



# THE LAST SURVIVOR

EDUCATIONAL RESOURCE GUIDE



a RIGHTEOUS PICTURES film

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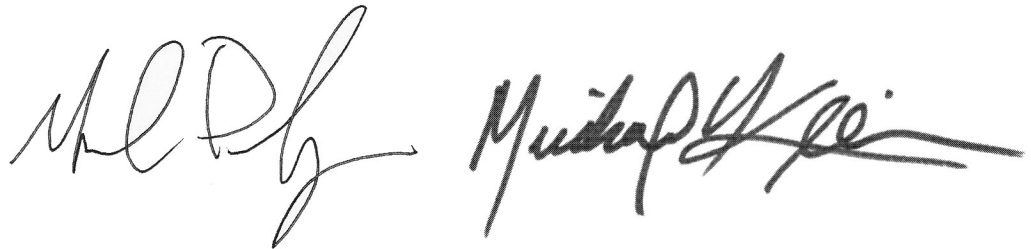
## A LETTER FROM THE DIRECTORS

Thank you so much for bringing *The Last Survivor* Classroom Action Project to your students! For three years, our production team had the good fortune of traveling to five countries that span four continents on an incredible journey that was the making of *The Last Survivor*. Along the way, we met some remarkable individuals with stories that have shaken the very foundation of our lives. Our hope from the beginning was to share these stories with as many people as we could to begin a much-needed dialogue on genocide prevention, tolerance and the deep commonalities that unite all of us as human beings. We hope that this guide will help you in leading such a conversation in your own classroom – a conversation that recognizes that global change is created through local action.

This guide offers specific lesson plans meant to accompany the film. We encourage you to personalize the lessons to your students to help draw connections with other class material. We'd love to hear how your students react to the film and what sorts of thoughts it conjures about preventing genocide and fighting intolerance. We are eager for feedback on how the film is received and what sort of discussions and action it sparks. If we can assist you in any way, please reach out and let us know.

Thanks again for bringing our work to your students. We look forward to working together in fighting intolerance in communities around the country and creating an international coalition to end genocide once and for all.

With gratitude,

Two handwritten signatures in black ink. The first signature is on the left and the second is on the right. Both are cursive and stylized.

Directors, *The Last Survivor*

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## ABOUT *THE LAST SURVIVOR* CLASSROOM ACTION PROJECT

This Educational Resource Guide is the curricular cornerstone of our Classroom Action Project. The Classroom Action Project is a larger, programmatic outreach campaign whose goal is to expose as many young people as possible to the stories and lessons represented in *The Last Survivor* and to follow this exposure with the tools they need to get involved in the issues raised by the film. In order to achieve this goal, Righteous Pictures is working closely with student groups, teachers, school administrators, and educational non-profit organizations around the country to bring the film and its accompanying materials to schools and communities nationwide. For more information about this campaign and how your school, community, or organization can co-sponsor an event as part of the Classroom Action Project, visit [www.thelast survivor.com/education](http://www.thelast survivor.com/education).

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## ABOUT THE FILM

*The Last Survivor* is an award-winning, feature-length documentary film that presents the stories of genocide and mass atrocity crimes survivors and their struggle to make sense of tragedy by working to educate a new generation, inspire tolerance, and spark a civic response to mass atrocity crimes. Following the lives of survivors of four different genocides and mass atrocities — The Holocaust, Rwanda, Darfur, and Congo — *The Last Survivor* presents a unique opportunity to learn from the lessons and mistakes of our past in order to have a lasting social impact on how we act collectively in the face of similar issues which still exist today.

Having shot on location in five countries across four continents, the film focuses on the universality of the horror of genocide and mass atrocity crimes — combating the misguided notion that genocide is something that happens “over there.” Rather, the film asks its audience to consider genocide as an evil that has occurred on nearly every single continent and one that affects all of us as human beings. *The Last Survivor* is also an intimate meditation on how one begins to pick up the pieces of a broken life after experiencing such tragedy and forge a new path forward to ensure a better future.

### For more information:

[www.thelast survivor.com](http://www.thelast survivor.com)

[www.righteouspictures.com](http://www.righteouspictures.com)

[www.huffingtonpost.com/michael-pertnoy-and-michael-kleiman](http://www.huffingtonpost.com/michael-pertnoy-and-michael-kleiman)

[www.facebook.com/thelast survivor](http://www.facebook.com/thelast survivor)

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## RECOMMENDED AUDIENCES

*The Last Survivor* looks at difficult issues, including mass murder and the violation of basic human rights, and therefore is not appropriate for all audiences. While there are some disturbing photographs and painful stories recounted in the film, the main message is one of hope, kindness, and survival. *The Last Survivor* is an ideal film to begin an informed dialogue about history, the power and strength of the individual, current events, and personal responsibility, and can be used with young adult and adult audiences alike. This film provides an opportunity for classroom and community educators to explore the issues of genocide and mass atrocity crimes, human rights violations, genocide prevention, and refugee resettlement in the context of a number of educational standards, including civics, world history, art, media studies and media literacy, language arts, music, world cultures, and social studies, just to name a few.

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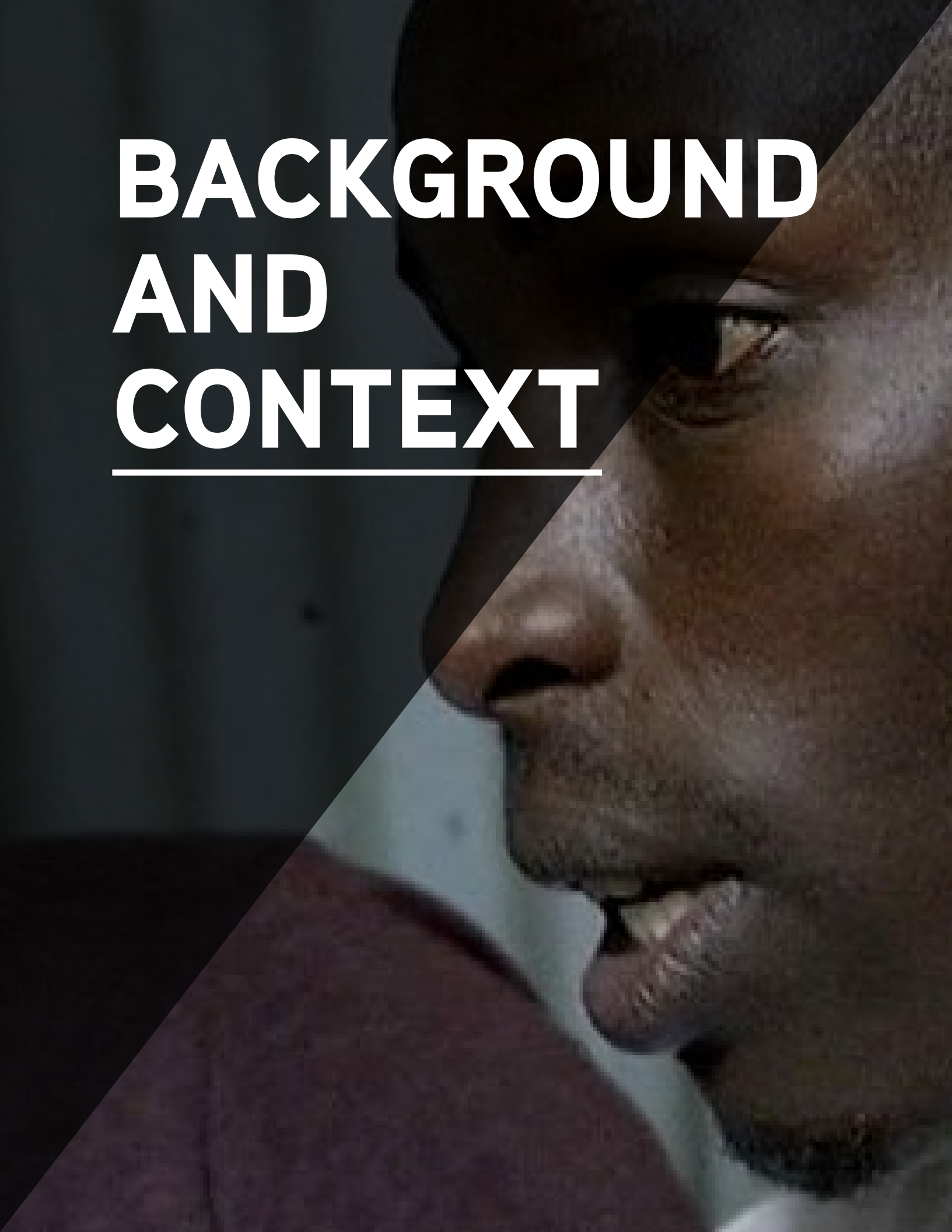
## HOW TO USE THIS GUIDE

This Educational Resource Guide was created with educators in mind and can be used in a variety of ways in the classroom as well as in more informal educational settings like workshops, after-school programs, or training sessions. Available on the DVD is an 84-minute version as well as a 56-minute version – the lessons in this guide are based on the 84-minute version. Because the film follows the survivors of four genocides and mass atrocity crimes, background information on teaching genocide and mass atrocities, as well as on each of the different survivor tragedies, is provided for those educators who want to provide context before screening the film.

Ideally, to begin, participants will watch *The Last Survivor* in its entirety. The section on Screening Guidelines provides activities that can be performed in a group or individually before watching the film, while watching it, and afterwards, to provide an opportunity for analysis and making connections. Each subsequent lesson plan provides educators with specific procedures that drill down into some of the important themes and topics that the film presents, making connections to national curriculum standards in a variety of courses. And because one of the main messages of the film is the importance of activism, there is a comprehensive section of social action project prompts that provide educators and students opportunities to deepen their exploration of the topics that the film and this guide raise, and turn their understanding into action — both locally and globally.

# **BACKGROUND AND CONTEXT**

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## A BRIEF INTRODUCTION TO TEACHING ABOUT GENOCIDE AND MASS ATROCITY CRIMES

The guidelines below are adapted from the United States Holocaust Memorial Museum guidelines and are general recommendations for how to teach about genocide. For more information please visit [www.ushmm.org/education/foreducators/guideline/#5\\_guidelines](http://www.ushmm.org/education/foreducators/guideline/#5_guidelines)

### **1. Define genocide.**

This is not an easy, nor an uncontroversial task. However, the Convention on the Prevention and Punishment of the Crime of Genocide defines genocide in the following terms:

“Genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such: killing members of the group; causing serious bodily or mental harm to members of the group; deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part; imposing measures intended to prevent births within the group; forcibly transferring children of the group to another group.”

### **2. Investigate the context and dynamics that have led to genocide.**

A study of genocide should explore the steps undertaken in a society that lead to genocide. Analyze the various factors and patterns that may play a role in the early stages: political considerations, economic difficulties, local history and context, deeply seeded prejudices, etc. — but also emphasize that there is no one set pattern or predictable list of preliminary stages that lead to mass murder. As your group learns of the early phases of genocide, have them consider how steps and causal conditions may have been deflected or minimized. Have audience members think about scope, intent, and tactics.

### **3. Be wary of simplistic parallels to other genocides.**

Each genocide has its own unique characteristics of time, place, people, and methods employed. It is easy to try to force comparisons, so be sure to stress the pain and specifics of a particular community at a particular time and place. Careful comparisons could be made in the “tactics” or procedures utilized by oppressors to destroy the communities, but one should avoid comparing the pain and suffering of individuals.

### **4. Analyze American and world response.**

An important goal in studying all aspects of genocide is to learn from mistakes and apply these lessons for future action. To do this, we must strive to understand not only what was done, or not done, in the past but also why action was or was not taken. As with any historical event, particularly genocide, it is important to present the facts.

### **5. Illustrate positive actions taken by individuals and nations in the face of genocide.**

One reason that genocide occurs could be the complicity of bystanders within the nation and around the world. However, in each genocide, there have been individuals who have spoken out against the oppressive regime and/or rescued threatened people. These have been persons at risk inside the country as well as external observers or stakeholders. There are always a few who stand up to face evil with tremendous acts of courage — and sometimes very small acts of courage, of no less importance.



**For more information:**

[www.ushmm.org/education/foreducators](http://www.ushmm.org/education/foreducators)

[www.tolerance.org/activity/tolerance-and-genocide](http://www.tolerance.org/activity/tolerance-and-genocide)

[www.facinghistory.org/resources/collections/genocide](http://www.facinghistory.org/resources/collections/genocide)



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## BACKGROUND ON THE GENOCIDES AND MASS ATROCITIES REPRESENTED IN *THE LAST SURVIVOR*

### THE HOLOCAUST

The Holocaust was the systematic, bureaucratic, state-sponsored persecution and murder of approximately six million Jews by the Nazi regime and its collaborators. "Holocaust" is a word of Greek origin meaning "sacrifice by fire." The Nazis, who came to power in Germany in January 1933, believed that Germans were "racially superior" and that the Jews, deemed "inferior," were an alien threat to the so-called German racial community. In 1933, the Jewish population of Europe stood at over nine million. Most European Jews lived in countries that Nazi Germany would occupy or influence during World War II. By 1945, the Germans and their collaborators killed nearly two out of every three European Jews as part of the "Final Solution," the Nazi policy to murder the Jews of Europe. During the era of the Holocaust, German authorities also targeted other groups because of their perceived "racial inferiority": Roma (Gypsies), the disabled, and some of the Slavic peoples (Poles, Russians, and others). Other groups were persecuted on political, ideological, and behavioral grounds, among them Communists, Socialists, Jehovah's Witnesses, and homosexuals. In total, approximately twelve million people were killed.

#### For more information:

<http://dornsife.usc.edu/vhi/otherresources.php>

<http://www.nizkor.org/>

<http://www.facinghistory.org/resources/collections/holocaust>

### RWANDA

In 1959, three years before independence from Belgium, the majority ethnic group, the Hutus, overthrew the ruling Tutsi king. Over the next several years, thousands of Tutsis were killed, and some 150,000 driven into exile in neighboring countries. The children of these exiles later formed a rebel group, the Rwandan Patriotic Front (RPF), and began a civil war in 1990 to end years of systematic ethnic cleansing of Tutsis by Hutus. In April 1994 the Rwandan military, along with militias organized by the military, and local government leaders perpetrated the genocide of roughly 800,000 Tutsis and moderate Hutus in just 100 days. The predominantly Tutsi rebels defeated the Hutu regime and ended the genocide in July 1994, but approximately 2 million Hutu refugees — many fearing Tutsi retribution — fled to neighboring Burundi, Tanzania, Uganda, and Zaire.

