shifts, seemingly having nothing to do with the events in Viet Nam for some time.

Suddenly, Katharine Graham sits bolt upright in bed, knocking several notebooks off the bed that she appears to have been studying as she fell asleep. In a **sound cut**, we hear her speaking words belonging in the next **scene**, in which she appears up and dressed, speaking to her assistant Alex, as her son Donald sits behind them, eating breakfast and listening. Notice how long it is into this **scene** before we are given what would have been an **establishing shot** showing all three persons and their relationships. Because this **establishing shot** is withheld for so long, the viewer is less able to feel settled and secure in knowing the overall situation. The **scene** ends in a medium close-up of Katharine as she takes a call from “Chief of Staff of the White House: Haldeman.”

An **abrupt cut** (again) takes us to a **shot** of an upscale hotel restaurant with a camera moving slowly towards the entrance. Mrs. Graham hurries past the camera and enters in rear view. The next **shot**, which lasts almost four minutes, begins inside the restaurant; Mrs. Graham crosses the room, knocking over a chair in her haste. (Remember, all that happens in a film is under the director’s control. If this were a true accident on the actor’s part and the director didn’t want it, the scene would be re-shot without the collision.)

After righting the fallen chair and apologizing, she continues to the table where *Post* editor Ben Bradlee sits reading a newspaper. As she gets settled, he asks her about Neil Sheehan, who should be writing for the *New York Times* but who hasn’t published any reports for three months. Bradlee mentions that “Abe” is appearing rather smug, which is of concern to Ben. Later, we will hear that Abe is also connected to the *New York Times*. (Abe Rosenthal was the *Times* editor.) These planted mentions help prepare us for the later events.

Following the serious conversation occurring during this lengthy **shot**, we see six short **shots**, each looking at one of the characters from the **point of view** of the other; then there is an **abrupt cut** to new scene and sequence. It opens on a hallway (shown symmetrically) with two men guarding the door at the end of the hall. The next **shot** is a **reverse angle** and shows a young man rushing toward the end of the hall.

Handout 2 ▶ P.1

Active Viewing of a Docudrama

Most of us are passive viewers until some experience hooks us into becoming active viewers of film. The assignments below are an attempt to help you get a start on that path. Active viewing will not only let you enjoy the *story* being told but will also help you find pleasure in noticing the *way* it is told in addition to finding the plot and character development interesting. Active viewing will ultimately become rewarding as you will discover that you find ever more enjoyment from your viewing experiences.

Choose two or three of the following assignments to begin a more active viewing experience. Take notes on whatever you observe relating to these choices. After you have seen the film, select the one you find most interesting and fruitful to write your essay.

1. Make note of each of the different **scenes** (location and action/events) in *The Post*. After the film is over, try grouping these **scenes** into **sequences** much as was done in Handout 1 for the opening of the film. Some **sequences** will contain only one **scene**; others will have several and a few will have many. Your list may not be the same as another student's. There won't be an exactly right answer since you are doing this "on the fly" in one viewing and you are new to this kind of analysis of film structure. Just doing this work conscientiously will probably reveal more to you about the film than ordinary viewing.

Assignment: Write a short essay on the structure of this film. Try to compare sequences in a film to chapters in a novel.

2. When the contrast between two successive shots is great (very bright/very dark; extreme long shot/extreme close-up; extreme color change, etc.), it is an **abrupt cut**, several examples of which were pointed out in Handout 1. Make note of several other examples of **abrupt cuts**, (from what, to what and in what scene or change from which scene to which next scene).

Assignment: Write a short essay discussing the use of abrupt cuts in this film. Suggest the reason and/or effectiveness for each of several examples.

