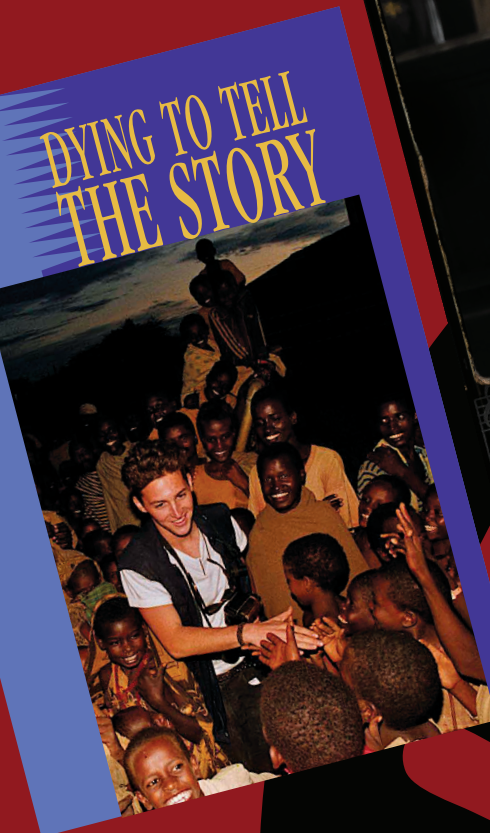




JOURNEYS IN FILM

educating for global understanding

Teaching the Film Defiant Requiem



Propaganda Lesson

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The Defiant Requiem Foundation

The Defiant Requiem Foundation is a nonprofit organization founded in 2008 by Murry Sidlin, distinguished conductor, educator, and artistic innovator. Maestro Sidlin's passion and commitment to honoring the prisoners in Terezín and their inspired artistic endeavors serve as the framework for the Defiant Requiem Foundation.

Maestro Sidlin initially learned of this story by happenstance in a book about music of the Holocaust. Intrigued by the story and the nagging question of why a group of Jewish prisoners would learn and sing the Verdi Requiem (a Catholic Mass), Maestro Sidlin personally undertook to research the story and find any surviving members of the chorus. Through outreach on the Internet and a bit of luck, Maestro Sidlin identified Edgar Krasa, a survivor living in the Boston area who turned out to be the Terezín roommate of Conductor Rafael Schächter and a member of the chorus. Edgar Krasa led Maestro Sidlin to several other surviving members of the chorus, who all told the same story of finding courage and survival through the singing of the Verdi Requiem.

Maestro Sidlin's passion and commitment to honoring these survivors, and all victims of Terezín, led to the creation of the Defiant Requiem Foundation and its four core components: the concert, *Defiant Requiem: Verdi at Terezín*; the film *Defiant Requiem*; the Rafael Schächter Institute for Arts and Humanities at Terezín; and educational lesson plans for students and teachers hosted on the foundation's website. Maestro Sidlin worked with the film producers for six years to tell the Terezín story.

A Letter From Liam Neeson



In 1993, I performed the role of Oscar Schindler in Steven Spielberg's film *Schindler's List*. This experience deepened my awareness of the Holocaust and the tragic consequences of intolerance and hatred. Ten years later, I met Joanne Ashe, who

acquainted me with a new educational program, ***Journeys in Film—Educating for Global Understanding***. I have served as its national spokesperson since its inception, and I clearly believe in its effectiveness as an educational tool for teaching our youth to value, appreciate, and respect the cultural diversity in our world.

Journeys in Film is a nonprofit organization dedicated to teaching cross-cultural understanding to middle school students through the use of quality, age-appropriate films. Using films as a teaching tool is invaluable, and ***Journeys in Film*** has succeeded in creating the first and only film-based curriculum integrated into core academic subjects.

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

Please share my vision of a more harmonious world where understanding and dialogue are key to a healthy and peaceful present and future. I encourage you to participate in the ***Journeys in Film*** program as a student, educator, film studio, or financial supporter.

Sincerely,



National Spokesperson
Journeys in Film

Introducing *Defiant Requiem*

The film *Defiant Requiem* tells several stories at once. It introduces students to the remarkable history of Terezín, a concentration camp near Prague, in what was then Czechoslovakia and is now the Czech Republic. At Terezín, more than 100,000 Jews from many countries in Europe were interned by the Nazis from 1941 to 1945. The majority would eventually go to their deaths in extermination camps such as Auschwitz; others would die of malnutrition, exposure, and disease at Terezín. A few thousand survived to tell the world of the outrages perpetrated by the Nazis and of the remarkable community that the imprisoned Jews created in their years at the camp. This highly educated and cultured group of people kept their spirits up under these daunting circumstances with an extensive series of concerts, lectures, and theater performances, taking advantage of the interstices¹ in the repressive system in which they lived. The climax of this activity was the performance of Verdi's Requiem, under the direction of Rafael Schächter, who used one piano and one copy of the score to train 150 Jewish singers to interpret this Catholic Mass for the Dead. Its hymns of “*Libera me*” and “*Dies irae*” expressed respectively a passionate desire for freedom and the idea that a Day of Judgment would bring the wrath of God upon the Nazis.

