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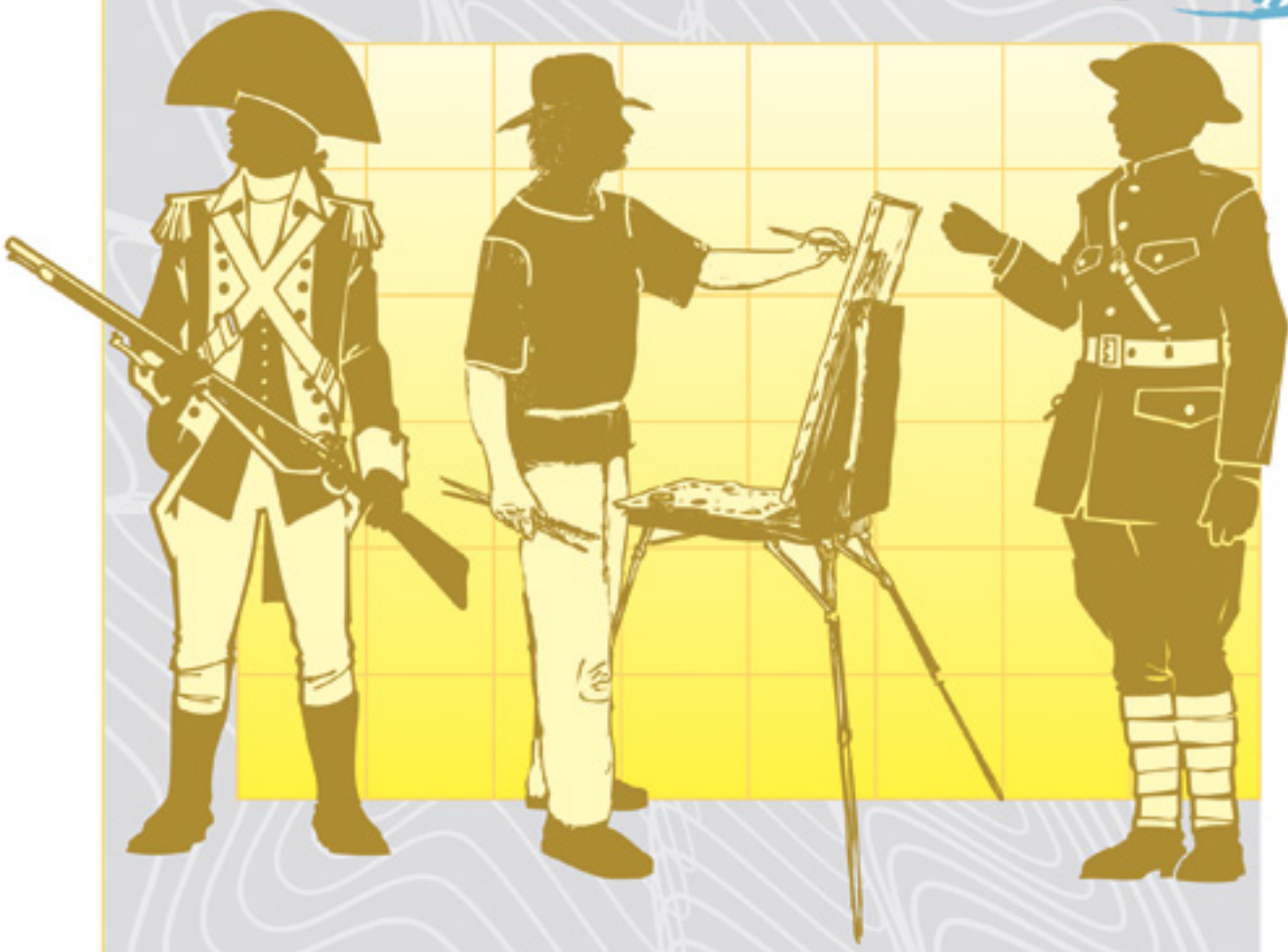
WORLD HISTORY ACTIVATORS

FRENCH REVOLUTION THROUGH WORLD WAR II



Brief, Engaging Historical Experiences

World History Activators

French Revolution through World War II

By Katherine Ward and Bill Lacey

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CULVER CITY, CALIFORNIA

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This work is a revised edition of *World History Activators* (2002). The entire book has been reedited and updated, with changes and additions on almost every page; the "Storming the Bastille" unit has been replaced; and every Activator now has an extensive new section, "Historical Investigation Activity," written specifically to align with Common Core State Standards.