#### For more information:

<http://www.wcl.american.edu/humright/center/rwanda/>

[http://www.hmh.org/ed\\_lesson\\_plan.shtml](http://www.hmh.org/ed_lesson_plan.shtml)

### DEMOCRATIC REPUBLIC OF THE CONGO

Democratic Republic of the Congo (DRC) is a country of tragedy and promise on a massive scale. Roughly one-quarter the size of the United States, the DRC is home to important tropical forests, vast hydroelectric potential, and resources ranging from diamonds to zinc. It is also home to an ongoing humanitarian disaster. A war that began in 1998 caused widespread death and displacement. Though it officially ended in 2002, violence has continued, particularly in the east. The International Rescue Committee estimates that more than five million Congolese have died since 1998 — including more than 500,000 per year since the official end of the war. Despite some positive developments, such as democratic

elections in 2006 and an increase in foreign investment, the country continues to face severe security and development problems. Civilians in the eastern Democratic Republic of the Congo remain victims of mass killings, severe torture, and widespread rape at the hands of numerous armed groups operating in the provinces of North Kivu, South Kivu, and Orientale. Human Rights Watch estimates that these attacks have killed more than 1,000 civilians since January 2009.

**For more information:**

<http://www.genocidewatch.org/drofcongo.html>

[http://www.enoughproject.org/conflict\\_areas/eastern\\_congo](http://www.enoughproject.org/conflict_areas/eastern_congo)

<http://www.raisehopeforcongo.org/content/take-action>

<http://www.gatumbasurvivors.org/massacre>

[http://www.genocideintervention.net/educate/crisis/democratic\\_republic\\_of\\_congo](http://www.genocideintervention.net/educate/crisis/democratic_republic_of_congo)

## **DARFUR**

Sudan is Africa's largest country, and the Darfur region within it is roughly the size of Texas. The region is divided into three states that had a collective population of approximately 6 million people before the crisis in Darfur began in 2003. Darfuris exist largely on subsistence farming or nomadic herding. There are between 40 and 80 ethnic groups in Darfur. Most villages are multi-ethnic and, despite ethnic differences, there is a history of peaceful coexistence. The current conflict in Darfur began in the spring of 2003 when two Darfuri rebel movements — the Sudan Liberation Movement (SLM) and Justice and Equality Movement (JEM) — launched attacks against government military installations as part of a campaign to fight against the historic political and economic marginalization of Darfur. The Sudanese government, at the time engaged in tense negotiations with the Sudan People's Liberation Movement/Army (SPLM/A) to end a three-decade long civil war between North and South Sudan, responded swiftly and viciously to extinguish the insurgency. Through coordinated military raids with government-armed militia (collectively known as the janjaweed), the Sudanese military specifically targeted ethnic groups from which the rebels received much of their support. The civilian casualties were immense. Over 400 villages were completely destroyed and millions of civilians were forced to flee their homes. An immense humanitarian crisis resulted from the mass displacement of these civilians. From direct attacks and the deterioration of living conditions, many experts estimate that as many as 300,000 people lost their lives between 2003 and 2005. In September 2004, President George W. Bush declared the crisis in Darfur a "genocide" — the first time a sitting American president had made such a declaration regarding an ongoing conflict. Overall, the UN estimates that roughly 4.7 million people in Darfur (out of a total population of roughly 6 million) are still affected by the conflict. Nearly three million civilians are living in camps and facing violence, rape, and critical shortages of water and medical aid. The country's president remains wanted by the International Criminal Court for genocide; war crimes and crimes against humanity and fighting between the rebel movements and the government continues.

**For more information:**

<http://www.yale.edu/gsp/sudan/index.html>

<http://www.darfurdreamteam.org/resources>

<http://www.facinghistory.org/resources/collections/darfur>

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## SURVIVOR BIOGRAPHIES



**HÉDI FRIED** was born in 1924 in a small Transylvanian town called Sighet. She and her family were sent to Auschwitz in May 1944, where most of her family was killed. After being sent to several Work Camps, she was liberated in Bergen-Belsen in April of 1945. After the war, she was transported by the Swedish Red Cross buses to Sweden where she remained and built a new life for herself. Now she is a psychologist and educator, and is the author of the book, *The Road to Auschwitz: Fragments of a Life*, which details her memories of the Holocaust. She is the founder and director of Cafe 84, a Psychosocial Day Care Center for Survivors, and runs therapy groups for Child Survivors and Second Generation Survivors. Cafe 84 was the first of its kind in the survivor community and has set the example for hundreds of survivor groups now operating around the globe. Hédi has dedicated her life to the survivor community and now also focuses on greater humanitarian causes as well. She lectures at schools and Universities and introduced a syllabus at the Stockholm University Teachers Education Center entitled: "What we can learn from Auschwitz". She has also received several awards, including the Golden Medal of the Swedish Government "Illis Quorum", Cultural Prizes, the Peace Prize, and was also elected European of the Year in 1977. Her most recent efforts are dedicated to traveling around the world to schools, conferences and events to speak about her experiences. And, as a result of her endeavors, it has become compulsory to teach the Holocaust in Swedish high schools and the 9th grade.



**JACQUELINE MUREKATATE** was born in Rwanda in 1984 and was not yet ten when she lost her entire immediate family and extended family to the 1994 Genocide against Tutsis in Rwanda. Since giving her first presentation in 2001, Jacqueline has spoken in more than 300 forums, including schools, colleges, universities, community centers, NGO events, UN agencies, and faith-based communities across the world. She also addressed the United Nations General Assembly on the ten year anniversary of the 1994 genocide in Rwanda, and regularly participates in human rights, genocide prevention and philanthropy conferences with fellow genocide and Holocaust survivors. For her work, Jacqueline has received a number of outstanding awards including most recently (in August 2011), the Imbuto Foundation's Celebrating Young Rwandan Achievers Award from Ms. Jeanette Kagame, the First Lady of Rwanda. Jacqueline currently serves as a fellow and program advisor of Jacqueline's Human Rights Corner, a genocide prevention program she founded in April 2007, under the umbrella of MCW (Miracle Corners of the World), a NY-based non-profit organization. In partnership with MCW, Jacqueline helped to build a community center in Rwanda which opened in 2011 and provides educational and job training services to Rwandan youth, many of them genocide orphans. In addition, Jacqueline is currently a third year student at Benjamin N. Cardozo School of Law, with the goal of using her law degree to help advance respect of basic human rights for all people.



**JUSTIN SEMAHORO KIMENYERWA** is a member of the Banyamulenge tribe of South Kivu in the Democratic Republic of the Congo. He was born in the small village of Minembwe and lived there until 1996 when his village was attacked in the middle of the night. Separated from his family, Justin fled from Congo alone into neighboring Burundi before moving on to Rwanda and then Nairobi. On June 10th, 2008, Justin was resettled to St. Louis, MO, where he now lives and works as a translator at Barnes Jewish Hospital --aiding refugees who are unable to communicate with doctors and nurses. He serves as the leader of the Voices of Africa choir at the church of New City Fellowship, a venue through which he introduces his community to the music and culture of his people. He speaks frequently to student and community groups, sharing his story of survival in an effort to educate the student generation about the violence in Congo and the struggle of his people. He recently started his own organization called Imuhira International, which is a collective documentary project to document and preserve the beautiful and unknown culture of the Banyamulenge people.



**ADAM BASHAR** was born in a small village in North Darfur and is a member of the Fur Tribe. In 2003, Adam was playing outside with friends when his village was bombed and burned to the ground. Leaving behind everything he had ever known, Adam started to run and began a three-year journey that brought him to Egypt where he was homeless, living on the steps of the United Nations; again he was forced to flee due to violence against Darfuris in Egypt and he traveled to the Sinai Desert where he found work but was never paid. Adam and two others decided to cross the depths of the Sinai Desert during the night and cross the border into Israel. He arrived in Israel when he was 17 years old and became the first Darfuri minor to be granted the right to an education, attending Yemin Orde, a boarding school and youth village near Haifa. Now 20 years old, Adam works for the Tel Aviv municipality as a liaison between the city's education department and 300 Darfuri students and their parents. He currently serves as the president of the B'nai Darfur Organization in Tel-Aviv, working to ensure that the basic needs of every refugee from Darfur are met, including housing, employment, medical care, and education. And, in March 2009, while serving as president of B'Nai Darfur, Adam spoke on behalf of the Darfuri community in Israel when the International Criminal Court issued the arrest warrant against Omar al-Bashir for war crimes and crimes against humanity.

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**ADDITIONAL BIOGRAPHIES**

**SASHA CHANOFF** is the co-founder and executive director of RefugePoint (formerly Mapendo International). He has worked for over a decade in refugee rescue, relief, and resettlement operations in Africa and the US. Before launching RefugePoint he consulted with the Office of the United Nations High Commissioner for Refugees in Kenya and worked with the International Organization for Migration throughout Africa, identifying refugees in danger, undertaking rescue missions, and working on refugee protection issues with the US, Canadian, Australian and other governments. Sasha has worked extensively with many refugee populations, including Sudanese Lost Boys, Somali Bantus, Congolese Tutsis-at-risk, Liberians, and Sierra Leonians among others. He has appeared on 60 Minutes as well as in other national and international TV, radio, and print media outlets, has lectured, presented, and given keynote speeches at universities and international refugee conferences and has published extensively on refugee issues.



**DAVID GEWIRTZMAN**, born in Losice, Poland, was eleven years old at the start of World War II. Initially, David was confined in a ghetto and then in a labor camp. Eventually, he and his mother and father, as well as fifteen other people, hid in the pigsty of a poor Polish farmer for nearly two years. David's brother and sister survived as well, hiding in other places near to where David was. David's immediate family survived intact, but they were among only sixteen people from Losice, formerly a town with a population of 8,000 Jews, to survive the Holocaust. David came to Long Island after the war, where he became a pharmacist and raised a family. For years, David has talked to local students and community groups about his experience as a Jew in Nazi-occupied Poland. David and Jacqueline met when Jacqueline was in tenth grade and saw David speaking about surviving the Holocaust. She wrote him a letter saying, "Maybe I can make a difference in this world, if I try. And maybe I can do my part to make sure that no other human being goes through the same experience I did." Ms. Murekatete thanked David for sharing his story. David wrote back to Ms. Murekatete and they soon began working together, which they do to this day. While an uncle in the United States adopted Jacqueline, David and his wife have taken on a role of grandparents with Jacqueline, and they remain very close.



**AMANDA GLANS.** Where the other survivors in the film tell their stories firsthand, Hédi's story is narrated in part by Amanda Glans, who is a participant in the Storytelling Project, a program that pairs Holocaust survivors with young people who are trained in storytelling techniques. By sharing their stories with these storytellers, they allow a new generation to assume the role of witness. Teachers and students can learn more about this project by visiting The Living Forum website at [www.levandehistoria.se/english](http://www.levandehistoria.se/english).



**CHAIM PERI** has been the Director of the Yemin Orde Youth Village in Israel since 1978. In that time, he has touched the lives of thousands of Jewish youth who have immigrated to Israel or who come from deprived backgrounds within Israel. Dr. Peri is a noted authority on the education and absorption of Ethiopian immigrants to Israel, has written numerous articles on the subject, and has served the Minister of Education and the Israeli Defense Forces in the area of Ethiopian Affairs. Dr. Peri was also a driving force behind starting an Ethiopian self-help organization in Israel, and the first Ethiopian Israeli law firm.

# ACTIVITIES FOR A LARGE -GROUP SCREENING



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## SCREENING GUIDELINES FOR *THE LAST SURVIVOR*

The following guidelines can be used by classroom and community educators in a variety of contexts — from an independent study assignment to a formal classroom setting or an evening program or workshop. Pre-viewing activities help facilitators make the most out of the screening, preparing viewers to look for specific topics as they watch the film. Post-viewing discussions can help transition viewers from absorbing information to analytical thinking and a broader application of the data.

If possible, before screening or assigning the viewing of *The Last Survivor*, watch the film yourself and consider and take note of places that would be good to stop the film for interim discussions. In addition, create a list of the film’s main points for post-screening discussion. These points might include, among others:

- The psychological impact on an individual of surviving a genocide or mass atrocity crime
- The psychological and physical experience of being a refugee
- The responsibilities and role of the host nation for a refugee
- The importance of “home”
- The impact and legacy of genocide and mass atrocity crimes on society and culture — both immediately and as time elapses
- The implications of the phrase “never again”
- Rebirth and renewal as a form of coping with tragedy
- Activism as a form of coping with tragedy
- The importance of family
- The role of allies
- The importance of education
- How to protect democracy and how democracy can prevent human rights violations
- Man-made distinctions, such as race, nationality, borders
- The successes, failures, and role of the international community
- Building a new world for future generations

In addition, as you preview the film, consider and take note of places that would be good to stop the film for interim discussions.



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## PRE-VIEWING ACTIVITIES FOR *THE LAST SURVIVOR*

**1.** Before the group views the film, provide a brief introduction. Refer to the section “About the Film” in this guide for a general description. Then, communicate some of the main themes of the film:

- Meeting and getting to know Adam, Justin, Hédi, and Jacqueline
- Learning about their experiences in the Holocaust, Rwanda, Darfur, and Congo
- Surviving genocide and mass atrocity crimes — psychologically and physically
- Rebirth — making sense of the past and building a new life
- Activism — turning tragedy into an opportunity for change and a better future

Note: Keep in mind that each viewing group will be different. Be sensitive to the level of maturity and experience of each audience and structure activities to reflect each group’s abilities and interests.

**2.** Write the word GENOCIDE on the board or on a piece of chart paper at the front of the room. Conduct a brief brainstorm where members of the group provide definitions, associations, and other ideas that the term inspires. Create a word web using these responses from the group. You may wish to refer to the definition of genocide listed in the “A Brief Introduction to Teaching About Genocide” section of this guide (page 8) to either begin or conclude the brainstorm.

**3.** You may wish to use some of the following questions to guide the discussion:

- What do you think genocide means?
- What do you think of when you hear the term genocide?
- Name one place on the globe that has experienced genocide.
- Do you know (or know of) anyone directly affected by genocide? Explain.
- Do you know (or know of) anyone indirectly affected by genocide? Explain.

4. Distribute the biographies of Adam, Hédi, Justin, and Jacqueline found in the “Survivor Biographies” section of the guide (pages 13-15) . Alternatively, you can read each biography aloud to the group. After reading the biographies, each person should create the following “K/W/L” chart on a piece of paper.