The second story of *Defiant Requiem* is a more recent one. Conductor Murry Sidlin came upon the story of Schächter, his chorus, and the Verdi performances when he was reading a book on music of the Holocaust in the 1990s. Deeply moved, he began research that eventually led him to Edgar

Krasa, a survivor of Terezín, member of Schächter's chorale, and Schächter's roommate; Krasa led him to other survivors. In 2006, Maestro Sidlin brought a full orchestra and the Catholic University of America's chorale to the Czech Republic, performing the Requiem in the same locale that Schächter had used. The concert was recorded, and in 2012 director Doug Shultz's film *Defiant Requiem* was released. The film combines original photographs from the time, interviews with survivors, re-enactments, animations from artwork created in Terezín, and segments of the 2006 performance.

Many movies about the Holocaust fill the viewer with despair over man's inhumanity to man. *Defiant Requiem* captures the horrors of the Third Reich, but also shows the power of the human spirit to create art and beauty under the most egregious circumstances. It is also a testament to the importance of preserving history. As such, it will be a memorable experience for students. This curriculum guide is intended to deepen and intensify that experience, while still meeting your required classroom goals.

Historical Overview of WWII

This curriculum guide assumes a basic level of student (and teacher) familiarity with the history of the Second World War (WWII). At a minimum, it's important to cover the following information—either as review or introduction—prior to implementing the unit.

¹ Eugene Genovese, in his classic work on American slavery, *Roll, Jordan, Roll*, used the term “interstices” to describe the spaces slaves found in the repressive labor system that controlled them, spaces that they used to build a distinctive and substantial sense of community. Interestingly, some American historians of slavery writing in the 1950s and 1960s saw parallels with the experiences of Jews in concentration camps during World War II.

The Second World War involved a cataclysmic series of events that ultimately affected the entire world. The roots of the war were diverse and complex, including Germany's defeat in World War I, the economic trauma of the worldwide Great Depression, and a weak Weimar government. Germany's political transformation from a democratic country to a totalitarian state began in January 1933. Under the domination of the National Socialist (Nazi) Party, the Third Reich (led by Adolf Hitler) launched a vast campaign of rearmament and prepared for territorial expansion through the use of military force. Nazi ideology was founded on two principles: territorial expansion to protect German "living space" and racism. These two aims were essential to the war effort. In 1939, Germany occupied Austria, the Sudetenland, Bohemia, and Moravia in 1939 without resorting to war.

The German invasion of Poland on September 1, 1939, marked the beginning of World War II (WWII) in Europe and the imposition of Nazi political and racist ideologies on the nations that Germany conquered and controlled. In 1940 Germany invaded France and Belgium, Luxembourg, the Netherlands, Norway and Denmark in a series of lightning wars known as the "Blitzkrieg." In 1941, Germany invaded the Balkans and Greece, before invading the Soviet Union in June. All the while, the United States was on the sidelines aiding England quietly through the Lend Lease program. The United States did not enter the war until December 1941, after the Japanese attack on Pearl Harbor; Germany declared war on the United States three days after the U.S. declared war on Japan. WWII extended to the Pacific and Atlantic Oceans, Southeast Asia, China, the Middle East and northern Africa.

During the course of WWII, Nazi Germany along with its Axis-aligned countries gained control of and/or occupied most of Continental Europe. Japan, its main Axis partner, invaded China, parts of the Soviet Union (USSR) and Mongolia. The Allied Powers (the United Kingdom, the United States and the USSR) eventually vanquished the Axis forces in Europe in May 1945 and defeated Japan in August 1945, launching the age of nuclear weapons. WWII resulted in the deaths of 50–70 million civilians.

Nazi ideology was based upon the idea of a Master Race whereby so-called Aryan or pure-blooded cultures and peoples were superior to other groups considered as innately inferior, dangerous and diseased. The Third Reich established a vast system of ghettos, prisons, concentration camps and extermination camps to confine, exploit, and eliminate those deemed inferior by the Nazis. The Nazis regarded the Jews as a cancer on society—whose total annihilation became the policy of the State and the priority of its agencies. The articulated goal of Nazi policy was the murder of all Jews everywhere as *The Final Solution to the Jewish Problem*.