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Welcome to *World History Activators: French Revolution through World War II*

Immerse students in living history as you introduce six major milestones in world history. Whether used as lead-ins to upcoming lessons or as wrap-up activities, these mini-simulations provide your students with experiences that will shape their historical perceptions and positively enhance their understanding of past, current, and future events. Each of the six units is brief, requires little preparation, and includes a ready-to-use lesson, background essay, narration, and postscript. Each unit concludes with a corresponding Common Core–based historical investigation activity, which utilizes students' historical thinking skills and provides a driving question with primary and secondary sources for analysis.

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Introduction

Purpose

These simple-to-use Activators supplement your World History classes and immerse your students in "living history" situations. Students get up from their desks, move around in different classroom configurations, and find themselves drawn into history that becomes compellingly real. For a variety of reasons, students seem to function better and learn more when actively engaged. World History Activators provide brief, clever, and exciting experiences for your students.

Teaching tip
Every student in your class will be standing, walking, marching, crawling, lying down, negotiating, plotting, and perhaps even "painting" as participants at crucial turning points in the development of our modern world, so be ready to guide students through an active classroom experience.

What Are Activators?

Activators possess three common elements, which embody a philosophical foundation.

1. Activators are simple and brief and require little background reading or preparation. Most Activators take one to two class periods.

2. Duplication requirements are minimal. Brief essays read and visual schematics projected can provide all the background information students need.

3. Activators involve most, if not all, of your students, be they of advanced, average, or low ability or of limited English fluency.

Teaching tip
An Activator provides memorable experiences that your students will retain long after other school events fade.

Special Lessons

World History Activators provide experiences that shape students' historical perceptions and positively enhance their understanding of past, current, and future events. As you introduce the units to your students, help them to understand that we re-create history because doing so has an inherent value.

- **Be Prepared.** Be sure to read the **Setup Directions** and **Lesson Plan** options thoroughly before introducing the Activator to your students. Enlist students' help in setting the scene within the classroom.
- **Reinforce Student Response.** During the action of an Activator, your students are involved in issues and events. When students make personal comments, either in class or during the **Debriefing**, praise them for their astute remarks. Your reinforcement of their experiences emphasizes for all students that history is real because it touches them. Above all, express your pleasure that students are so involved.

Activating History

Lessons in the traditional social studies classroom embody mainly visual and auditory learning. However, many students learn more effectively in kinesthetic situations. Activators emphasize the use of body movement, or the kinesthetic learning style often seen in skilled athletes, dancers, and actors. Perhaps students respond so positively and energetically to classes in physical education, shop, art, or home economics, not to mention extracurricular activities, because they can move around and socialize as they learn. Kinesthetic learning is often underutilized in social studies, yet this form of active learning generates highly effective and often indelible lessons.

Ability Levels

Activators are appropriate to use for various grade and ability levels and appeal to a wide variety of student learning styles. Activators follow the thesis: "Keep it simple and get kids up and moving."

Gifted Students. Most gifted students love to play roles. They will probably ad lib dialogue with great success. Some gifted students are natural Directors.

Drama Students. Tap your drama students to play the pivotal roles. Allow them time to rehearse and document the performance by filming it.

Middle School Students. Spend some time before and after the action of the Activator explaining the *whys* of the event dramatized. Also, it is suggested that you tap your best and brightest to perform the key roles.

Lower Ability and Limited English Students. These two groups of students appreciate and respond well to the kinesthetic learning of Activators. Rehearse two or more times. Do not proceed with the action of the Activator until everyone knows exactly what will occur and when.

Grouping Students

Activators promote the concept of "students as workers and players and teachers as managers and facilitators." Activators allow students to participate in their learning in ways that are often unfamiliar to them. Consider the following when planning the action of an Activator:

- **Division of the Class and Assignment of Roles.** Take into account individual ability, gender balance, maturity, and ethnic diversity.
- **Student Directors.** You may select four or five student directors early in the school year to rotate responsibilities for a series of Activators. Allow each Director three or four days to prepare for his or her Activator. Meet with the cadre before and after the action of the first Activator. Review your standards and expectations for the Activators. Grant enough latitude so they may apply their talents—and their time—fully.