	KNOW	WONDERING	LEARNED
Adam and Darfur			
Hédi and the Holocaust			
Adam and Darfur			
Justin and Congo			
Other			

5. Allow a few minutes for individuals to list in the first column the things they KNOW (either from the biographies or from their own previous study) about each survivor and genocide or mass atrocity crime, and the questions they have about each survivor and genocide or mass atrocity crime in the WONDERING column. Instruct the group to leave the LEARNED column empty.

6. Explain to the group that, as they watch the film, they should continue to take notes in both the “Wondering” column and the “Learned” column. What are they learning about each genocide or mass atrocity crime by watching this film? What are they learning about the refugee experience? What are they learning about each survivor? What new questions are coming up for them as they watch?

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## POST-VIEWING ACTIVITIES FOR *THE LAST SURVIVOR*

**1.** Encourage members of the group to share one question or observation that they wrote on their K/W/L chart while they were watching *The Last Survivor*. Use these as prompts for whole-group dialogue.

Note: A natural extension might be for students to research independently any unanswered questions in their “Wondering” column.

**2.** Conduct the following jigsaw activity. Divide the group into small groups of 4-10 people, depending on the size of the audience. Assign each small group one of the four individuals featured in the film: Adam, Hédi, Justin, or Jacqueline.

Note: If the audience is very large, assign more than one small group the same survivor from the film, so that 2 or 3 groups can each focus on the same individual.

**3.** Each group should answer some or all of the following questions about each individual that was featured in the film. Write the questions on the board or on chart paper, or, alternatively, copy and distribute them to each group.

- Where is the survivor from? Why and when was the survivor forced to flee home?
- What does the survivor tell us about his/her experience of genocide?
- Where did the survivor make his/her new home?
- How old was the survivor when he/she relocated?
- How did the survivor get to the new place?
- What did the survivor do when he/she arrived in the new place?
- How has the survivor adapted or healed from his/her experience? What sorts of things appear to have helped him/her heal?
- How has he/she become an activist — either globally, nationally, or locally?
- What companions people — friends, allies — do you see with the survivor? What role do these other people play in the survivor’s life?
- How did his/her story affect you?

Note: If additional facts come up during the discussion, groups may add that information to their list. If any of the above questions are not answered in the film, make note of this as well.

**4.** Allow 15 minutes for small groups to discuss their answers and remaining questions. Reconvene as a large group and allow time for each small group to report back with their findings.

**5.** To conclude, ask the participants to take note of the fact that while most of the information about each survivor was included in the film, it was not presented in a linear way — in other words, the filmmakers chose to move from one survivor’s story to another,



effectively intertwining their stories in the larger narrative arc. Ask the group why they think the filmmakers chose to do this, and how this approach adds (or detracts) from their a) understanding of the content and b) their emotional connection to the content.

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### **THE LAST SURVIVOR: QUESTIONS FOR FURTHER DISCUSSION**

**Use these questions to guide a post-viewing discussion, as essay prompts, or to explore the themes and issues that the film raises in more depth.**

**1.** The film opens with a voiceover saying, “In 1945 we said ‘never again.’ What happened? Yugoslavia. Rwanda. Darfur. How long?” Immediately following this voiceover are images of a wheat field, windmills, and silhouettes of people dancing, all to the sound of lilting piano music. How do these questions, images, and music shape your expectations for the rest of the film? Throughout the film, there are interludes where the filmmakers present images and sounds that are soothing and beautiful. Why do you think they included these moments in a film about genocide?

**2.** How did the filmmakers choose to tell the story of Hédi and her sister? Why do you think they told it this way? What is the role of Amanda Glans of the Storytelling Project, both in the film’s narrative and in the survivor and educational community in Stockholm?

**3.** Adam makes the following speech about his experience of being a refugee:

“The hardest thing about being a refugee is the fact that many people can’t know what hurts you. There are people who think this is history. You escaped, lost everything, and what? And people think this is history, that it isn’t something physical. Being a refugee is something physical. It’s a person who has nothing. And this is something I can’t describe because I, for instance, can’t return today or tomorrow...” What sort of insight does this give you into the refugee experience? What questions, feelings, or reactions did it bring up for you?

**4.** Justin says that after arriving in St. Louis, he and his roommate spend a lot of time sitting around — outside on the stoop, and inside their apartment. Why do they do this? What does this tell us about adjusting to living in a new place?

**5.** What do you notice about the narrative structure of the film? Is it linear, non-linear, or both? Why do you think the filmmakers chose to introduce the fourth survivor, Jacqueline, almost 20 minutes into the film, and similarly, why do we not see Justin for the last 20 minutes of the film? How does this add to the storytelling process?

**6.** What role does the theme of education play in the film? How do we know what each survivor feels about education for themselves and for others? How does education relate to democracy in the context of this film?

**7.** How do the survivors feel about their own survival? Are they ambivalent, grateful, or both? How do we know this? What does survival mean to them?

- 8.** What allies do we meet in the film? What role do allies play in each of the survivors' experiences? Why are allies important — and what are the different roles that allies play throughout the film?
- 9.** Explore the role of family in the film — both literal family and adopted or extended families. How important is family in the healing process? Why?
- 10.** Why do you think the film was called *The Last Survivor*? Make up a new title for the film and explain why you chose that as the title.
- 11.** Hédi says that one thing that can be learned from her experience is “how democracy dies if you don’t work for it.” How can democracy be used as a tool to prevent genocide?
- 12.** Thomas Mann wrote, “A man’s dying is more the survivor’s affair than his own.” How does this quote relate to the experiences recounted by the survivors in this film? Do you think they would agree with this statement or not? Explain.

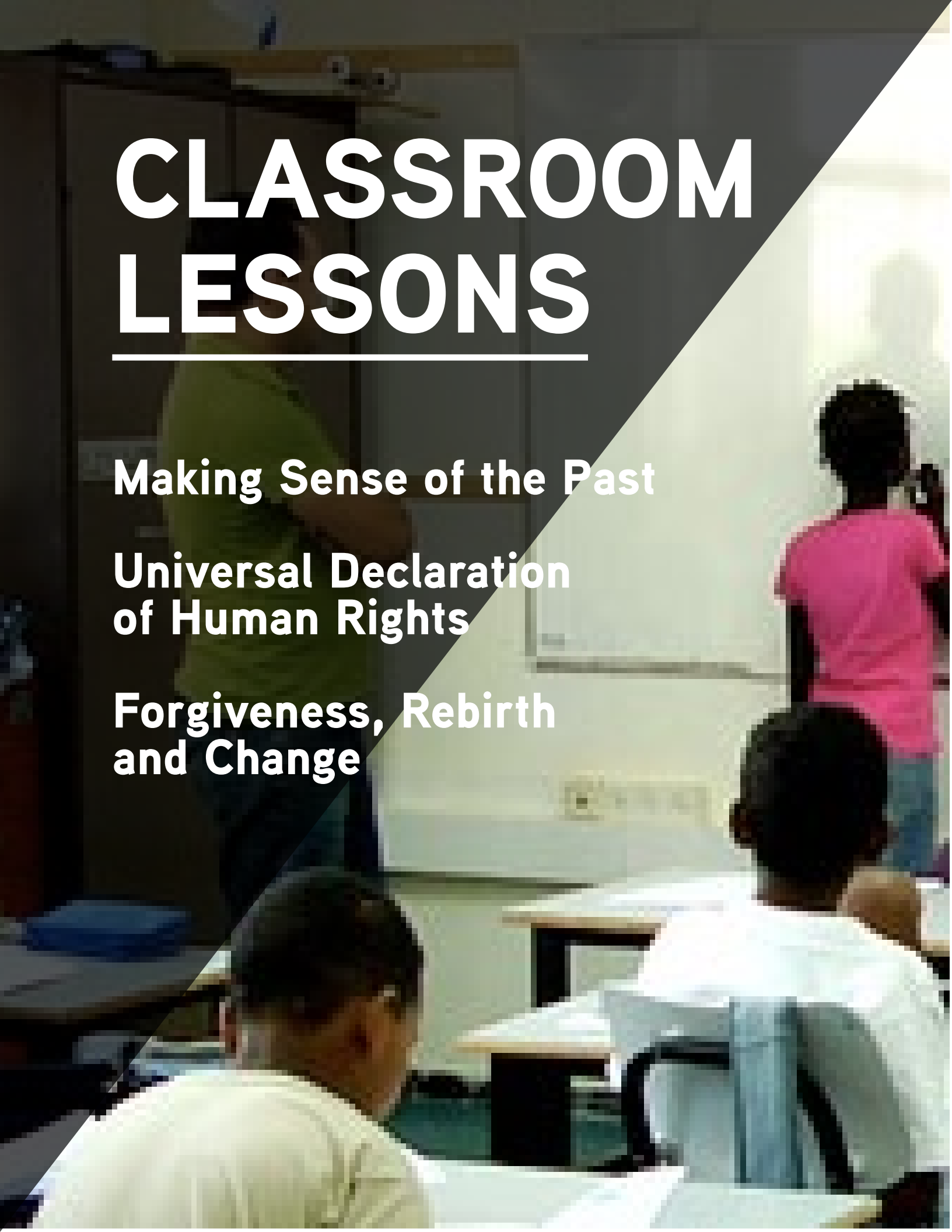
# **CLASSROOM LESSONS**

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**Making Sense of the Past**

**Universal Declaration  
of Human Rights**

**Forgiveness, Rebirth  
and Change**



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## CLASSROOM LESSON: *MAKING SENSE OF THE PAST*

### About This Lesson

Righteous Pictures provides this lesson about Making Sense of the Past to help participants understand the different ways that the survivors in the film, *The Last Survivor*, try to cope with their experiences. The lesson first explores the different responses that these four survivors have, and then applies those responses to the reactions that viewers may have when watching the film, and ways that those responses can be turned into action. The lesson is geared towards participants aged 13-17 but can be modified for other age groups.

### Curriculum Connections

This lesson fits in perfectly with units that address curriculum standards in language arts, social studies, civics, thinking and reasoning, film studies, media literacy, psychology, and creative writing.

### Lesson Preparation

- Prepare a DVD player, television set or monitor, and a DVD of the film, *The Last Survivor*
- Prepare copies of Student Handouts for distribution
- Optionally, for homework the night prior to beginning this lesson, students can watch the trailer online and learn more about the film & its content at [www.thelast survivor.com](http://www.thelast survivor.com) or [www.facebook.com/thelast survivor](https://www.facebook.com/thelast survivor)

### Key Words and Phrases

Coping, faith, Congo, Banyamulenge, kibbutz, Hutus, Tutsis, pastoralists, genocide, massacre, machetes, SS-man, barrack, migrate, testimony, exterminate

### Rationale

The purpose of this lesson is to explore the different coping mechanisms that people employ to deal with traumatic events. Specifically, students will look at the four survivors in the film, *The Last Survivor*, identify how they coped with their experiences, and discuss how they turned their individual coping mechanisms into mechanisms to affect change. Then, students will be encouraged to explore their own responses to the stories they've heard and how they can turn their responses into action as well.

### Student Objectives

- Students will analyze a literary statement through the lens of their own experience
- Students will apply this insight into the experiences of genocide survivors
- Students will examine the various coping mechanisms employed by genocide survivors
- Students will analyze the implications of these coping mechanisms for individuals and societies
- Students will compare data from written and visual sources

**Requirements****Materials**

- Chalkboard and chalk or chart paper and markers
- DVD player and television or monitor, and a DVD of the film, *The Last Survivor*
- Student Handouts: Coping Circles, Survivor Biographies (optional, on pages 13-16 of this guide)

**Time**

- 2 class periods

**Techniques and Skills**

Vocabulary building, reading comprehension, large group discussion, critical and analytical thinking, supporting ideas with examples, comparing and contrasting information sources, research skills, listening skills, expository, creative, and responsive writing.



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**Procedures****DAY 1**

1. Write the following quote on the board or on chart paper:

**“Only through suffering can we find ourselves.” -Fyodor Dostoevsky**

2. Allow 10 minutes for the class to free write in their notebooks or journals in response to the quote.

3. Ask the class if they agree or disagree with the statement that the only way to really know oneself is through suffering. Allow 10 minutes for a whole group discussion, encouraging students to share what they wrote during their free write. You may use some or all of the following questions to guide the discussion:

- How does suffering bring one’s true self into focus? Use examples from literature or history to illustrate your point.
- What are some individual responses to suffering? What are some of the coping mechanisms that people draw upon?

4. Write the following terms on the board or chart paper: REPAIR, ACCEPT, HEAL, PREVENT.

5. As a whole group, brainstorm definitions for each term, and then connotations for each. Ask students to provide examples, in the context of ways that people learn to live with, or make sense of, tragedy, in relation to these four terms. Chart student responses on the board as word webs.

6. For homework, students should research non-profit organizations that focus on genocide awareness, identifying 1 or 2 organizations for each coping term. For example, one organization with a mission relating to preventing genocide, one relating to healing, one to acceptance, one to repairing. Instruct students to write 1-2 sentences explaining what the organization does and why they listed it.

## DAY 2

1. Explain to the group that they will be learning about four survivors of four genocide and mass atrocity crimes: Justin, a survivor from Congo; Jacqueline, from Rwanda; Hédi, a survivor of the Holocaust; and Adam, from Darfur. These survivors are depicted in the documentary, *The Last Survivor*.
2. Optional: Distribute Student Handout: Survivor Biographies and allow time for students to read the survivor stories individually or in pairs. This will give students a brief background about each survivor they are about to “meet.”
3. Explain to the group that they will now view an excerpt from *The Last Survivor*. Explain that in this clip, each survivor seems to have taken on a certain coping mechanism that has helped them, on some level, to make sense of their experiences: Justin falls back on his faith to accept that everything happens for a reason; Jacqueline has dedicated her life to working to prevent another genocide from ever happening; Hédi has become a psychologist and works to help others heal their emotional scars; and Adam is preoccupied with fixing what he feels is broken in Sudan so he can return home and change the outcome there.
4. Distribute Student Handout: Coping Circles. Review the chart with the class.
5. Instruct students to take notes on the chart as they watch the clip, writing examples for each survivor in the corresponding circles.
6. Cue the DVD to time code 10:55.

Note: This clip begins with Sasha Chanoff, Founder and Executive Director of RefugePoint (formerly Mapendo International), speaking about the mission of his organization. It runs to time code 32:50, with Adam walking away and talking with Jacob Gefen.

7. After students have watched the clip, discuss what they have seen. You may use some or all of the following questions to guide the discussion:
  - What did you learn from this clip about what is happening in Congo?
  - What facts about the conflict in Congo do you remember?
  - How would you expect Justin’s demeanor to be, after hearing him describe his experience in his village? What was his demeanor really like?
  - Justin describes his tribe, the Banyamulenge tribe, as the people who are “ignored by everyone.” What does he mean by this?
  - According to Sasha, what kind of people are the Banyamulenge?
  - According to what you saw in the clip, what kind of people are the Banyamulenge?
  - Justin quotes a saying “nothing is complete in this world.” How does he use this understanding to cope with his experiences? What does this perspective provide to him?