During the Nazi genocide of the Jews (the Holocaust), 6 million Jews were murdered, of whom one and half million were children. Germany fought two wars at the same time: one against the countries the Nazis invaded and the Allied forces that came to their rescue, and the other, against the Jews. The Nazis placed special emphasis on exterminating Jews as a people, religion, and culture. The pervasive anti-Semitism in Germany and much of Europe in the pre-War period facilitated the Nazi effort.

The Jews were victimized for the fact that they existed, whereas others were victimized for what they did (e.g., trade unionists, political dissidents, social democrats, and communists), for what they refused to do (e.g., Jehovah's Witnesses who would not swear allegiance to the state or register for the draft), or for what they were (Roma—or Gypsies, Sinti, and the physically and mentally handicapped, who were considered “life unworthy of living” and, as such, an embarrassment to the myth of Aryan supremacy).

The concentration camps were liberated in 1945 by the United States and Soviet Union military forces in the closing months of the war. The Jewish refugees were placed in special displaced persons camps (DP camps) throughout Europe, including Cyprus. Conditions were generally poor, and tens of thousands of Jews who survived the Holocaust stayed several years in DP camps, before being permitted to emigrate to Palestine under the British Mandate or to the United States and other Western nations.

In the aftermath of WWII, European nations worked hard to recover from the war and rebuild. Over time, Germany took on the moral burden of guilt, responsibility, restitution, re-education, and remembrance. Germany has paid some \$100 billion to Holocaust victims and their families since the early 1950s, an effort which continues to this day. European nations, along with many others throughout the world, including the United States, eventually adopted the Universal Declaration of Human Rights and committed to implementing these principles through their participation in international treaties and organizations. They pledged to prevent genocide. To this day, that pledge remains to be fulfilled.

Terezín (Theresienstadt, in German)

The fortress of Terezín outside of Prague, Czechoslovakia, was renamed Theresienstadt by the Germans when they turned it into a camp for Czech Jews and for others from Germany, Austria, Hungary, Poland, the Netherlands, and Denmark. It was part ghetto, part labor camp, part collection center prior to deportation to death camps. As in other camps, the prisoners, especially the elderly, endured slow deaths from malnutrition; they suffered from poor sanitary conditions and lack of medical attention.

However, Terezín was unique among concentration camps in several ways. First, the prisoners at Terezín were determined to maintain their humanity and culture in the face of the degradations of camp life and the threat of deportation by participating in a vast array of activities. Thousands of lectures and concerts took place. They staged theatrical performances and maintained a lending library of books they had brought with them. They secretly educated the children, although school was forbidden for them. Artists recorded the sights of Terezín in their work, much of which has survived. While there were occasional music performances at other camps, Terezín had an organization to schedule events and venues. (With only one piano for a thousand concerts, such organization was definitely necessary.)

The second way Terezín was unique is that the Nazis used Theresienstadt as a propaganda weapon, advertising it as a “spa town” for Jews, and allowing the Red Cross to visit in 1944. In an elaborate hoax, the Germans beautified the camp, planted gardens, and renovated barracks before the Red Cross officials arrived. They staged children’s games and various cultural events during the Red Cross visit to deceive them into thinking the Jews in Terezín were being well treated. After the Red Cross left, deportations to death camps resumed. In all, according to the U.S. Holocaust Museum, of the 140,000 Jews transferred to Theresienstadt, nearly 90,000 were deported to extermination camps or other ghettos, where they almost certainly died. About 33,000 died in Theresienstadt itself from disease and starvation.² The camp was handed over by the Nazis to the Red Cross in May 1945, a few days before the Red Army arrived.

Defiant Requiem

Made in United States, United Kingdom, Czech Republic (2012)

Running Length: 85 minutes

Director: Doug Shultz

Producers: Whitney Johnson, Adina Pliskin, Glenn C. Reimer, Peter Schnall

Screenplay: Doug Shultz

Cinematography: Peter Schnall

Creative Producer/Music Director: Murry Sidlin

Animation: Jill Rose

Awards: “Best Feature Documentary” at the Big Apple Film Festival (Nov. 2012); “Audience Award Runner-up” award at the Palm Springs International Film Festival (Jan 2013). “David Ponce Award for Best of Fest” at Ohio’s Chagrin Documentary Film Festival (October 2013). In 2013, Maestro Murry Sidlin received the Simon Wiesenthal Center’s Medal of Valor for his efforts to commemorate Rafael Schächter and the Terezín prisoners.

² <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005424>

Using Documentaries in the Classroom

Documentaries have become an important and exciting way to experience narrative. The evolution of documentaries from hard news, nature shows, and travelogues to a dynamic storytelling experience has taken place over time so that the documentary sits side by side today with fictional filmmaking.