- **Small Group Responsibility.** Divide your students into six groups of five or six. Put each group in charge of an Activator scheduled during the academic year. Allow each group three or four days to prepare for their Activator. Meet with the class before and after the action of the first Activator. Review your standards and expectations for the Activators. Select, or allow each group to select, the Director.

Time Allotment

Activators vary somewhat in length—from one to two or more class periods, depending on how extensive your preparations and **Debriefing.** Other variables include class ability, grade level, the Activator itself, which Lesson Plan option you choose to use, and time for rehearsals. Whatever you decide, Activator lessons are worth the time spent and pay dividends later.

Room Arrangement

Most Activators require that you move your classroom furniture around to accommodate the action. Experience proves that changing the room's configuration offers students a fresh perspective, and provides a welcome change to the daily routine. If you are a teacher who uses cooperative learning teams, your students are probably veteran furniture movers. Project the provided **Schematic** as a guide, and have students quickly move the desks, tables, and chairs.

Teaching Options

Each Activator includes two or more options for how to conduct each **Lesson Plan**. Study the options carefully, and decide which one or combination will work best with your students, time constraints, classroom configuration, and administrative support.

Debriefing

A debriefing discussion of the action of the Activator is crucial to help students place the Activator lesson in the context of your course content and to ensure that they grasp the relevance of their experiences. Each Activator includes shorter and longer debriefing suggestions. Study these options carefully and select one or more that reinforce your teaching objectives, or develop your own debriefing topics.

- Consider dividing your class into cooperative learning groups to sort out the debriefing points you decide are appropriate. Take into account individual ability, gender balance, maturity, and ethnic diversity in setting up these groups.
- For closure to the Activator lesson, an essay encompassing the event would be appropriate.

Learning Logs

A **Learning Log** is a special section of students' notebooks. Teachers using the Learning Log process in their classes often set aside five minutes at the end of certain—sometimes all—class periods.

- Students may write down exactly what happened in class, what they specifically did, and how they felt about what happened.
- Students may write in response to a writing prompt that you devise or that is provided in the **Debriefing**.

Visual History

Note the suggestions found in the **Resources to Consult** section of the **Setup Directions**. Commercial films or television programs sometimes include memorable scenes re-created from history. Even without an overall story line, these scenes can effectively communicate complex and compelling history. When you know of such a scene in a film or documentary, consider obtaining the film and sharing the experience with your students. Limit the time involved to less than 15 minutes.

Flourishes

Activators themselves might be considered flourishes that supplement regular classroom lectures and reading. Yet, additional touches can enhance each Activator **Lesson Plan**. Students tend to forget most of what we think are teacher gems; instead they latch onto some strange and clever magical moments. Consider the following suggestions:

1. Find some music representative of the historical era to play as the students arrange the classroom for the action of the Activator.
2. Provide a glossary of words from the **Background Essay**, the **Narration**, or the **Postscript**. Ask for definitions after the activity.
3. If you have time, you or your students may create some historical ambiance with posters or graphics.
4. Assign one group to create an alternative scenario based on the events of the Activator.
    - Assume the opposite side won the battle (e.g., France was unable to form an alliance with Great Britain and Austria, reinforcements never reached the Bastille, etc.)
    - Change history and explore a series of "what ifs?"
    - Require that students present a different version of the **Postscript**.

5. If possible, dim the lights and use a bright light source—like a spotlight—to focus on the main participants during the action. Later, focus the light on the individual history-makers as you read and discuss the **Postscript**.

6. Find images dealing with the event in books or on the Internet and project five to ten of these during the **Debriefing**.

Evaluation

Although your students may expect to earn incentive certificates, classroom money, or grades, it is suggested that you focus on these more subtle means of assessing student achievements:

- **Comments during Debriefing**. When your students make personal comments during the Debriefing about their anger, compassion, or perception, other students will hear and usually respond. History becomes immediate and personal, not distant and impersonal.
- **Learning Logs**. Require, or make it an extra credit option, that students write in their Learning Logs at the end of each Activator experience.

When to Use Activators

Many experts in educational motivation believe that enrichment or experiential activity should happen after students study and "master" the material. Others believe that enrichment activity can be an effective motivator, stimulating students' interest, and generating enthusiasm prior to introducing material.