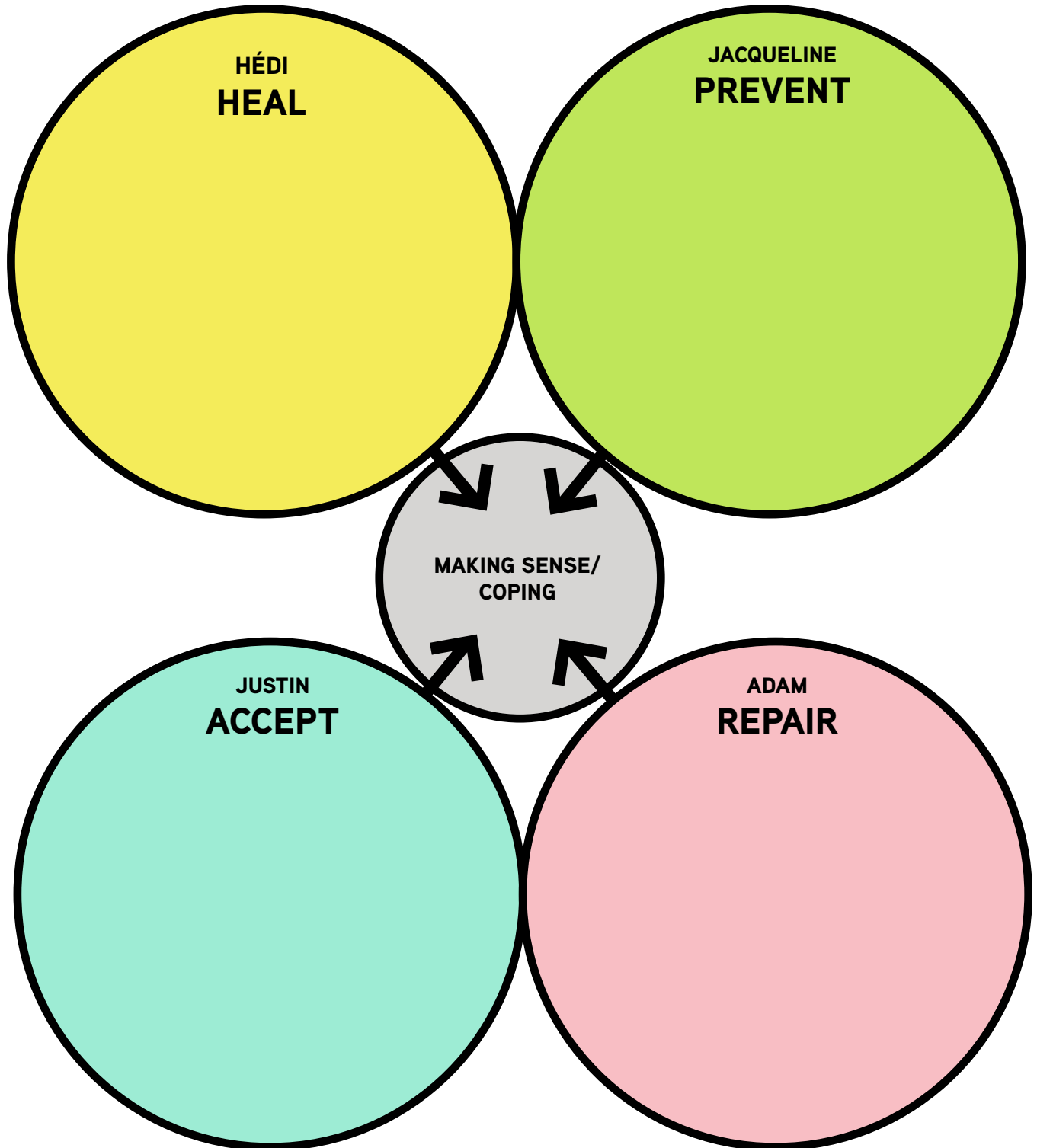
- How does Justin seem to fall back on his faith or his belief to make sense of what happened to him? Use specific examples from the clip.
- What did you learn about Jacqueline's experience from this clip?
- Jacqueline says that being a survivor is a "burden." What does she mean by this?
- Who is David, and what is his relationship to Jacqueline?
- As survivors, what do David and Jacqueline have in common?
- Jacqueline asked herself why she was left. What answer did she come up with to this difficult question?
- When Jacqueline addresses the students at Krop High School she says that she doesn't want to talk about what happened to her, but about what is happening now in Darfur. Why do you think she feels this way?
- Jacqueline says that the greatest injustice is to be killed simply because of who you are. Explain why you agree or disagree with this statement.
- What is Jacqueline's criticism of the international community — in regards to Rwanda as well as to Darfur?
- How does Jacqueline seem to process her experiences by focusing on prevention?
- What do we learn about Hédi and her sister in this clip?
- How does it feel to hear Hédi's story retold by Amanda?
- How might Hédi's process — of telling her story to Amanda and having it dramatically retold — provide psychological healing, both to Hédi as well as to others who are listening?
- How is Hédi's experience different from the experience recounted by Justin? By Jacqueline? By Adam? How are they similar?
- Why is Adam less forthcoming when asked about his family and his experience in the genocide in Darfur?
- It has been over 60 years since Hédi was liberated at the end of the Holocaust. For Jacqueline, it has been over 10 years since the Rwandan genocide. Justin and Adam's experiences are much more recent. How do you think this affects how they talk about their experiences?
- What is a kibbutz? Who is Jacob Gefen?
- When Jacob asks Adam where he sees himself in ten years, what does Adam say? Do you think this is the answer Jacob expects? Why or why not?
- How would you describe Jacob and Adam's relationship?

- Adam states that, “in ten years I want to see myself fixing the world.” Why do you think this is his answer? How does his experience as a survivor shape his vision of his future?
- How does Adam’s goal differ from Jacqueline’s? What might Jacqueline’s answer be to that same question?
- Why is democracy in Sudan so important to Adam?
- What is B’nai Darfur? What is the end goal of B’nai Darfur? To help Darfuris acclimate and assimilate into Israeli culture? Or is it something else? Why is this an important distinction?

**8.** For homework, students should think about their reactions to hearing these stories. What archetype do they, personally, relate to? When they hear what happened to these survivors, do they feel compelled to prevent it from happening again? To delve into the psychological process of healing? To explore their faith, and find a reason for the tragedy that happens in the world? To fix what has happened and repair the societies and cultures broken by mass atrocities? Students should choose one of the four responses that they have explored in this lesson (heal, repair, accept (faith), prevent) and write a personal essay describing their personal response to the stories they heard and explaining why they chose this method of making sense of these difficult issues. Students should list one or two non-profit organizations that do work in this area and at least one project idea for how they can personally take action. For extra credit, students can complete their social action project idea.

NAME \_\_\_\_\_ DATE \_\_\_\_\_

# STUDENT HANDOUT: COPING CIRCLES



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## CLASSROOM LESSON: *UNIVERSAL DECLARATION OF HUMAN RIGHTS*


### About This Lesson

Righteous Pictures provides this lesson about the Universal Declaration of Human Rights to help participants understand the importance of reaching a universal consensus regarding basic human rights and protecting those rights for all individuals. The lesson looks at a few of the articles from the UN's defining document and then explores their meaning and importance via the survivors in *The Last Survivor*. The lesson explores what happens when these rights are protected as well as when they are denied — both for the individual and for society at large. The lesson is geared towards participants aged 13-17 but can be modified for other age groups.

### Curriculum Connections

This lesson fits in perfectly with units that address curriculum standards in language arts, social studies, civics, world history, multicultural education, thinking and reasoning, film studies, and media literacy.

### Lesson Preparation

- Prepare a DVD player, television set or monitor, and a DVD of the film, *The Last Survivor*
- Prepare copies of Student Handouts for distribution
- Optionally, for homework the night prior to beginning this lesson, students can watch the trailer online and learn more about the film and its content at [www.thelast survivor.com](http://www.thelast survivor.com) or [www.facebook.com/thelast survivor](http://www.facebook.com/thelast survivor) 

### Key Words and Phrases

Cairo, Sinai, Bergen-Belsen, “first wave,” heritage, redemption, liaison, martyrs, mending, siege, Omar al-Bashir, Luis Moreno Ocampo, Janjaweed, intervene, transcend, repercussion, asylum, arbitrary, degrading, compulsory

### Rationale

The purpose of this lesson is to explore the importance of having a system that protects universal, basic human rights and then the ramifications, both positive and negative, that occur when an individual's rights are either denied or protected in society. Specifically, students will look at the four survivors in the film, *The Last Survivor*, identify times in their lives when their rights were denied, and times when their rights were protected. Then students will explore the good and the bad that came out of this experience — both for the survivors themselves, but also for the society in which they lived.

### Student Objectives

- Students will analyze a historical document and apply it to their own lives
- Students will analyze multiple sources from multiple forms of media
- Students will analyze the implications of basic human rights being denied or protected
- Students will debate the importance of various human rights
- Students will compare data from written and visual sources

**Requirements****Materials**

- Chalkboard and chalk, or chart paper and markers
- DVD player and television or monitor, and a DVD of the film, *The Last Survivor*
- Student Handouts: Universal Declaration of Human Rights, Human Rights Viewing Guide, Survivor Biographies (*optional*, on pages 13-16 of this guide)

**Time**

- 2 class periods

**Techniques and Skills**

Vocabulary building, reading comprehension, large group discussion, small group work, critical and analytical thinking, supporting ideas with examples, comparing and contrasting information sources, research skills, listening skills, expository and responsive writing.

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**Procedures****DAY 1**

1. Divide the class into 5 groups.
2. Explain to the class that the Universal Declaration of Human Rights is a document that was written by a diverse United Nations committee, with representatives from all regions of the world, and adopted by the UN in December 1948. It is the first document that outlined a set of fundamental human rights to be universally protected.

Note: For more information on the Universal Declaration of Human Rights and the text of the document in its entirety:

<http://www.ohchr.org/en/udhr/pages/introduction.aspx>

<http://www.un.org/events/humanrights/udhr60/declaration.shtml>

3. Distribute Student Handout: Universal Declaration of Human Rights to each group. Explain that each group will be assigned two articles from the Declaration of Human Rights to read, interpret, and discuss.
4. On the board or chart paper, write the following:
  - What is the article saying?
  - List examples from history or contemporary society where the rights listed in your article have been compromised, where they have been protected, or where people have fought for this right.
  - How important do you think this right is? Why do you think it is important (or not important)?
5. Explain that the groups should answer all of these questions as part of their discussion. Allow 15 minutes for students to work in small groups, analyzing their articles.
6. Reconvene as a large group. On the board or on chart paper, draw a long two-sided arrow.
7. On one end of the arrow write “most important” and on the other write “least important.”
8. Distribute two post-its to each group and ask them to write an abbreviated version of each of their articles on each post-it.
9. Ask each group to send one person to the front of the room and place their post-its on the arrow, indicating their opinion of the importance of that right.
10. Once all the groups have placed their post-its on the arrow, conduct a discussion, using some or all of the following questions as a guide:



- What makes one right more important than other rights?
- What are some of the repercussions of being denied the right to an education? What can happen to an individual and to a society when all people are guaranteed that right?
- How can the right to an opinion be denied?
- Why is the right to a nationality important? What does it look like when a person is denied the right to a nationality?
- What is the right to an opinion? How can this right be enforced?
- What does it mean to have the right to asylum?
- Why is the right to assembly a universal human right?
- What happens to a society when all members are not guaranteed the right to a standard of living?
- Are all citizens in our country guaranteed these rights? Do all citizens receive them?
- Are there any rights that, if denied, will automatically exclude access to other rights?

Note: If possible, keep the arrow with the post-its in place for use in subsequent activities. Alternatively, make note of where each post-it was positioned so that the arrow can be reconstructed.

11. For homework, students should complete Page 2 of Student Handout: Universal Declaration of Human Rights.

## DAY 2

1. Before class begins, if necessary, reconstruct the arrow chart from yesterday's class, positioning the post-its as each group positioned them previously.
2. Allow 5-10 minutes for students to share some of their answers from last night's homework. Focus on student responses to Question #3, which asked them to list an example of a human rights violation from history or contemporary society, and the response from the international community to the violation.
3. Distribute Student Handout: Human Rights Viewing Guide and review the directions with the class.
4. Tell the class that they are going to watch two segments from a documentary called *The Last Survivor*, which depicts four survivors of four genocide and mass atrocity crimes: Justin, a survivor from Congo; Jacqueline, from Rwanda; Hédi, a survivor of the Holocaust; and Adam, from Darfur.

Optional procedure: Distribute Survivor Biographies: Survivor Biographies and allow time for students to read the survivor stories individually or in pairs. This will give students a brief background about each survivor they are about to "meet."

**5.** While students watch the segments, they should take notes on Student Handout: Human Rights Viewing Guide.

**6.** Cue the DVD to time code 32:50 and play the first segment.

Note: The first segment is 16 minutes long and begins with Adam riding in a car and saying, "Sometimes my friends talk about Darfur and I don't talk." It ends at 48:07 with Justin walking home with groceries.

**7.** Cue the DVD to time code 1:12:06 and play the second segment.

Note: This segment is just over 8 minutes long. It begins with Adam speaking on the radio about a rally he is organizing. It ends with the end of the film.

**8.** After the class has viewed the segments, direct their attention to the arrow at the front of the room. Ask the class if they would like to revise the position of any of the post-its based on what they saw in the film. Allow time for discussion and debate.

**9.** For homework, students should write a personal response essay to the segments they viewed, focusing specifically on the importance of protecting every individual's basic human rights.

NAME \_\_\_\_\_ DATE \_\_\_\_\_

# STUDENT HANDOUT: UNIVERSAL DECLARATION OF HUMAN RIGHTS

**UDHR Article 2:**

Freedom from Discrimination. Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

**UDHR Article 3:**

The Right to Life, Liberty, and Personal Security. Everyone has the right to life, liberty and security of person.

**UDHR Article 5:**

Freedom from Torture or Degrading Treatment. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

**UDHR Article 14:**

Right to Asylum in other Countries from Persecution. Everyone has the right to seek and to enjoy in other countries asylum from persecution.