In this evolution, the very definition of what a documentary is and how it is experienced has changed the way not only how we tell stories, but also how we define truth. The filmmaker almost always has an agenda with a point of view. This of course first affects the choice of subject matter, and it continues in how the filmmaker shoots and edits the material.

Let's pose some questions before we begin. Does the filmmaker use voice-overs, subtitles, sound, and music? Does the filmmaker attempt to be a fly on the wall and let the action unfold as if he or she is not even in the room? Is the filmmaker a character in the story, seen and heard? Is the photography journalistic and grainy? Is it shot beautifully, artfully, and well composed? These are the types of choices that make a tremendous difference in how the viewer experiences the story.

The filmmaker's point of view

If film is to be used as an educational tool, at least one lesson should deal with the filmmaker's point of view on the subject of the film: Does it lead to distortion? How much faith can the viewer put in the film's perspective on the subject? This is not to say we (or our students) should never trust a documentary film, only that we should examine the film's and, hence, filmmaker's, perspective to gauge the degree to which we then accept or reject this depiction of reality. Becoming aware of intentional or unintentional distortion requires of the viewer an active role. Ordinarily, we passively absorb what we see and hear, especially if we see and hear it repeatedly, as we do the slogans in television advertising.

The ethical question: The filmmaker's bias and our own

The first determining factor in our willingness to trust a film's message should have to do with the ethics and credibility of its source. For shorthand, we call this source the filmmaker. This might be a film's director, producer, or distributor. Often, the director may just be hired to create something designed to put forward someone else's message, not the whole truth as he or she may see it.

For example, films used at a political convention to introduce the newly chosen candidate may not actually tell any untruths, yet it is highly unlikely that members of the opposing party would accept the film's message as the complete, unvarnished story of the candidate. Or it is possible that the director or cameraman of a beer commercial may not even like the beer being advertised, but is simply hired to make a film to support a point of view important to the producer and distributor.

Once we have determined that the ethical intentions of the filmmaker are genuine, even perhaps noble, we can watch the film with a fairly high degree of confidence in its message. We may, however, notice a clash between our own beliefs and those of the filmmaker's that precludes us from accepting what is being presented, despite the ethical intent of the filmmaker. For example, would someone who adamantly believes that mankind plays no role whatsoever in climate change accept a National Geographic program that assumes the opposite point of view? Similarly, a film that promotes the right to an abortion, made by an honest, ethical filmmaker telling the truth as he or she sees it, would not be acceptable to those with the opposite conviction.

For this reason, it is helpful to be aware of our own biases that may prevent us from accepting information that is honestly depicted in a film.

The unconscious bias: The filmmaker's and our own

Once we have decided there is not likely to be a conscious bias in the filmmaker's belief, it is worth considering the extent to which an unconscious bias, even one we share, may influence the film's message. To what extent is it possible to overcome such biases? How can a European-American create a film telling the story of the early European settlers in North America without a distortion easily detected by Native Americans?

It is up to the viewer to be as aware as possible of the biases we bring to viewing a film in order to think critically about its point of view on a subject, as well as our own. Calling to mind that others may disagree with our conclusion is a good way to try to open ourselves to the possibility that there is more to be considered than we thought on any given subject.

Propaganda

Enduring Understandings:

- The creators of propaganda use words, images, or a combination of the two to influence the opinions of a particular audience.
- Propaganda comes in many different forms and influences its audience to varying degrees.

Essential Questions:

- How do the creators of propaganda influence their audience?
- What is the role of propaganda during times of conflict?
- How does the Nazi film made in Terezín, *The Führer Gives a City to the Jews*, compare with American propaganda produced during the same time period?

Notes to the Teacher:

In his critical text *Mammonart*, Upton Sinclair writes, “All art is propaganda. It is universally and inescapably propaganda; sometimes unconsciously, but often deliberately, propaganda.” The documentary film *Defiant Requiem* deals in part with deliberate propaganda created by the Nazis, in the Terezín camp, during their occupation of Czechoslovakia. This lesson asks students to examine this film alongside examples of American propaganda from World War II, both in print and video, to discover some of the motivations behind the production of this propaganda.

In the first activity, students examine examples of American propaganda posters. They free-write on their initial conceptions of propaganda and their initial reactions to a given propaganda poster to prepare them for a class discussion on the nature of propaganda during WWII. Students then separate into discussion groups to dig into the message of each poster and finish by presenting their analyses to the class.