Every lesson presents its own demands for the appropriate dramatic and relevant moment for introducing a related Activator. Some Activators serve as review units to sum up major events of a particular historical era. Other Activators serve to crystallize national or individual motivations that had a significant impact on the historical era.

In any case, these simple and easy-to-use World History Activators will spark your other lessons, enthuse your students, and break up the routine of an academic classroom without requiring a large commitment of your preparation time or actual classroom time.

Historical Investigation Activities

This last component affords opportunities for students to utilize historical thinking skills—as part of the Common Core State Standards (CCSS)—and is an excellent way to fashion an appropriate and effective closer to each Activator. You will find at the end of each Activator a **Historical Investigation Activity** lesson that requires your students to become history detectives, sorting out facts and points of view from brief but carefully selected primary-

and secondary-source documents. A **Focus Question** drives student inquiry (e.g., "Should the Allies—including the United States—have attempted the bombing of Auschwitz in 1944 to stop or minimize the Nazi extermination of European Jews?").

This valuable coda to the Activators allows you and your students to go beyond textbooks and the short essays and dramatizations of events by examining the "raw materials" of history. Examining the documents, students delve into thought-provoking controversies and at the same time sharpen the tools that are the staples of historical investigation: evaluating evidence and making well-reasoned arguments while drawing conclusions about events in world history.

By reading like historians through letters, speeches, diaries, communiqués, etc., students confront a "rich diet" of conflicting interpretations in sources that can only help advance their literacy and promote healthy skepticism. Hopefully, this practice will generate a set of transferable critical-thinking skills for students, who by using these skills can withstand throughout their lives the bombardment of the ploys of varied "snake-oil salesmen."

Storming the Bastille

Katherine Ward

Lesson Introduction

Overview

It is July 14, 1789. The city of Paris is in turmoil. As rumors fly that King Louis XVI is sending foreign troops into the capital to suppress calls for reform, citizens begin a quest for weapons. Finding a store of muskets but no gunpowder, the crowd heads for the Bastille Fortress, the hated symbol of royal oppression and a storehouse for gunpowder. In this Activator, students reenact the storming of the Bastille. Taking their places as besiegers or defenders of the Bastille, students relive the passion, confusion, desperation, and elation experienced by the crowd of ordinary citizens and soldiers who started a revolution and changed the course of history.

Setup Directions

1. **Duplication**

Duplicate the following in the quantities indicated in *italics*:

- **Background Essay**—*class set or one master copy*[*]
- **Cockade**[**]—*one per member of the bourgeois militia*
- **Three-Cornered Hat**—*one copy of the template for each character (except the working class citizens), three 8½" x 11" pieces of black construction paper for each student to make a hat*
- **Character Assignment Chart**—*one copy to be posted when the students' roles are assigned*
- **Diagram of the Bastille**—*one master copy*[*]
- **Narration**—*class set*
- **Postscript**—*class set or one master copy*[*]
- **Schematic**—*one master copy*[*]

* The master copy may be a paper copy or digital version for projection onto a screen or whiteboard.
** The cockades were rosettes of blue, white, and red ribbon, used to identify the members of the Paris bourgeois militia.

2. **Division of the Class and Assignment of Roles**

a. Use the **Character Assignment Chart** to assign the following roles to your students, either at random or based on your judgment of student effectiveness:

- **Director**—a strong leader who will direct the action during the reenactment
- **Two Narrators**—two students with strong voices who will read loudly and clearly through the Narration during the simulation
- **Citizens Davanne and Danain**—two citizens who climb over the rampart wall into the courtyard and lower the outer drawbridge
- **Governor Marquis de Launay**—the royal official in charge of the Bastille
- **Lieutenant Elie**—a lieutenant in the *gardes-françaises* who has defected to the cause of the citizens and who (along with Hulin) leads the reinforcements that arrive at the Bastille late in the day
- **Former Sergeant Hulin**—formerly a sergeant in the *gardes-françaises,* but currently a civilian and a member of the Paris militia, who (along with Elie) leads the reinforcements that arrive at the Bastille late in the day
- **Lieutenant de Flue**—the commander of the regiment of Swiss mercenaries sent to reinforce the troops in the Bastille
- **Electors' Delegates**—two or three representatives of the citizens sent by the Electors of Paris to negotiate with Governor de Launay

b. Divide the rest of the class as follows:

- **Besiegers** (one-half of the remaining students)—members of the first wave of Parisians attacking the Bastille; divide this group as evenly as possible among members of the bourgeois militia, defecting *gardes-françaises,* and citizens.
- **Reinforcements for the Besiegers** (one-fourth of the remaining students)—members of the second wave of Parisians attacking the Bastille, led by Elie and Hulin, who arrive late in the day; divide this group as evenly as possible among members of the bourgeois militia, defecting *gardes-françaises,* and citizens.
- **Defenders** (one-fourth of the remaining students)—soldiers defending the Bastille; divide this group as evenly as possible between the Swiss mercenaries and the *invalides*, the French soldiers unfit for regular field duty.

Teaching tip
The teacher may prefer to take the role of the director.

c. If you have a smaller class, keep the Narrators, Davanne, Danain, de Launay, de Flue, Hulin, Elie, and the Director and adjust the numbers of the rest of the roles downward, maintaining similar proportions.

Teaching tip

A class of 35 students will divide as follows:
Director—1 (Optional)
Narrators—2
Davanne—1
Danain—1
de Launay—1
Elie—1
Hulin—1
de Flue—1
Electors' Delegates—2

Besiegers—12 (divided into three groups)
Members of the Paris Militia—4
Defecting *Gardes-Françaises*—4
Citizens—4

Reinforcements—6 (divided into three groups)
Members of the Paris Militia—2
Defecting *Gardes-Françaises*—2
Citizens—2

Defenders—6 (divided into two groups)
Invalides—3
Swiss Mercenaries—3

Teaching tip

Baseball pants and long socks work nicely as knee breeches and stockings.

3. Costumes

The more elaborate the costumes and props, the more enthusiastically your students will participate in the action. In general, think of costumes of the time of the American Revolution and you have a pretty good idea of the style. The costumes can be as elaborate or simple as you prefer and as your time and resources allow. Most of the characters, except for the working class citizens, wear three-cornered hats. Students should use the **Three-Cornered Hat** template and two pieces of black construction paper to make hats to wear. (Instructions are on the template.)

- **Narrators and Director** do not require specific costumes but wearing a three-cornered hat would likely get these characters into the spirit of the historical period.
- **Governor Marquis de Launay** wears the clothing of a late eighteenth-century aristocrat (think American Founding Fathers—white wig, knee breeches, etc.). Make sure his outfit makes him easy to distinguish from the rest of the characters.
- **Besiegers and Reinforcements** (members of the Bourgeois Militia, Defecting *Gardes-Françaises*, Citizens) should wear clothing that distinguishes between the three different groups.
    - **Members of the Bourgeois Militia** wear the clothing of the eighteenth-century middle class (think Benjamin Franklin—knee breeches, three-cornered hat, but no white wig). Most importantly, the members of the bourgeois militia of Paris, formed just the day before the storming of the Bastille, identified themselves by wearing blue, white, and red cockades. Duplicate the **Cockade** diagram for these students to color and attach to their hats or shirts. Some, but not all, members of the militia carry "muskets" and the rest carry improvised weapons.
    - **Former Sergeant Hulin** wears the clothing of the members of the militia.
    - **Defecting *Gardes-Françaises*** wear blue 18th-century military uniforms and three-cornered hats. The soldiers may wear blue T-shirts or sports pinnies borrowed from your athletics department, or you and your students may create more elaborate uniforms.
    - **Lieutenant Elie** wears the uniform of the *Gardes-Françaises*.

  - **Citizens** ranged from wealthy bankers to wage earners to unemployed individuals and included both women and men. Their costumes should be eclectic, to indicate a variety of socioeconomic groups. The women of the bourgeoisie wear long skirts and "Martha Washington"-style caps, and the men wear knee breeches and three-cornered hats. The working class women also wear long skirts and caps, while the men wear loose-fitting pants. (Members of this class would later form a radical movement in the Revolution known as the *sans-coulottes*, meaning "without breeches.") A few of the citizens carry muskets and the rest carry improvised weapons.
  - **Citizens Davanne and Danain** wear the clothing of working class citizens.