**UDHR Article 15:**

Right to a Nationality and the Freedom to Change Nationality. Everyone has the right to a nationality. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

**UDHR Article 18:**

Freedom of Belief and Religion. Everyone has the right to freedom of thought, conscience, and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

**UDHR Article 19:**

Freedom of Opinion and Information. Everyone has the right to freedom of opinion and expression.

**UDHR Article 20:**

Right of Peaceful Assembly and Association. Everyone has the right to freedom of peaceful assembly and association.

**UDHR Article 25:**

Right to Adequate Living Standard. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services.

**UDHR Article 26:**

Right to Education. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.

NAME \_\_\_\_\_ DATE \_\_\_\_\_

# STUDENT HANDOUT: HUMAN RIGHTS VIEWING GUIDE

## DIRECTIONS:

As you watch the film, fill in the chart below. In the first column you will see a list of rights. In the second column, describe the scene in which that right was either protected or denied. Then, in the third column, explain the repercussions that are either represented or implied in the film — both good and bad — for the individual, for society, and globally.

Universal Human Right	Denied or Protected	Repercussions
The Right to Freedom from Discrimination		
The Right to Life, Liberty, and Personal Security		
The Right to Freedom from Torture and Degrading Treatment		
The Right to Asylum		
The Right to Freedom of Religion		
The Right to Opinion and Assembly		
The Right to Adequate Standard of Living		
The Right to an Education		

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**CLASSROOM LESSON: REBIRTH, FORGIVENESS, AND CHANGE****About This Lesson**

Righteous Pictures provides this lesson about Rebirth, Forgiveness, and Change to help participants understand the ways that survivors in the film, *The Last Survivor*, moved past their experiences and began looking forward to the future, and then to apply this understanding to inspire their own active involvement in the issues. The lesson is geared towards participants aged 13-17 but can be modified for other age groups.

**Curriculum Connections**

This lesson fits in perfectly with units that address curriculum standards in language arts, social studies, American history, civics, thinking and reasoning, film studies, media literacy, conflict mediation and resolution, expository and creative writing, and service learning.

**Lesson Preparation**

- Prepare a DVD player, television set or monitor, and a DVD of the film *The Last Survivor*
- Prepare copies of Student Handouts for distribution
- Optionally, for homework the night prior to beginning this lesson, students can watch the trailer online and learn more about the film and its content at [www.thelast survivor.com](http://www.thelast survivor.com) or [www.facebook.com/thelast survivor](http://www.facebook.com/thelast survivor)

**Key Words and Phrases**

Banyamulenge, barracks, kibbutz, Omar al-Bashir, Luis Moreno Ocampo, Janjaweed, intervene, transcend, survival mechanisms, negotiate, rejuvenate, defy, spite, revive, intensify, ad infinitum, beget, injurious, redemption, oppress, acquiesce

**Rationale**

The purpose of this lesson is to explore the process of forgiveness and rebirth that occurs when some people survive traumatic events, and relate this process to social activism. Specifically, students will analyze the experiences of the four survivors in the film *The Last Survivor*, see how each individual processed their tragedy, and what experiences helped them to be “reborn” into the world in order to live again. Finally, students will be encouraged to connect this exploration with social activism historically and today.

**Student Objectives**

- Students will analyze primary and secondary source materials
- Students will analyze information from written and visual sources
- Students will analyze literary quotations
- Students will compare data from written and visual sources
- Students will learn about non-violent resistance as defined by Martin Luther King, Jr.
- Students will analyze literary texts
- Students will apply this knowledge to their understanding of social activism & current events

**Requirements****Materials**

- Chalkboard and chalk, or chart paper and markers
- DVD player and television or monitor, and a DVD of the film, *The Last Survivor*
- Student Handouts: Hedi's Story, Viewing Chart: Survival, Rebirth, Building the Future, On Forgiveness and Rebirth, Loving Your Enemies, Survivor Biographies (optional, on pages 13-16 of this guide).

**Time**

- 3 class periods

**Techniques and Skills**

Vocabulary building, reading comprehension, large group discussion, small group work, critical and analytical thinking, supporting ideas with examples, comparing and contrasting information sources, research skills, listening skills, expository, creative, and responsive writing.

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## Procedures

# DAY 1

1. Distribute Student Handout: Hédi's Story. Allow 10 minutes for students to read the handout silently.
  2. Once the class has read the handout, conduct a short discussion as a whole group, using the following questions to guide the discussion:
    - What do you know about the Holocaust? What did you learn about the Holocaust from reading this short excerpt?
    - What emotions and/or questions came up for you when you read Hédi's story?
    - Obviously, Hédi survived to tell her story. If you could guess, what do you think saved her?
    - Based on her story, what survival mechanisms did she use to stay strong?
    - If you could guess, what do you think Hédi is like now, after surviving such an awful experience? What do you think her outlook is like? Why do you think this?
    - If you could ask Hédi anything, what would you ask her?
  3. Explain that the testimony the class just read was excerpted from the documentary, *The Last Survivor*, and that the class will now view a segment of that film. By way of introduction, explain that the film follows four survivors of four genocide and mass atrocity crimes: Hédi, who survived the Holocaust; Adam, from Darfur; Jacqueline, from Rwanda; and Justin, from Congo.
- Optional procedure:** Distribute Student Handout: Survivor Biographies and allow time for students to read the survivor stories individually or in pairs. This will give students a brief background about each survivor they are about to "meet."
4. Cue the DVD to time code 48:19.
- Note: This segment begins with Justin telling a Red Cross worker about his family, his tribe, and his village in Congo. It runs to time code 1:12:03, where Hédi speaks to a man who currently lives near where a concentration camp once stood in Germany.
5. Explain to the class that the clip they are about to watch depicts four survivors talking about their experiences as victims of mass atrocities, but also showing how each of them were reborn in their own way, how they found a way to forgive and move beyond the horror they experienced and to look forward to the future.
  6. Distribute Student Handout – Viewing Chart: Survivor, Rebirth, The Future. Instruct students to take notes in this chart as they watch the segment. In the first column, "Survival," students should write down what they hear and see that relates to each individual's experiences during the genocide — what they lost, what they survived.

In the second column, “Rebirth,” students should write down what they hear and see that relates to how each individual began to move forward from their experience — how they learned to forgive, or to live again. In the third column, “Building the Future,” students should write down what they hear and see that relates to how each individual has begun moving forward to build a new future — and what that future looks like for each of them.

**7.** Instruct students to take notes as they watch, as they will be discussing this segment tomorrow in class as a large group.

**8.** For homework, distribute Student Handout: On Forgiveness and Rebirth. Have the class count off by fours. Assign each number one of the four quotes from the handout. Instruct students to write a one-page personal reflection on their assigned quote.

## DAY 2

**1.** Begin by recapping the segment of *The Last Survivor* that was screened in the last class.

Note: To help recap, remind the class what they viewed: In the segment viewers meet Justin, and hear him describe his experiences as a victim of massacres against the Banyamulenge tribe in Congo, and hear him sing a Banyamulenge song about God. Viewers meet Jacqueline, and hear how neighbors massacred her family during the Rwandan genocide, and how she grew to be able to talk about her experiences. Viewers meet Adam, and see him visit the kibbutz farm where he lived when he first immigrated to Israel from Darfur. Viewers meet Hédi, see her country home, learn a little bit about her experience in the Holocaust, and how she regained her strength after she was freed. Viewers see Justin in his church in St. Louis and hear him talk about how he found a way to move forward. They see Justin reunited with Sasha, the Founder and Executive Director of RefugePoint (previously Mapendo International), who helped him relocate. They see Hédi in Germany, right outside the camp where she was imprisoned, talking to a man who lives there now, and admiring his rose garden.

**2.** Continue with a whole group discussion of the film segment that was shown during the last class. Students should use their Student Handout: Viewing Chart: Survival, Rebirth, Building the Future to help them during the discussion. Use some or all of the following questions as a guide:

- What did you learn about Justin’s background?
- Why does Justin say that there is a “culture of killing” his tribe?
- What happened in the Gatumba Refugee Camp to the Banyamulenge?
- What were your feelings as you saw the photographs of the massacred Banyamulenge men, women, and children?
- What was the significance of the words to the song that Justin was singing in the segment? The song says “You always remained to be God/ In Minembwe, God, you were God above all/ In Rwanda, you were God above all/ In Kenya I saw your miracles/ You are God and have always been God.” Why do you think this song is so significant to Justin? How does it reflect his worldview, and his experiences as a refugee?
- Why do you think that song made Justin cry? Why does Justin say that he cries when he sings this song?
- Why do you think the filmmakers chose to show Justin singing this song? What feelings did you have as you watched the scene of Justin singing?



- Justin calls Sasha Chanoff, Founder and Executive Director of RefugePoint (previously Mapendo International), who helped Justin relocate from Congo to St. Louis. What do you notice about their phone conversation? What is the tone of their conversation?
- What did you learn about what happened to Jacqueline's family? How did they die? At whose hands?
- Why did Jacqueline start speaking about her experience? Why did it take her so long to start speaking about it?
- Jacqueline says, "Genocide is not something that happens overnight." What does she mean by this?
- Jacqueline says that "genocide happens in a process," and that therefore there are opportunities for people to intervene before a situation escalates to a full-blown genocide. Can you give some examples of ways in your own life that you might be able to intervene in a situation where there is bias or prejudice? Can you give some examples of human rights violations in the world today where countries should be intervening but are not?
- Jacqueline says that there isn't a day that goes by when she doesn't miss her family. What do you think she found in her life that has helped her go on after her horrific experience?
- Adam says that the kibbutz is a special place for him, his "inside." What do you think he means by this?
- His former boss says that he was reborn at the kibbutz, that he "came to life again" at the kibbutz. What do you think this means?
- In the context of what you just read about Adam, what is the significance of the birth of the new calf? What is Adam's reaction to seeing the cow giving birth?
- Why does Adam say he doesn't like to talk about what's going on in Darfur and what happened to him in Darfur?
- How do you think Adam copes with his experiences? How has he found a way to move forward?
- How does Hédi differentiate between a "victim" and a "survivor"?
- Hédi calls her family tree her "riches" and her "victory." What does that mean?
- What did it feel like to hear Hédi's story in the segment after reading the transcript yesterday in class? What information, or details, did you get from the story in the film that you did not get when you read it? What emotion did you get from the story in the film that you did not get when you read it?
- Why does Hédi go to her country house? What does she get from the quiet in the country that is a sort of coping mechanism for her?

- How has Hédi found a way to move forward and rebuild?
- What is the significance of Justin’s church and faith?
- What was Justin’s initial reaction to his experiences in Congo? To what does he attribute his survival?
- What has Justin found that has helped him move forward?
- Justin says that, “In the problem, in the difficulties, God is there.” What does this say about his faith and his perspective on his life?
- Why do you think Justin laughs so much when he speaks to and sees Sasha?
- How would you describe Justin’s faith? What does his faith do for him?
- What does Justin mean when he says, “everything happens for a purpose”?
- What is the significance of the rose garden that Hédi sees in the German countryside?
- What do you think of the conversation between Hédi and the man who owns the garden? How would you describe his demeanor?
- Hédi says “It puts me at ease to see that people are moving on with their lives.” Why do you think she feels this way?

**3.** Arrange students into groups according to the quotes they wrote about for homework. Assign each group a survivor from the film as outlined below:

**Group 1** (responding to the Martin Luther King, Jr. quote): Justin

**Group 2** (responding to the W.E.B. Dubois quote): Jacqueline

**Group 3** (responding to the Wolfgang Goethe quote): Hédi

**Group 4** (responding to the Miguel Cervantes quote): Adam

**4.** Allow 10 minutes for students to discuss their quote with their small groups. They may share what they wrote for homework as part of their discussion. Ask students to specifically consider how their quote relates to the survivor’s experience and perspective as represented in the film segment.

**5.** Reconvene as a whole group. Read the following quote out loud. Remind the class that this is a quote from the segment they watched yesterday, spoken by Hédi. “I developed a kind of a strength. I was not strong. When you’re freed, everybody asks, ‘Were you happy when you were freed?’ You don’t have strength to be happy, you have to work through all those terrible things you went through. And when you get so far that you worked it through, without knowing it you arrive to a point where you feel you are not a victim any longer. The victims are those who are dead. I survived, and I have to do something with my life.”

**6.** Ask the class what Hédi meant by “I have to do something with my life.” Ask the class why they think all of the survivors in the film have gotten involved in social action

(Hédi in survivor support and Holocaust education; Adam in organizing Darfuri refugees and protecting refugee rights; Justin in preserving Banyamulenge culture and refugee resettlement; and Jacqueline in genocide prevention and awareness about the genocide in Darfur). How do their experiences as survivors relate to their work as advocates and social activists?

**7.** Ask students to volunteer the names of people that they know, or know of, who are “upstanders”: people who have worked to make a difference in the world, to change a particular issue that they felt was wrong. List these names on the board or on chart paper. Next to the names, list the issue for which each person worked.

**8.** Once a short list has been created, ask the class what the people have in common. What life experiences do they share? How do their life experiences relate to the cause they worked towards?

**9.** For homework, students should complete Student Handout: Martin Luther King, Jr. – Loving Your Enemies.

## DAY 3

**1.** Ask students if they can explain how the Martin Luther King, Jr. reading, “Loving Your Enemies” relates to the film, *The Last Survivor*. What do Dr. King and the survivors in the film have in common? How do they differ? How does Dr. King’s passion for social activism relate to the passion that each of the survivors has for their activism?

**2.** Write the following terms on the board or on chart paper:

- Identify injustice
- Negotiate
- Self-purify
- Take direct action

**3.** Explain to the class that these are the four basic steps of non-violent protest, or social activism, that Martin Luther King, Jr. outlined in his famous *Letter From A Birmingham Jail*.

**4.** Define the terms for the class as follows:

- “Identify injustice” means to collect and analyze the facts to assess and be able to clearly state whether there is in fact an injustice being committed, and what that injustice is.
- “Negotiate” means to first attempt to communicate and talk about the issue to accomplish resolution.
- “Self-purify” means to take stock of one’s preconceptions about one’s adversary, and to let go of any anger or bitterness — in other words — to forgive one’s enemy or learn to “love one’s enemy.”