This activity requires some basic background knowledge of the symbols and individuals involved in World War II. Some of the images are easier to interpret than others. You should choose those best suited to your students’ ability levels. Many websites have large stores of images from this period, including Wikipedia and the “Powers of Persuasion” site on archives.gov (http://www.archives.gov/exhibits/powers_of_persuasion/powers_of_persuasion_intro.html). Feel free to go through these websites to select appropriate images for your students. You are going to divide your class into groups of five students, so make five copies of each image you plan to use, enough so that each student will

have one image and students in each group will have the same image to work with. After the class, students locate and analyze a piece of contemporary propaganda for homework.

Activity 2 asks students to evaluate a particular piece of American video propaganda from the 1940s. Students must use their skills in saliency determination (the ability to select and focus on the most important information in a print or nonprint text), both individually and in groups, to decode the words and images of the film. Students then work in small groups to understand the relationship between the narration and video images used in the film. In a class discussion, students are asked to defend their groups' choices and opinions. Before the class, prepare to show part of the film *Why We Fight: War Comes to America*. The film is readily available online. See archive.org: <http://archive.org/details/WarComesToAmerica>. You will need either a projector connected to your computer or individual computer access for students. Students work on an analysis of the purposes of propaganda for homework.

The third and final activity asks the students to revisit the propaganda film produced by the Nazis and Terezín inmates, *The Führer Gives a City to the Jews*. Through class discussion, students build on the analytical skills they developed in the first two activities to decode this piece of propaganda. Students then compare this film with the American pieces they have already analyzed. The lesson culminates with a written assignment that asks students to reflect on the role of propaganda in society.

Duration of the Lesson:

Three 45- to 60-minute class sessions

Assessment:

Discussion

Group collaboration and presentation

Graded homework assignments

Personal, creative, or persuasive essay

Standards

CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

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

Materials

Pen and paper for each student

Whiteboard or chalkboard and markers or chalk

A computer with Internet access and a projector

Handout 1: WWII Propaganda

Handout 2: Guide for Discussion Leaders

Handout 3: Contemporary Propaganda?

Handout 4: Moving Images

Handout 5: The Purpose of Propaganda

Procedure:

Activity 1: An Introduction to WWII

Propaganda Through Posters

1. Ask students each to take three minutes to write a definition of propaganda, as each currently understands it. Then ask for volunteers to share their answers.
2. Lead the class in a discussion on the definition and uses of propaganda. Consider the following questions:
 - a. Who generally creates propaganda? (Propaganda is usually created by a government or an organization's leaders.)
 - b. What is the purpose of propaganda? (Most propaganda is intended to influence the opinions of its audience.)
 - c. How does propaganda influence its audience? (Propaganda influences its audience in a variety of ways, sometimes subtly and sometimes overtly. Propagandists commonly employ caricatures of leaders of the opposition, they employ appeals to the ideals and fears of a society, and they make efforts to bolster the confidence of their audience.)
3. Once your students have a basic understanding of propaganda, pass out one image from **Handout 1: WWII Propaganda** to each student. Use as many images as you need to divide your class into groups of five students.
4. Have students free-write their initial reaction to this piece of propaganda. They may do this on the same sheets of paper on which they wrote their initial definitions of propaganda.

5. Have students break out into groups, one group for each image. Explain the roles of discussion leaders, scribe, and presenters. (The discussion leaders will ask questions of their group members, one for the first half of the discussion and the other for the second half. The scribe will take notes for the group. The presenters will give a brief presentation on their poster to the class.)
6. Instruct each group to designate at least one discussion leader, one scribe, and two presenters. (These roles can be combined if there are not enough students in each group.)
7. Give each pair of discussion leaders a copy of Handout 2: Guidelines for Discussion Leaders. Allow the groups time to work through their posters.
8. Bring the class back together and have each group present their poster to the class.
9. If time allows, lead the students in a discussion comparing the messages of the different posters.
 - a. What are some of the main differences between the pro-America and anti-Axis posters? (The pro-America posters generally use realistic depictions of people while the anti-Axis posters often employ caricature.)
 - b. Are any of the posters both pro-America and anti-Axis at the same time? (The poster with the foot stomping on the church both presents a picturesque America and an evil Nazi boot.)
 - c. To what American ideals do the posters appeal? (Work ethic, Christian nation, the roles of women in the 1940s, unity, national pride)
10. For homework, have students look through print materials in their home or scour the Internet for an image that *could be* considered contemporary propaganda. It need not be related to war and conflict, though it may. Using **Handout 3: Contemporary Propaganda?** as a guide, have them write a paragraph that analyzes the image they find, to be returned at the next class period for discussion and assessment.