Handout 2 ► P.2

Active Viewing of a Docudrama

<p>3. Visual images and their composition are created to have an effect, usually one we are not conscious of as the viewers. Horizontal lines and symmetrical composition suggest peace and calm; vertical lines suggest strength and power; diagonals suggest movement; tilted frames suggest anger, chaos, and turmoil.</p> <p>Assignment: As you watch this film, be aware of the typical composition of the images. Although sexism (the belief that males are inherently superior to females) is a strong part of this story, do you see angry conflict or gradual progress? Does the composition of the images support the story's message? Write a brief essay discussing the film's compositional imagery and its story.</p>	<p>4. Filmmakers often use montage sequences to move the story along and present a great deal of information in a short time, often without spoken dialogue.</p> <p>Assignment: Watch for montage sequences in this film. You must be very alert, however, as you won't know that you're seeing an example until a few shots have gone by, allowing you to realize that's how the material is being presented. Make note of scene and typical shots in the montage. What information is being given in this montage? Write a short essay describing the examples of montage you have found. Do these examples strike you as good use of this technique?</p>
<p>5. Intercutting is used to go back and forth between two or three scenes, presenting small bits of broken action in each scene. Again, you must be very alert to notice you are returning to the same scene/scenes over and over (if you are also doing Assignment #1, that will provide information for #5.)</p> <p>Assignment: Write a short essay describing the examples of intercutting you have found, identifying the scene/scenes that are linked. Do these examples strike you as good examples of this technique?</p>	<p>6. Time compression is usually necessary in a docudrama in order to depict a number of events that happened and cannot all be included, or to present a great deal of information/background regarding the story and the persons involved.</p> <p>Assignment: Make note of any scenes that you believe contain artificially contrived events, compressing time, in order to advance the story effectively. Are you comfortable with these created scenes as a plausible re-casting of events or do you find any to be so unlikely to have happened that they disturb or distract you? Write a short essay about the effectiveness of the time-compressions you find in the film.</p>

Handout 2 ▶ P.3

Active Viewing of a Docudrama

<p>7. The time (early 1970s) and place (Washington D.C.) of this film were filled with blatant sexism (or male chauvinism...the idea that men are inherently superior to women). This film depicts not only how sexism affected general relations between the genders but also the personal struggle a woman faced when her authority went beyond her own expectations and those of the men and women around her.</p> <p>Assignment: Make note of specific examples of both the “ordinary” sexism of the time and moments of success in overcoming this thinking. Write a brief essay considering the examples of sexism and the way they are depicted in this film.</p>	<p>8. See the opening statement in #7.</p> <p>Assignment: Make note of those moments when Katharine Graham faces and seems to accept, the prevailing attitudes of sexism. Note further the sign(s) of her growing confidence in her own judgment, even when she is opposed by a male who believes he knows better. Try to observe the camera’s treatment of her as she claims her full power and responsibilities. Write an essay discussing the development of Katharine Graham into full “personhood” as depicted in this film. What does the filmmaker do to underscore this growth?</p>
<p>9. Make notes each time a sound edit or split edit is used. Make a note of the scenes involved and the sound/statement made which takes us to the new scene.</p> <p>Assignment: Write an essay discussing the use of sound edits in this film. Did you find the use effective or intrusive? Is this film one where such edits are suitable? Explain.</p>	<p>10. Many times, special visual elements or images included in a scene are quite unnecessary to the events taking place and are ignored by the characters; however, they may underscore or enhance the moment in the film. (One such is the flashing fluorescent light in the hall as Daniel Ellsberg leaves his office after deciding to copy the “Top Secret” documents. Its unsettling presence underscores his nervous ambivalence about his actions.) Look for three to five other examples of this use of a visual element to enrich or enhance the film.</p> <p>Assignment: Write an essay discussing the use of visual elements to enrich the viewers’ experience with this film.</p>

Handout 2 ▶ P.4

Active Viewing of a Docudrama

11. Several times, Ben Bradlee finds himself opposing someone else’s suggestion for the *Washington Post* newspaper. He is a staunch defender of freedom of the press. Note three to five statements he makes in the course of the story defending the First Amendment.

Assignment: Write an essay discussing the different points of view between those willing to back down and Bradlee’s adamant defense of a newspaper’s right to publish.

12. When creating a docudrama, the writers/director choose what to include. In this case, they added a scene at the very end that seems to have nothing to do with the Pentagon Papers, after Mrs. Graham is seen leaving the film saying, “I’m so glad we won’t have to go through that again.”

Assignment: Why did the filmmaker add that scene? If you didn’t know the connection, did that unrelated scene bother you as a viewer? Why? You may have to Google “Frank Wills” and/or “Watergate” to discover the link. Write an essay responding to these questions.



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