- “Take direct action” means to engage in non-violent actions that bring awareness to the issue with the end goal of eliminating all injustice. Examples of “direct action” might be: rallies and assemblies, letter writing campaigns, and embargoes or boycotts.
- 5.** Ask the class why the third step, to “self purify” is important. How is this process of self-purification, or forgiveness, or rebirth, represented in the documentary, *The Last Survivor*? Why do you think this process might be important for the survivors in the film? Why do you think this process is important in the context of social activism?
- 6.** Cue the DVD to time code 1:12:03. Tell the class that they will be watching the last 10 minutes of *The Last Survivor*. Instruct the class to consider these four terms, and the idea of social activism, and their recent exploration of forgiveness and rebirth, as they watch the following segment from *The Last Survivor*.
- 7.** After the class watches the segment, conduct a short whole group discussion using the following questions as a guide:
- What is the purpose of Adam’s rally?
  - Why does the interviewer say that she hopes justice will be “witnessed as well as served”? What is the significance of each of these things?
  - Hédi says that young people should know that the Holocaust doesn’t only mean “the death of so and so many people” but also “how democracy dies if you don’t work for it.” Why do you think Hédi feels that this is an important lesson of the Holocaust?
  - What is Adam doing to keep democracy alive? How did the lack of democracy lead to the genocide in Darfur?
  - Why is it significant that all the Darfuri elders and children are gone?
  - Why does Adam say, “I’m not staying here” to his interviewer? How did you feel when you heard him say that? Why is he so adamant about going back to Darfur?
  - Jacqueline states that people feel that genocides which occur in other places in the world aren’t their business. What data does she quote to support this statement? Why do you agree or disagree with her statement? What can we do to change people’s perception and get more involved in human rights violations around the world?
  - David Gewirtzman, a Holocaust survivor and close friend of Jacqueline’s, says in a voiceover that, “Diversity does not have to be adversity.” Do you think this is true? A realistic goal? Why or why not?
  - Why did the filmmakers choose to use footage of silhouetted dancers and drummers in this segment? What do these images symbolize?
  - Hédi says that the “reason of my life” is to “keep up hope and keep other people hoping.” What do you think she is hoping for? Why do you think hope is so important to her?
  - Is hope passive or active? How can hope translate into action?

- What are each of the survivors doing today?
- What questions remain for you after watching this documentary?

**8.** As a final reflection, ask the class how this conversation has shaped their personal understanding of the importance of and motivation for social activism — today and in history.

**9.** As a culminating activity, students can work in groups to complete one of the following projects. Alternatively, students can choose from the longer list of social action projects in the “Social Action and Community Service Project Prompts” section of this guide.

Note: Another alternative would be for students to develop and design their own social action project based on their personal responses to the film and this lesson.

- Plan an event at your school to raise awareness about victims of genocide and other mass atrocities. Screen *The Last Survivor* at your school or for your community as an evening event or a school-wide assembly. Email [education@thelast survivor.com](mailto:education@thelast survivor.com) for more information.
- Organize a rally at your school in support of victims of genocide and other mass atrocities. A free booklet, “How to Plan a Rally”, as well as a complete social action toolkit, are available online from STAND: <http://standnow.org/act/activism/organize/event>
- Fundraise at your school in support of victims of genocide and other mass atrocities. One way to do this is to hold a “Triangles of Truth” Fundraiser. Students should first research the organization, which was founded by students and is run by students, and learn about how they got started and how they operate. The Triangles of Truth International Project is a movement of middle, high school, and university students around the world. Students sell small paper triangles, and all proceeds go to helping those directly affected by mass atrocity. To learn more about Triangles of Truth go to [www.trianglesoftruth.org](http://www.trianglesoftruth.org).

NAME \_\_\_\_\_ DATE \_\_\_\_\_

# STUDENT HANDOUT: HEDI'S STORY

**The following is the first-person testimony of a Holocaust survivor named Hédi Fried. The paragraphs that are in italics are sections of Hédi's story as retold by Amanda Glans of the Storytelling Project.**

"When we were on our way to the selection, we had already gotten off the train. I took Mother from one side and Livi from the other and Mother cried so terribly. And we walked a couple more steps and then Mother looks at me and says - and I felt like she wanted to say, "Take care of your little sister," - and then she changed her mind and said "Take care of each other." So that was the base, that I had to take care of her because it was my mother's wish."

*A mild autumn day, I was sitting with Hédi Fried on her blue gray leather sofa. She offered red tea and both sweet and salty biscuits. She told me about the railway station at Auschwitz- Birkenau. She told me about the strong, yellow, beaming lights. Already when she arrived she was separated from her father, Ignatz. And then from her mother, Frida. But not from her younger sister, Livia.*

"It was strong sunshine. We stood in rows of five. Dora in front as usual, then Susi, then Ilo, then Livi and I. We stood very close to each other and we hoped we would all be selected for work, all five of us."

*Hédi felt her little sister's body against her own. And she felt how tense she was. She saw the S.S. officer going, looking at the girls, one after one, inspecting them closely. He picked them out with a whip. He selected the girls who looked like they could manage to work. He came closer to their row.*

"I am only thinking that I hope he will choose all five of us. That is the only thought in my head."

The SS man came closer and then he was in front of them. Hédi clenched her fists tightly and tried to hypnotize him with her thoughts. Take both of us. Take both of us. Take both of us.

"One knew that the ones who were selected to work would leave through the gates of Auschwitz. And the others... through the chimney."

*He looked at Livi, without any expression. He looked at Hédi and he chose her. Livi had to return to the barrack.*

"The thoughts just went around and round. "How can I make sure Livi will come with me?" And when several hours had passed and I hadn't come up with any ideas, I went up to some people and asked, "Do you want to change places with my sister?" And she laughed in my face: "You can't be serious. Those in that line over there are going to the gas chambers. I'm not changing places with your sister." And then I sat again and thought about Mom, who said to take care of each other. I had to take care of my sister. I can't let her go into the gas. "Mom, what am I going to do?" I remember so clearly, I thought about Mom so intensely. Then I thought that, if Livi's going into the gas, I'm going with her. And that's when I decided - when I saw the other girls coming with the food buckets that I would ask those girls if any of them wanted to change places with me."

*Hédi went back into the camp. As soon as she got there, she gave the soup to another girl, who took it into the kitchen, and she sprinted back to the barracks as fast as she could. There she was met by Boszi, who looked like she had seen a ghost and she said, "Hédi what are you doing here? Why did you come back? Don't you know what awaits us?" "I know," said Hédi, "But I want to be with Livi. Where is she?" Then Livi came running back from the toilets into the barrack and they threw themselves into each others' arms. Livi cried. Hédi cried also. And Livi said, "It vojd. It vojd." You are here.*

NAME \_\_\_\_\_ DATE \_\_\_\_\_

# STUDENT HANDOUT: VIEWING CHART: SURVIVAL, REBIRTH, BUILDING THE FUTURE

**DIRECTIONS:**

As you view the film, take notes on what you see in the chart below. List specific moments and/or scenes in the film that illustrate or depict how each survivor experienced survival, rebirth, and the ability to build a new future.

	Survival	Rebirth / Forgiveness
Justin		
Adam		
Hédi		
Jacqueline		

NAME \_\_\_\_\_ DATE \_\_\_\_\_

# STUDENT HANDOUT: ON FORGIVENESS AND REBIRTH

## DIRECTIONS:

Write a one-page personal reflection on your assigned quotation.

1. "Forgiveness is not an occasional act, it is a constant attitude." -Martin Luther King Jr.
2. "Be ready at any moment to give up what you are for what you might become." -W. E. B. Du Bois
3. "We must always change, renew, rejuvenate ourselves; otherwise we harden."-Johann Wolfgang von Goethe
4. "The phoenix Hope, can wing her way through the desert skies, and still defying fortune's spite; revive from ashes and rise." -Miguel de Cervantes



NAME \_\_\_\_\_ DATE \_\_\_\_\_

# STUDENT HANDOUT: LOVING YOUR ENEMIES

**DIRECTIONS:**

Go to the following website: <http://bit.ly/mlklovingenemies> and read the Martin Luther King, Jr. sermon entitled, "Loving Your Enemies." Dr. King delivered this sermon at Dexter Baptist Church on November 17, 1957. Answer the following questions based on your reading of this famous speech.

1. What are the three reasons that Dr. King gives for loving your enemies? Give a description or a definition for each reason.

2. What are the three ways Dr. King gives for dealing with oppression? Give a description or a definition for each reason.

3. What does it mean when Dr. King says, "non-cooperation with evil is as much a moral obligation as is cooperation with good"?

NAME \_\_\_\_\_ DATE \_\_\_\_\_

**STUDENT HANDOUT: LOVING YOUR ENEMIES (PAGE 2)**

**4.** Why does Dr. King conclude that love is the only way to improve the world? How does Dr. King define strength in this excerpt?

**5.** Dr. King states “history... leaves some people oppressed and some people oppressors.” Explain why you believe this statement to be true or false.

**6.** How is social activism presented or alluded to, in this excerpt? How can you relate the statements made here by Dr. King to your understanding of, and/or your involvement in, social action today?

# SOCIAL ACTION AND COMMUNITY SERVICE

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## SOCIAL ACTION AND COMMUNITY SERVICE PROJECT PROMPTS

**“Unless someone like you cares a whole awful lot,  
Nothing is going to get better. It’s not.”**  
– Dr. Seuss, *The Lorax*

*The Last Survivor* introduces us to four people who have survived horrors that most of us cannot begin to comprehend. Each of these individuals has managed to not only survive, but to rebuild their lives, and learn how to live again. And each of them, in their own way, has become an activist, an upstander, and a changer. They are, as Hédi says, not victims, but survivors. Allies, and advocates. Through the film, they have bravely and honestly shared their life stories with you. Invited you in to their losses, their healing. Shared with you their purpose. Now it is your chance — your choice — to take this knowledge that Hédi, Jacqueline, Justin, and Adam gave you — and do something with it. What will you do?

Each of the following project prompts offer one simple way to get involved in the issues that *The Last Survivor* presents — the issues to which Hédi, Jacqueline, Justin, and Adam have dedicated their lives — such as genocide awareness and prevention, refugee resettlement, and survivor support. Projects range from quick and easy — such as sending an e-postcard to your senator or calling your US Representative — to more involved, such as collecting money or goods to donate to the refugee camps in Chad, or organizing an event for your community. These are a few of our ideas — but don’t let us limit you! You can choose one of ours, or come up with your own plan. Whatever you decide, we hope that you won’t sit idly by. You can make a difference.



And, if you’d like some specific step-by-step guidelines, visit STAND online at <http://standnow.org/act>. STAND is the student-led division of United to End Genocide, and they have some great information for young activists — including simple, easy-to-use suggestions for how to influence policy, engage the press, organize an event at your school, and fundraise to support your cause. They also have a user-friendly toolkit for young activists that includes downloadable forms, flyers, checklists and more at <http://standnow.org/act/activism>.




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## DONATE RESOURCES TO YOUR LOCAL REFUGEE COMMUNITY.

*The Last Survivor* shows in detail the challenges that refugees face when relocating and assimilating into a new environment and culture — from the pain that Adam describes of being banished from his home to the overwhelming culture shock that Justin faces when he arrives in St. Louis. Have you offered any support to the refugees in your community? Now you can! Organize a fundraiser or clothing drive in support of your refugee neighbors and donate all proceeds to the local chapter. For quick listings of local aid organizations throughout the US listed by state, go to [www.welcomingamerica.org/about-us/our-affiliates/](http://www.welcomingamerica.org/about-us/our-affiliates/) or <http://bit.ly/localrefugeeorgs>. Contact your local aid organization to find out what they need most — and see if you can mobilize your peers to make someone’s transition to a new home go a bit more smoothly.

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**HONOR A VICTIM - AND HELP A SURVIVOR.**

*The Last Survivor* powerfully interweaves the experiences of four genocide and mass atrocity survivors, so seamlessly that it often feels like one universal story. One organization, which was started by — and is run by — a group of motivated high school students uses this theme of universality to raise money for refugee children in Chad. The Triangles of Truth International Project is a movement of middle, high school, and university students around the world. Every \$1 paper triangle they make honors a Holocaust victim by displaying his or her name. Sell these triangles, and in addition to being a powerful memorial to a victim, it will generate aid for a survivor. Every dollar is sent to organizations that help Darfuri refugees. To learn more about Triangles of Truth go to [www.trianglesoftruth.org](http://www.trianglesoftruth.org).

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**HELP EDUCATE THE COMMUNITY.**

Rallies play a large role in the film *The Last Survivor*. Adam organizes one for Darfuri refugees in Tel Aviv. Jacqueline speaks at one in South Florida. Rallies are a peaceful way to educate the community, create a sense of solidarity and inspiration, and start a movement. You can organize a rally at your school in support of victims of genocide and other mass atrocities. Not sure where to start? An easy to read, free booklet for young people, “How to Plan A Rally” and a complete social action toolkit are available online from STAND: <http://standnow.org/act/activism/organize/event>“<http://standnow.org/act/activism/organize/event>. Now get started!

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**WRITE A LETTER – AND GET YOUR FRIENDS TO WRITE ONE, TOO.**

Throughout the film *The Last Survivor*, Jacqueline tells us that the international community — including the US government — knew what was happening in Rwanda, but refused to do anything about it. How can you help to make sure that this doesn’t happen again? By insisting that your government knows where you stand on the issues of genocide prevention and human rights violations around the world. Communicating with your representatives is the first step in making policy change happen! The Enough Project makes it easy for you to do just that by providing clear information about the issues and links to letter templates, specific phone numbers, and more at [www.enoughproject.org/take\\_action](http://www.enoughproject.org/take_action). Organize a letter writing campaign at your school by creating flyers with this information and distributing it to your peers. Let your government know where your generation stands, and help ensure that your national policy represents you!

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**SHOW THE MOVIE.**

Inspiration is the precursor to action. Inspire and inform your peers and your entire community by organizing a screening of *The Last Survivor*. Plan an event at your school to raise awareness about victims of genocide and other mass atrocities at your school or for your community as an evening event or a school-wide assembly. Email [education@thelastsurvivor.com](mailto:education@thelastsurvivor.com) to get free materials, support for your event, and for more information.

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**SEND A POSTCARD FOR CHANGE.**

Omar al-Bashir, the man responsible for the genocide in Darfur, has now set his sights on two other regions in Africa. To help prevent two more genocides, send a postcard to Secretary Clinton to enlist the help of the US government. Stop Genocide Now will make it really easy for you - you don't even need a real postcard! Fill in your name online, and Stop Genocide Now will send a postcard for you. Go to [www.stopbashir.org](http://www.stopbashir.org).

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**ORGANIZE AN AMAZON GIFT CARD DRIVE.**

Throughout *The Last Survivor*, the survivors speak of the significance of education, and the link between education, democracy, and human rights. Adam believes that the only way to create peace in his country is to educate the next generation. And yet in reality, over one million Darfuri children are displaced and living in refugee camps — and only an estimated 300,000 of those children attend school. iAct is an organization that works to provide resources to these children. Help their efforts by organizing an Amazon gift card drive. Donate the gift cards you collect to the Right To Education Human Rights Mobile Library ([iactivism.org/r2e](http://iactivism.org/r2e)) and R2E will use it to purchase and hand-deliver Kindles loaded with e-books to schools in refugee camps in Sudan and Chad.