Activity 2: The American Video

1. Begin by having a few students share their examples of the contemporary propaganda that they found for homework.
2. Tell students that you are going to show a clip from the 1945 educational film *Why We Fight: War Comes to America*. Divide the class in half. Have one group of students summarize the words narrated in the clip as they watch. Have the other group record a summary of the images and videos that appear on the screen. These can be bullet points. You may need to play the clip in short segments, or allow students to access the film on separate computers to watch at their own pace, for students to summarize the moments in the film effectively. This will depend on the level of your students.
3. Have the class watch through 3:10 in the film (the moment when the waves crash on the rocks after the Statue of Liberty fades out, before “1607” appears on the screen).

4. After all students have finished summarizing, divide the class into groups of four. Each group should have two narration summarizers and two image summarizers.
5. Have each group match up the most important narration and images from the most important moments in the clip on **Handout 4: Moving Images**. (See **Handout 4: [Suggested Answers]**.)
6. Pull the groups back together after they have completed the chart. Have groups volunteer to share the moments they chose to include on their charts. Record these on the board if you would like.
7. Lead the students in a discussion about their groups' choices. Encourage students to take notes during this discussion. They will see some of these questions again. Include the following questions:
 - a. Why did you choose the moments from the film that you did? (Answers will vary.)
 - b. How do the narrator's words and the images shown relate to one another? (At times, the words and the images offer the same information or different examples of the same thing. At other moments, the words and images support each other in a more intangible way.)
 - c. Can you give an example of a moment from the film when the words and images support each other in a less direct manner? (The images of the Statue of Liberty visually represent the "idea," freedom, which the narrator speaks of but never names in the closing moments of the clip.)
 - d. How would you describe the music in the film? (The music is triumphant, militaristic, and marchlike when the film shows scenes of war. It is calming and serene when the film switches to images of America.)
 - e. How does the film characterize Americans? (Strong, capable, free. Some students may notice that all those portrayed in the film are Caucasians. This could serve as a teachable moment to explain race relations during WWII if you are comfortable doing so.)
 - f. What do you believe was the purpose of this film? (To get Americans to enlist, to persuade more Americans at home to support the war)
8. If time allows, have students begin writing answers to the questions on **Handout 5: The Purpose of Propaganda**. They should complete this assignment for homework.

Activity 3: The Terezín Film

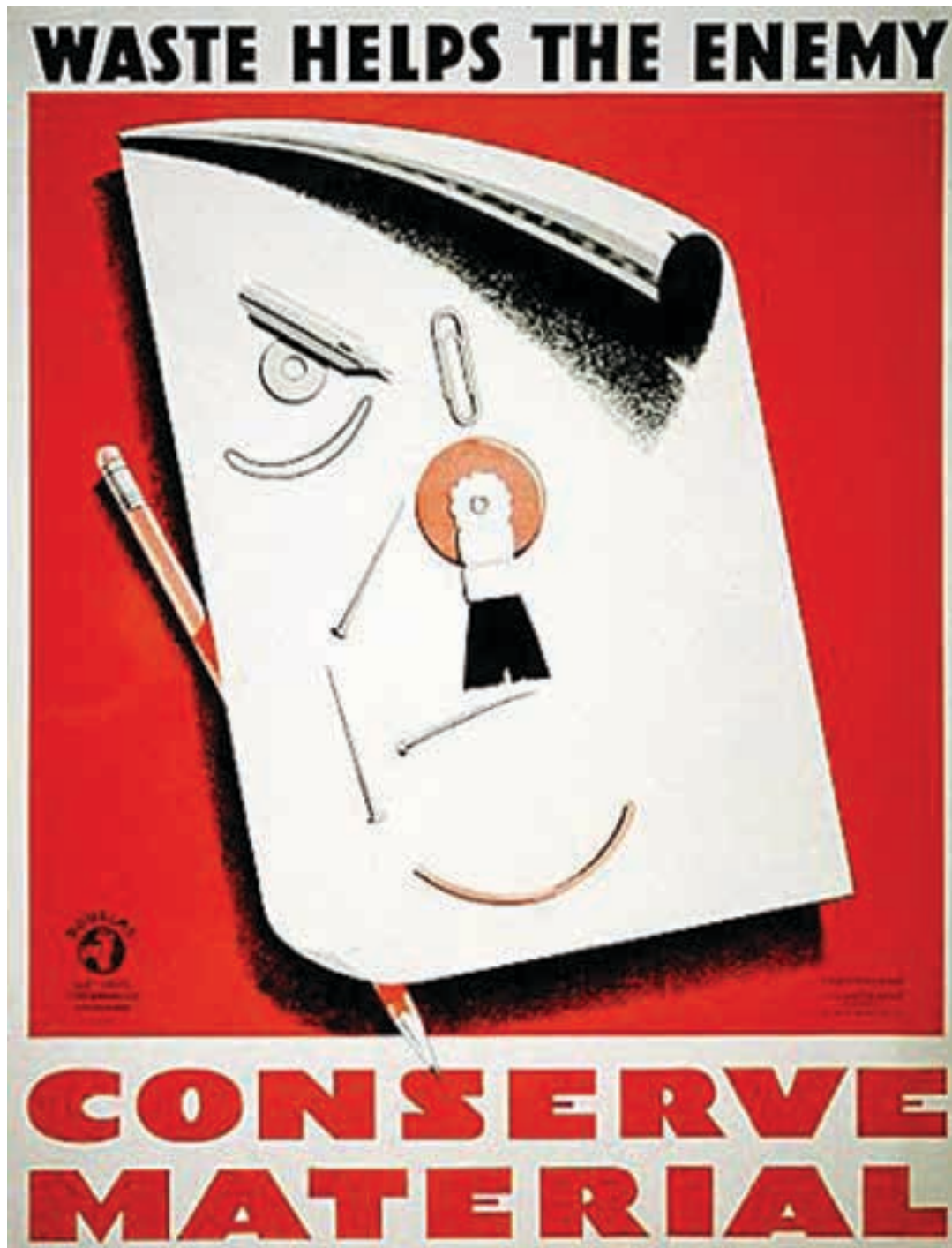
1. Collect the students' completed versions of **Handout 5: The Purpose of Propaganda**.
2. Lead students in a discussion to summarize what they have learned about propaganda over the past two class meetings. Have the class come up with a definition of propaganda, based on their learning.
3. If it has been some time since your class watched *Defiant Requiem*, show the section of *Defiant Requiem* that describes the Nazi propaganda film *The Führer Gives the Jews a City*, staged at Terezín (59:55–1:03:36).

4. Lead the students in a group discussion of *The Führer Gives the Jews a City* that uses the analytical skills they have practiced over the lesson. Begin with a discussion of the basics:
 - a. Who created the propaganda film from Terezín? (The Nazi leaders, specifically Adolf Eichmann.)
 - b. Why did the Nazis decide to make the film? (They invited the Red Cross to visit the camp and decided to make the film as they were beautifying it.)
 - c. What role did the inmates have in making the film? (The inmates who were deemed suitable for the film had to make Terezín look like a city instead of a concentration camp. They then had to play the parts assigned to them by their captors. One, Kurt Gerron, was forced to direct the film.)
 - d. Who was the intended audience of the film? (The Red Cross, the Allied powers, and all of Europe)
 - e. What was the goal of the film? (To hide the horrors of the camp and deceive the world about the Nazi treatment of the Jews in Europe.)
5. After all students understand the circumstance of the film, move into a discussion of the larger issues presented by the film's creation. The questions below will likely spur additional conversation. Allow the discussion to flow naturally based on student interest.
 - a. *Defiant Requiem* describes the objective of *The Führer Gives the Jews a City* as "to present a warped vision to the world of Terezín as a Jewish fantasy village." Why would the film's creators want to do this? From the short clips you saw, do you feel the film was successful in this? (Answers will vary.)
 - b. Why do you think the Nazis used the inmates to help create the film? Does this change your opinion of the film at all? (Answers will vary.)
 - c. This film is an example of extremely deceptive propaganda. How do you think the American posters and film from the previous days compare with this film? (Answers will vary.)
6. If time allows, give students an opportunity to brainstorm for their final writing assignment: Have students write an essay that asks them to consider the influence propaganda has on a society. Choose one of the following topics or allow students to choose:
 - a. Persuasive Essay: What should be considered propaganda in today's world? Write an essay in which you explain your definition of 21st century propaganda. Use specific evidence from your own reading and experience to support your answer.
 - b. Creative Essay: Imagine that you are a high school student in the 1940s. Write a response to a WWII propaganda poster. Develop a clear voice to respond to the poster, and make sure your character expresses an opinion on the poster.
 - c. Personal Essay: In today's society, we are constantly exposed to and influenced by the opinions of others. Think of a time in your life that you allowed the influence of another person, an organization, or society at large to cause you to act in an atypical manner. Using your best descriptive prose, describe this influence, either positive or negative, and its effects on your actions.

Extension Activities:

1. Have your students watch more clips from *Why We Fight: Americans at War*. Then have them watch clips from *Triumph of the Will*, a 1935 German propaganda film, and compare the two films. *Triumph of the Will* is also available online at archive.org. (<http://archive.org/details/TriumphOfTheWilltriumphDesWillen>)
2. Have students create a piece of propaganda for a contemporary issue they find important. Make sure students identify their target audience and message, and keep these in mind as they create their piece.
3. Have students watch all of the propaganda film *The Führer Gives the Jews a City* and analyze it in class discussion using some of the questions from this lesson on propaganda (<http://archive.org/details/TheFührerGivesTheJewsACity-LifeInTheresienstadtCamp>).