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**TELL A FRIEND.**

Use your voice online to spread the word about meaningful causes. RefugePoint (formerly Mapendo International), the organization that helped Justin relocate from Nairobi to St. Louis in *The Last Survivor*, asks that you simply “Tell A Friend” about what’s going on ([refugepoint.org/tell-a-friend](http://refugepoint.org/tell-a-friend)). With only one click, you help raise awareness about the refugee experience around the world.


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**HELP A CHILD TO PLAY.**

Martin Buber said, “Play is the exultation of the possible.” Even in the most horrific conditions, children want to — and are driven to — play. Child survivors of mass atrocities and child refugees struggle to find ways to play their familiar games in unfamiliar and often trying conditions. But you can help offer the chance to play to children around the globe. Hold a used sports equipment drive at your school. Collect used soccer uniforms, soccer balls, foldable goals, and more. Donate your collection to iAct’s program, iPlay United, whose mission is to defend a child’s right to play. Children in Darfur will use the equipment to empower themselves through basketball and other sports. Go to <http://www.iactivism.org/iplayunited/> for more information.

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**MAKE A PHONE CALL.**

Only have a few minutes? Just pick up your phone. Call 1-800-GENOCIDE and they will provide you with basic talking points before automatically connecting you to the office of your US Representative, Senator, or the White House. Don't sit silently by — tell your government how you feel about the human rights violations and mass atrocities happening around the world today. It doesn't have to be a whole speech, just logging the call s your point — and makes a difference. ([www.genocideintervention.net/our\\_programs/advocacy/1\\_800\\_genocide](http://www.genocideintervention.net/our_programs/advocacy/1_800_genocide))

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**BECOME A SISTER SCHOOL.**

Get your whole school community involved by making your school a Darfur Dream Team Sister School. The Darfur Dream Team Sister Schools Program teams up U.S. schools with schools in the 12 Darfuri refugee camps in eastern Chad. Through the program, American students raise funds to build and rehabilitate school buildings, recruit and train qualified teachers, and provide students in the refugee camps with school supplies and sports equipment. Go to <http://www.darfurdreamteam.org/get-teamed-up/learn-how> for more information and to get started.

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**SUPPORT A COMMUNITY CENTER IN RWANDA.**

In addition to her work as a speaker and advocate about genocide prevention, Jacqueline's non-profit organization, Miracle Corners of the World: Jacqueline's Human Rights Corner, has built a community center 30 minutes outside of Kigali for young people in Rwanda. Hold a bake sale and donate all your proceeds to help raise money for much needed supplies and materials for Jacqueline's organization and her newly built community center. To learn more go to [http://miraclecorners.org/jacquelines\\_human\\_rights\\_corner.htm](http://miraclecorners.org/jacquelines_human_rights_corner.htm).



# **SAMPLE AGENDAS FOR EDUCATOR AND STUDENT WORKSHOPS**

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**Half Day Professional  
Development Workshop**

**Two Hour Facilitated Screening**

**Half Day Student Forum**



## SAMPLE AGENDAS FOR EDUCATOR AND STUDENT WORKSHOPS

Whether you're running a five-hour professional development workshop, a two hour facilitated screening, or a full day student forum, *The Last Survivor* provides a phenomenal centerpiece for workshops that explore the concepts of genocide prevention, human rights education, media literacy, and more, and the accompanying Educational Resource Guide makes it easy to lead thought provoking activities for large or small groups. On the following pages are agendas for sample workshops featuring *The Last Survivor* and *The Last Survivor Educational Resource Guide*. Agendas can be adapted for individual needs, and provide suggested step-by-step options for a variety of different audiences and time frames.

### Half-Day Professional Development Session (5 hours)

15 minutes	<p><b>Arrival and Welcome</b></p> <p>Introduce yourself and your objectives for the workshop. Objectives can be prepared on handouts ahead of time or written on the board or chart paper. Objectives will vary, but could include:</p> <ul style="list-style-type: none"> <li>• To gain new methodologies for teaching about genocide and mass atrocity crimes and genocide prevention</li> <li>• To gain new methodologies for teaching about the refugee experience</li> <li>• To gain new methodologies for using various media in the classroom</li> <li>• To gain new methodologies for using film in the classroom</li> <li>• To gain new methodologies for engaging students in social activism and/or service learning</li> </ul> <p>Depending on the number of attendees, you may wish to have each participant introduce themselves to the group, or, alternatively, for larger groups, have participants introduce themselves to their colleagues who are sitting just to their right and/ or left.</p>
15 minutes	<p><b>Introduce the film</b></p> <p><i>The Last Survivor</i> is an award-winning, feature-length documentary film that presents the stories of genocide and mass atrocity crimes survivors and their struggle to make sense of tragedy by working to educate a new generation, inspire tolerance, and spark a civic response to mass atrocity crimes. Following the lives of survivors of four different genocides and mass atrocity crimes — The Holocaust, Rwanda, Darfur, and Congo — <i>The Last Survivor</i> presents a unique opportunity to learn from the lessons and mistakes of our past in order to have a lasting social impact on how we act collectively in the face of these issues, which still exist today. <i>The Last Survivor</i> is also an intimate meditation on how one begins to pick up the pieces of a broken life after experiencing such tragedy.</p> <p>Encourage participants to take notes as they watch. Ask participants to consider how they might teach this film: how will it fit into your existing curricula? How does it fit into district requirements? What issues might this film raise?</p>
1.5 hours	<p><b>Screen <i>The Last Survivor</i></b></p>

15 minutes	<b>Break</b>
30 minutes	<p><b>Post-Screening Activity</b></p> <p>Break into small groups and complete the post-screening jigsaw activity on Page 22 of the LSERG, including concluding with a whole-group debrief/ discussion.</p>
30 minutes	<p><b>Whole Group Discussion</b></p> <ol style="list-style-type: none"> <li>1. Debrief from the film: personal responses, reactions, questions the film raises. Consider using some of the “Questions for Further Discussion” on Pages 22-23 of the LSERG.</li> <li>2. Transition to discussion of how to teach <i>The Last Survivor</i>. What challenges would this film present? Where would it fit with current instruction? What creative applications of the film might participants employ?</li> </ol>
15 minutes	<b>Break</b>
30 minutes	<p><b>Model Activity: Universal Declaration of Human Rights</b></p> <ol style="list-style-type: none"> <li>1. Model the Day 1 activity of the Universal Declaration of Human Rights lesson on Page 38 (procedures 1-10) in the LSERG, participants acting as high school students.</li> </ol>
30 minutes	<p><b>Debrief Model Activity</b></p> <ol style="list-style-type: none"> <li>1. Participants answer the following questions individually: <ul style="list-style-type: none"> <li>• What did you learn from this activity?</li> <li>• What adjustments might you make in your own classroom? Why?</li> <li>• What background knowledge would students need to be successful in this activity? How would you teach that background knowledge?</li> </ul> </li> <li>2. Participants share their answers in groups of 2-3.</li> <li>3. Participants share suggestions for classroom application in groups of 2-3.</li> <li>4. Facilitator prompts groups to report back on their discussions.</li> </ol>

Conclusion/  
Take Home**Conclusion**

Tell participants that the film is available for screenings, with programmatic support, through June 2012, and that they should contact [education@thelast survivor.com](mailto:education@thelast survivor.com) for more information and with questions. The entire educational resource guide is available for free download at [www.thelast survivor.com/education](http://www.thelast survivor.com/education).

Prepare handouts of the following sections of the LSERG for participants to take home:

1. Pages 8-11: Guidelines for Teaching About Genocide, Backgrounds on the Genocides and mass atrocity crimes in Congo, Darfur, Rwanda, and during the Holocaust.
2. Pages 13-17: Biographies of the Survivors in the Film
3. Pages 10-11: Questions for Further Discussion
4. Pages 23-24: Universal Declaration of Human Rights Activity
5. Pages 76-85: Standards Alignments

Prepare handouts of the following for participants to take home (available at [www.thelast survivor.com/education](http://www.thelast survivor.com/education)):

- *The Last Survivor* Classroom Action Project Informational Flyer
- *The Last Survivor* Classroom Action Project Price List
- *The Last Survivor* Classroom Action Project Feedback Form

10 minutes	<p><b>Arrival, Welcome, Introduce the Film</b></p> <p>Introduce yourself and your objectives for the workshop. Objectives can be prepared on handouts ahead of time, or written on the board or chart paper. Objectives will vary, but could include:</p> <ul style="list-style-type: none"> <li>• To gain exposure to new media for classroom use</li> <li>• To gain exposure to a new film on genocide and mass atrocity crimes, genocide prevention, and the refugee experience</li> <li>• To start to explore how <i>The Last Survivor</i> could be used in the classroom</li> <li>• To preview <i>The Last Survivor</i> for use with your students</li> </ul> <p>Tell the group that <i>The Last Survivor</i> is an award-winning, feature-length documentary film that presents the stories of genocide and mass atrocity crimes survivors and their struggle to make sense of tragedy by working to educate a new generation, inspire tolerance, and spark a civic response to mass atrocity crimes. Following the lives of survivors of four different genocides and mass atrocities — The Holocaust, Rwanda, Darfur, and Congo — <i>The Last Survivor</i> presents a unique opportunity to learn from the lessons and mistakes of our past in order to have a lasting social impact on how we act collectively in the face of these issues, which still exist today. <i>The Last Survivor</i> is also an intimate meditation on how one begins to pick up the pieces of a broken life after experiencing such tragedy.</p> <p>Encourage participants to take notes as they watch. Ask participants to consider how they might teach this film: how will it fit into your existing curricula? How does it fit into district requirements? What issues might this film raise?</p>
1.5 hours	<p><b>Screen <i>The Last Survivor</i></b></p>
15 minutes	<p><b>Post-Screening Discussion</b></p> <p>Refer to Pages 22-23 in the LSERG and facilitate a whole-group discussion using the questions provided.</p>

5 minutes	<p><b>Intro to <i>The Last Survivor</i> Educational Resource Guide</b></p> <p>Pass out hard copies of the LSERG (if possible), or direct teacher's attention to <a href="http://www.thelast survivor.com/education">www.thelast survivor.com/education</a>, where the guide is available as a free downloadable PDF.</p> <p>Note to teachers that the lessons chunk the film into brief clips and can easily be included in a short class period, without prior screening of the film</p>
Conclusion/ Take Home	<p><b>Conclusion</b></p> <p>Tell participants that the film is available for screenings, with programmatic support, through June 2012, and that they should contact <a href="mailto:education@thelast survivor.com">education@thelast survivor.com</a> for more information and with questions. The entire educational resource guide is available for free download at <a href="http://www.thelast survivor.com/education">www.thelast survivor.com/education</a>.</p> <p>Prepare handouts of the following sections of the LSERG for participants to take home:</p> <ol style="list-style-type: none"> <li>1. Pages 3-5: Guidelines for Teaching About Genocide, Backgrounds on the Genocides in Congo, Darfur, Rwanda, and during the Holocaust.</li> <li>2. Pages 13-17: Biographies of the Survivors in the Film</li> <li>3. Pages 10-11: Questions for Further Discussion</li> <li>4. Pages 23-24: Universal Declaration of Human Rights Activity</li> <li>5. Pages 76-85: Standards Alignments</li> </ol> <p>Prepare handouts of the following for participants to take home (available at <a href="http://www.thelast survivor.com/education">www.thelast survivor.com/education</a>):</p> <ol style="list-style-type: none"> <li>6. <i>The Last Survivor</i> Classroom Action Project Informational Flyer</li> <li>7. <i>The Last Survivor</i> Classroom Action Project Price List</li> <li>8. <i>The Last Survivor</i> Classroom Action Project Feedback Form</li> </ol>

15 minutes	<p><b>Why Are We Here?</b></p> <p>Explain the purpose of the event, your goals and objectives. What do you hope to accomplish? What background information does the audience need to know — about you and your organization, or about the event itself?</p>
5 minutes	<p><b>Introduce the Film</b></p> <p><i>The Last Survivor</i> is an award-winning, feature-length documentary film that presents the stories of genocide and mass atrocity crimes survivors and their struggle to make sense of tragedy by working to educate a new generation, inspire tolerance, and spark a civic response to mass atrocity crimes. Following the lives of survivors of four different genocides and mass atrocities — The Holocaust, Rwanda, Darfur, and Congo — <i>The Last Survivor</i> presents a unique opportunity to learn from the lessons and mistakes of our past in order to have a lasting social impact on how we act collectively in the face of these issues, which still exist today. <i>The Last Survivor</i> is also an intimate meditation on how one begins to pick up the pieces of a broken life after experiencing such tragedy.</p>
1.5 hours	<p><b>Screen</b> <i>The Last Survivor</i></p>
40 minutes	<p><b>Post-Screening Activity</b></p> <p>Break into small groups and complete the post-screening jigsaw activity on Page 22 of the LSERG, including a whole-group debrief/ discussion</p>
30 minutes	<p><b>Whole Group Discussion</b></p> <p>Debrief from the film: personal responses, reactions, questions the film raises. Consider using some of the “Questions for Further Discussion” on Pages 22-23 of the LSERG.</p>
10 minutes	<p><b>Break</b></p>

30 minutes	<p><b>Social Action Activity</b></p> <ol style="list-style-type: none"> <li>1. Distribute Handout: On Forgiveness and Rebirth (Page 54 in the LSERG). Conduct the activity as outlined on Page 43 in the LSERG (procedures #3-8).</li> <li>2. Lead a discussion about activism as outlined on Page 45 in the LSERG (procedures #2-5).</li> <li>3. To conclude, ask the group how this conversation has shaped their personal understanding of the importance of and motivation for social activism – today and in history.</li> </ol>
30 minutes	<p><b>Conclusion Activity</b></p> <p>Conduct a large group discussion about next steps. What can this group do in service of these issues? Begin making a plan. Brainstorm ideas. Enlist volunteers. Chart actionable items and build a timeline for completion. Schedule your next meeting. Visit <a href="http://www.thelast survivor.com/education">www.thelast survivor.com/education</a> and <a href="http://www.facebook/thelast survivor">www.facebook/thelast survivor</a> for more ideas, updates, and opportunities to share your story of activism.</p> <p>Prepare handouts of the following sections of the LSERG for participants to take home:</p> <ol style="list-style-type: none"> <li>1. Pages 8-11: Backgrounds on the Genocides and Mass Atrocity Crimes in Congo, Darfur, Rwanda, and during the Holocaust.</li> <li>2. Pages 13-17: Biographies of the Survivors in the Film</li> <li>3. Pages 58-61: Social Action and Community Service Project Prompts</li> </ol> <p>Prepare handouts of the following for participants to take home (available at <a href="http://www.thelast survivor.com/education">www.thelast survivor.com/education</a>):</p> <ol style="list-style-type: none"> <li>1. <i>The Last Survivor</i> Classroom Action Project Informational Flyer</li> <li>2. <i>The Last Survivor</i> Classroom Action Project Feedback Form</li> </ol> <p>Possible extension: ask a representative from a local non-profit to come discuss how students can best get involved. A list of non-profits is available on Pages 71-73 in the LSERG.</p>

# RESOURCES AND STANDARDS

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מאוחדת  
אלופה בכריאת



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## ADDITIONAL RESOURCES

### Organizations

American Jewish World Service:

<http://ajws.org>

Amnesty International:

<http://www.amnesty.org>

Anti-Defamation League:

<http://www.adl.org>

Bridging Refugee Youth and Children's Services (BRYCS):

<http://www.brycs.org>

B'nai Darfur:

<http://bnaidarfur.org/>

Center for Advancement of Jewish Education:

<http://www.caje-miami.org>

Darfur Dream Team:

<http://www.darfurdreamteam.org>

Enough Project:

<http://www.enoughproject.org>

Facing History and Ourselves:

<http://www.facing.org>

Genocide Watch:

<http://www.genocidewatch.org>

Genocide Intervention Network:

<http://www.genocideintervention.net>

Greater Miami Jewish Federation:

<http://jewishmiami.org>

Harry Potter Alliance:

<http://thehpalliance.org>

The Hebrew Immigrant Aid Society:

<http://www.hias.org>

Human Rights First:

<http://www.humanrightsfirst.org>

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## ADDITIONAL RESOURCES

I-ACT:

<http://www.iactivism.org>

International Center for Transitional Justice:

<http://www.ictj.org>

Imuhira International:

<http://www.imuhira.com>

International Rescue Committee:

<http://www.rescue.org>

Investors Against Genocide:

<http://www.investorsagainstgenocide.net>

Jewish World Watch:

<http://www.jewishworldwatch.org>

League for Educational Awareness of the Holocaust:

<http://leahforkids.org>

Miracle Corners of the World:

<http://www.miraclecorners.org>

Museum of Tolerance

Los Angeles: <http://www.museumoftolerance.com>

New York: <http://www.museumoftolerancenewyork.com>

Not on Our Watch:

<http://notonourwatchproject.org>

RefugePoint (Mapendo International):

<http://www.refugepoint.org>

Refugee Council USA:

<http://www.rcusa.org>

Save Darfur Coalition:

<http://www.savedarfur.org>

Seeds of Peace:

<http://www.seedsofpeace.org>

The Sentinel Project for Genocide Prevention:

<http://thesentinelproject.org>

Shoah Foundation:

<http://dornsife.usc.edu/vhi>

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## ADDITIONAL RESOURCES

Southern Poverty Law Center - Teaching Tolerance:

<http://www.splcenter.org/what-we-do/teaching-tolerance>

STAND:

<http://www.standnow.org>

Stop Genocide Now:

<http://www.stopgenocidenow.org>

Triangles of Truth:

<http://www.trianglesoftruth.org>

The United Nations Refugee Agency:

<http://www.unhcr.org>

United to End Genocide:

<http://www.endgenocide.org>

Washington State Holocaust Education Resource Center:

<http://www.wsherc.org>

Welcoming America:

<http://www.welcomingamerica.org>

WITNESS:

<http://www.witness.org>

World Without Genocide:

<http://worldwithoutgenocide.org>

Yad Vashem:

<http://www.yadvashem.org>

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## TEACHING RESOURCES

Africa Action: Congo Curriculum:

<http://www.africaaction.org/congo-curriculum.html>

American University: The Genocide Teaching Project:

<http://www.wcl.american.edu/humright/center/rwanda/lesson.cfm>

“The Conflict in Darfur and Eastern Chad” (Amnesty USA):

[http://www.amnestyusa.org/sites/default/files/pdfs/final\\_curriculum\\_draft.pdf](http://www.amnestyusa.org/sites/default/files/pdfs/final_curriculum_draft.pdf)

“Convention on the Prevention and Punishment of the Crime of Genocide”:

<http://www.hrweb.org/legal/genocide.html>

“Genocide in Darfur: Is the world doing enough?”

(Anti-Defamation League):

[http://www.adl.org/education/curriculum\\_connections/spring\\_2005/spring\\_lesson\\_4\\_2005.asp?cc\\_section=lesson\\_](http://www.adl.org/education/curriculum_connections/spring_2005/spring_lesson_4_2005.asp?cc_section=lesson_)

“Genocide in Darfur, Sudan” (New Jersey Coalition):

<http://www.nj.gov/education/holocaust/curriculum/darfur.pdf>

“Guidelines for Teaching About the Holocaust” (United States Holocaust Museum):

<http://www.ushmm.org/education/foreducators/guideline>

Jewish World Watch: Teaching Tools:

<http://www.jewishworldwatch.org/educate/jwwcurricula.html>

“*The Last Survivor Series*” (Huffington Post):

<http://www.huffingtonpost.com/michael-pertnoy-and-michael-kleiman>

Peace Jam Curricular Programs:

<http://www.peacejam.org/education/PeaceJam-Programs.aspx>

“Preventing Genocide: A Blueprint for U.S. Policymakers”

(United States Holocaust Museum):

<http://www.ushmm.org/genocide/taskforce/pdf/report.pdf>

“Preventing Mass Atrocities” (GI Net):

<http://www.genocideintervention.net/sites/default/files/PreventingMassAtrocities.pdf>

“Raphael Lemkin and the Genocide Convention Study Guide”

(Facing History):

<http://www.facing.org/resources/publications/totally-unofficial-raphael-lemkin-genocide-convention>

“Responding to Humanitarian Crises- The Congo” (Students Rebuild):

<http://studentsrebuild.org/curriculum-drc-0>

Rwandan Stories: Curriculum Resources:

[http://www.rwandanstories.org/resources/genocide\\_lessons.html](http://www.rwandanstories.org/resources/genocide_lessons.html)

“Studying Genocide: Activity Ideas” (PBS):

<http://www.pbs.org/teachers/thismonth/genocide/index1.html>

Teaching About Genocide: Issues, Approaches, and Resources (Samuel Totten):

[http://books.google.com/books/about/Teaching\\_about\\_genocide.html?id=LoQo50YPzTUC](http://books.google.com/books/about/Teaching_about_genocide.html?id=LoQo50YPzTUC)

Yale Genocide Studies: Sudan:

<http://www.yale.edu/gsp/sudan/index.html>

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## STANDARDS ALIGNMENTS

### Content Area Standards

#### World History

Standard 41	Understands the causes and global consequences of World War II
41.2	Understands the Holocaust and its impact on Jewish culture and European society
41.4	Understands the rise of Nazism and how it was received by society
41.8	Understands the climax and moral implications of World War II
Standard 44	Understands the search for community, stability, and peace in an interdependent world
44.5	Understands the role of political ideology, religion, and ethnicity in shaping modern governments
44.6	Understands the role of ethnicity, cultural identity, and religious beliefs in shaping economic and political conflicts across the globe
44.10	Understands the effectiveness of United Nations programs
Standard 45	Understands major global trends since World War II
45.2	Understands causes of economic imbalances and social inequalities among the world's peoples and efforts made to close these gaps

#### Civics

Standard 9	Understands the importance of Americans sharing and supporting certain values, beliefs, and principles of American constitutional democracy
9.1	Understands how the institutions of government reflect fundamental values and principles
9.2	Understands the interdependence among certain values and principles
9.3	Understands the significance of fundamental values and principles for the individual and society
Standard 10	Understands the roles of voluntarism and organized groups in American social and political life
10.5	Understands issues that arise regarding what responsibilities belong to individuals and groups and the private sector, what responsibilities belong to the government, and how these responsibilities should be shared by the private sector and the government
10.6	Knows the historical and contemporary role of various organized groups in local, state, and national politics

- Standard 19 Understands what is meant by "the public agenda," how it is set, and how it is influenced by public opinion and the media
- 19.5 Understands the influence that public opinion has on public policy and the behavior of public officials
- 19.6 Understands the ways in which television, radio, the press, newsletters, and emerging means of communication influence American politics; and understands the extent to which various traditional forms of political persuasion have been replaced by electronic media
- Standard 25 Understands issues regarding personal, political, and economic rights
- 25.1 Understands the importance to individuals and to society of personal rights such as freedom of thought and conscience, privacy and personal autonomy, and the right to due process of law and equal protection of the law
- 25.6 Understands how personal, political, and economic rights are secured by constitutional government and by such means as the rule of law, checks and balances, an independent judiciary, and a vigilant citizenry
- Standard 29 Understands the importance of political leadership, public service, and a knowledgeable citizenry in American constitutional democracy
- 29.1 Knows various ways students can exercise leadership in public affairs, and knows opportunities for citizens to engage in careers in public service
- 29.2 Understands why becoming knowledgeable about public affairs and the values and principles of American constitutional democracy, and communicating that knowledge to others are important forms of participation, and understands the argument that constitutional democracy requires the participation of an attentive, knowledgeable, and competent citizenry

## Language Arts

### Writing

- Standard 1 Uses the general skills and strategies of the writing process
- 1.5 Uses strategies to address writing to different audiences
- 1.6 Uses strategies to adapt writing for different purposes
- 1.7 Writes expository compositions
- 1.8 Writes fictional, biographical, autobiographical, and observational narrative compositions
- 1.9 Writes compositions employing persuasion
- 1.10 Writes descriptive compositions
- 1.11 Writes reflective compositions
- 1.12 Writes in response to literature
- Standard 4 Gathers and uses information for research purposes
- 4.2 Uses a variety of print and electronic sources to gather information for research topics
- 4.3 Uses a variety of primary sources to gather information for research topics

- 4.4 Uses a variety of criteria to evaluate the validity, reliability, and usefulness of primary and secondary source information
- 4.5 Synthesizes information from multiple sources to draw conclusions that go beyond those found in any of the individual sources

### **Reading**

- Standard 5 Uses the general skills and strategies of the reading process
- 5.4 Understands writing techniques used to influence the reader and accomplish an author's purpose
- 5.5 Understands influences on a reader's response to a text
- 5.6 Understands the philosophical assumptions and basic beliefs underlying an author's work
  
- Standard 6 Uses skills and strategies to read a variety of literary texts
- 6.1 Reads a variety of literary texts
- 6.2 Knows the defining characteristics of a variety of literary forms and genres
- 6.9 Makes connections between his or her own life and the characters, events, motives, and causes of conflict in texts
- 6.10 Uses language and perspectives of literary criticism to evaluate literary works

### **Viewing and Media**

- Standard 9 Uses viewing skills and strategies to understand and interpret visual media
- 9.1 Uses a range of strategies to interpret visual media
- 9.2 Uses a variety of criteria to evaluate informational media
- 9.3 Understands the conventions of visual media genres
- 9.7 Understands how images and sound convey messages in visual media
- 9.8 Understands effects of style and language choice in visual media
- 9.9 Understands how literary forms can be represented in visual narratives
- 9.11 Understands how editing shapes meaning in visual media
- 9.12 Understands the effects of visual media on audiences with different backgrounds

### **Art Connections**

- Standard 1 Understands connections among the various art forms and other disciplines
- 1.1 Knows ways in which various arts media can be integrated

### **Arts and Communication**

- Standard 1 Understands the principles, processes, and products associated with arts and communication media
- 1.3 Knows specific techniques and skills used in different art forms
- 1.4 Uses production concepts and techniques for various media



**Common Core State Standards****Reading Standards for Literature – RL  
Grades 11-12****Category/Cluster Key Ideas and Details**

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis, read closely to determine what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**Category/Cluster: Craft and Structure**

- RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**Category/Cluster: Integration of Knowledge and Ideas**

- RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

**Reading Informational Texts Standards (RI)  
Grades 9-10****Category/Cluster: Integration of Knowledge and Ideas**

- RI.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.
- 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.
- RI.9-10.9 Analyze seminal U.S. documents of historical and literary significance

(e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.

**Reading Informational Texts (RI)**  
**Grades 11-12**

**Category/Cluster: Integration of Knowledge and Ideas**

- RI.11-12.7.6. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words.<sup>7</sup> in order to address a question or solve a problem.
- 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)).

**Writing Standards (W)**  
**Grades 11-12**

**Category/ Cluster: Text Types and Purposes**

- W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**Category/Cluster: Production and Distribution of Writing**

- W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**Category/Cluster: Research to Build and Present Knowledge**

- W.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.
- W.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 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.

- W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

### **Speaking and Listening Standards (SL) Grades 11-12**

#### **Category/Cluster: Comprehension and Collaboration**

- SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one- on-one, in groups, and teacher-led) with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- SL.11-12.2 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.
- SL.11-12.3 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.

#### **Category/Cluster: Presentation of Knowledge and Ideas**

- SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.5 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.

### **Reading Standards for Literacy in History/Social Studies (RH) Grades 11-12**

#### **Category/Cluster: Key Ideas and Details**

- 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.
- 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.
- RH.11-12.3 Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

**Category/Cluster: Integration of Knowledge and Ideas**

- RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.
- 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.

**Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects (WHST)  
Grades 11-12****Category/Cluster: Text Types and Purposes**

- WHST.11-12.1 Write arguments focused on discipline-specific content.
- WHST.11-12.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.

**Category/Cluster: Production and Distribution of Writing**

- WHST.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- WHST.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**Category/Cluster: Research to Build and Present Knowledge**

- 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.
- 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.
- WHST.11-12.9 Draw evidence from informational texts to support analysis, reflection, and research.

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## GENERAL INFORMATION

### About Righteous Pictures & Big Picture Instructional Design



Righteous Pictures (RP) is a film and new media production company that takes a cross platform approach to storytelling and fostering social change. We believe in the power of stories and we work to build campaigns that ensure a project's impact is felt beyond the final frame. As filmmakers, community organizers and social activists, we are committed to creative, character-based, global projects that serve as platforms for dialogue and catalysts for change on the most critical issues of our time. <http://www.righteouspictures.com>



Big Picture Instructional Design gets people talking about — and watching — movies that are both entertaining and informative. Our mission is to increase the reach and impact of issue-driven feature films, television programs, and documentaries by building custom-designed, national outreach campaigns that target all the stakeholders in the educational space. <http://www.bigpictureinstructional.com/>