Handout 1 • Image 1 WWII Propaganda





Handout 1 • Image 2

WWII Propaganda





Handout 1 • Image 3

WWII Propaganda



Handout 1 • Image 4

WWII Propaganda





Handout 1 • Image 5

WWII Propaganda



**Handout 2**

Guide for Discussion Leaders

You have been asked to guide your peers through a discussion of a WWII propaganda poster. Please instruct your classmates to do the following:

Discussion Leader One

1. Have the group decide on the remaining roles if they haven't yet been assigned. You will need another discussion leader, a scribe, and two presenters.
2. Have your group members describe the poster aloud. What, on the most basic level, does the poster show and say?
3. Lead your group in a discussion of the poster. Include the following questions:
 - a. Who is the intended audience of this poster? How can you tell?
 - b. What message does the poster attempt to convey to this audience?
 - c. How does the poster convey its message?
4. Pass this sheet to the second discussion leader. If there is not a second leader, continue yourself with the questions in the next column.

Discussion Leader Two

5. Have each group member give his or her theory of what prompted this poster's creation.
 - a. What do you know about the cultural or political climate at the time the poster was created that could have influenced the artist?
 - b. Propaganda is meant to influence the opinion of its audience. Which opinions of its audience are the creators of the poster attempting to change?
 - c. What action does the poster hope to inspire?
6. Ask the members of your group to think about what information a presentation on this poster should include. Have everyone brainstorm for your report and outline the presentation using the scribe's notes as a guide.
7. Tie up any loose ends. Ensure your group is ready to present your poster to the class.



Handout 3

Contemporary Propaganda?

Go through periodicals in your home or at your local library or search the Internet to find a contemporary image that could be considered propaganda. Then analyze this image in a well-developed paragraph.

You may use the questions below for guidance but need not answer all of them. Be sure to take time to organize your writing. Don't simply answer the questions in order.

Attach a copy of the image to your writing when you are finished.

Questions to consider:

1. Who made the image? Did a single artist, a company, or an organization produce it?
2. Does knowing the author of the piece encourage you to read it differently? If so, how?
3. Who is the intended audience of this piece? What about the image leads you to this conclusion?
4. What ideas does that audience have that this piece attempts to influence?
5. How successful do you think this piece would be at influencing those ideas? Why?
6. Should this piece be considered propaganda? Why, or why not?

Handout 4

Moving Images

As a group, go over each of the moments you summarized in the film. Then decide the six most important moments. Record your summary of the narration and images below. Next, describe the filmmaker’s purpose or message in this moment. Be ready to explain how the words spoken and images on the screen support this message.

Spoken Words	Images and Video	Purpose or Message


Handout 4
(Suggested Answers)

Moving Images

As a group, go over each of the moments you summarized while viewing the film. Then decide the six most important moments. Record your summary of the narration and images below. Next, describe the filmmaker's purpose or message in this moment. Be ready to explain how the words spoken and images on the screen support this message.

Spoken Words	Images and Video	Purpose or Message
The Pledge of Allegiance	Increasingly large groups of schoolchildren, including a Boy Scout	To introduce the video with a show of support for U.S. ideals
A list of the places U.S. troops fight	Images of war in these different countries	U.S. troops fight war over "7/8 of the world" and are successful doing so
Lists of places in the United States	U.S. landscapes, cities, and factories with individual troops superimposed on top	U.S. troops come from every corner of the country

Handout 4
(Suggested Answers)

Moving Images

Spoken Words	Images and Video	Purpose or Message
List of occupations in the United States	Close-up shots of the faces of U.S. soldiers	U.S. soldiers have every different sort of occupation at home and come from many different social spheres.
Many troops are new to fighting and travel	Videos of war	Being a soldier gives men a broader life experience.
U.S. soldiers fight for their country and the ideas on which it was founded	The Statue of Liberty	Fighting for the United States helps keep us free.



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The Purpose of Propaganda

Directions:

Using your own ideas and those from class discussion after viewing the clip of *War Comes to America*, answer each of the following questions in two or three sentences.

1. Who is the intended audience of this film? How do you know?

2. How do the narrator's words and the images on the screen relate to one another?



Handout 5 • p. 2

The Purpose of Propaganda

3. When the Statue of Liberty appears on the screen, the narrator says the following:

Americans. Fighting for their country while half a world away from it. Fighting for their country and for more than their country. Fighting for an idea, the idea bigger than the country. Without the idea, the country might have remained only a wilderness. Without the country, the idea may have remained only a dream.

How do the images of the Statue of Liberty on screen relate to this narration? Be as specific as possible.

4. What was the intended purpose of this film? How do you know?

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