- **Defenders** should use different uniform colors to distinguish between the two defending forces.
  - ***Invalides*** wear the same blue costume described above for the Defecting *Gardes-Françaises*.
  - **Swiss Mercenaries** wear red eighteenth-century military uniforms. These can be indicated with red T-shirts or athletic pinnies.
  - **Lieutenant de Flue** (commander of the Swiss regiment) wears the same costume as the rest of the Swiss troops with an additional symbol of rank, such as a different hat or epaulettes.

4. **Sets and Props**

The Bastille and Surrounding Neighborhood: The Bastille complex was made up of a fortress, built with walls 80 feet high and 9 feet wide, that was surrounded by a moat, which was in turn encircled by a 20-foot wall. In front of the entrance to the fortress was an outer courtyard protected by the lower exterior wall. To enter the structure, one had to cross two drawbridges, the first into the outer courtyard and the second into the fortress. (See **Diagram of the Bastille**.) With your students, you will re-create a simplified version of front section of the fortress in the classroom, according to the **Schematic**. You will include both fortress walls, both drawbridges, a part of the interior, the outer courtyard, and the passage to the Rue Saint-Antoine.

- **Walls:** Use two rows of desks, one for the outer wall (the rampart wall) and the other for the inner wall (the fortress wall) of the Bastille. Place boxes on one row of desks to represent the taller fortress wall. (See the **Schematic**.)
- **Drawbridges:** You can represent the two drawbridges with sheets of cardboard or foam core board, approximately 3 feet by 5 feet. Suspend

the boards upright in such a manner that the first one can be lowered to allow passage into the outer courtyard and the second into the fortress.

- **The Perfume Store:** The outer rampart wall is breached when citizens Davanne and Danain climb to the roof of a perfume store and over the wall. Indicate the perfume store with a sign, and tape on the floor where they cross the rampart wall (desks) into the outer courtyard.

Props: Props can be as elaborate or as simple as you choose. The props used in the simulation are listed below, with some suggestions for creating them. Some of the props listed below can be pantomimed if necessary.

- **Cannons:** Roll pieces of poster board into tubes as cannons. Place six cannons on top of boxes on the desks that make up the fortress wall, pointing toward the Rue Saint-Antoine. Attach two tubes to cardboard boxes, with wheels drawn or painted on the sides, to simulate the mobile cannons brought by the second wave of attackers. These will be out of the action at the beginning of the simulation.
- **Muskets:** Each soldier, loyal and defecting, carries a musket. Most of the members of the militia and a few of the citizens also carry muskets. Wrapping paper tubes or cut sections of foam pool noodles approximately 30" to 36" long make excellent and safe muskets.
- **Improvised Weapons:** Most of the citizens do not have muskets and carry whatever weapons they can find, such as axes, scythes, pitchforks, or knives on sticks. Students can make these from foam board, foam pool noodles, or other materials that will be safe to use in the reenactment. Davanne and Danain carry axes, which they will use to cut the chains of the outer drawbridge.
- **Cart of Burning Hay:** At one point the besiegers wheel a cart of burning hay into the outer courtyard. Use a large cardboard box for the cart. Paint or draw a picture of the cart and burning hay on the sides of the box. If you want to make it especially dramatic, put some dry ice in a plastic container in the box and just before the cart of hay comes into the action, pour some hot water on the dry ice to create the effect of smoke. Use tongs or protective gloves to handle the dry ice, and do not allow students to touch it, as it will "burn" (actually, freeze) the skin.
- **Note to Be Passed from de Launay out to the Crowd:** The note should be written out so that the student playing Former Sergeant Hulin can read it. It reads: "We have 20,000 pounds of powder. We shall blow up the garrison and the entire neighborhood unless you withdraw."
- **Plank:** When de Launay passes the note through a crack at the edge of the drawbridge, the citizens cannot reach it across the moat, so they put a plank across the gap and one citizen walks across it to get the note.

Create the plank from foam board or cardboard, or just pantomime this element in the reenactment.

- **Torch:** At one point, de Launay threatens to ignite the gunpowder in the Bastille and blow up the fortress and the entire neighborhood. He grabs a torch and heads toward the gunpowder. A paper towel roll, a cut segment of a foam noodle, or a stick with crumpled orange construction paper or tissue paper at one end for the flame can serve as a torch.
- **White Flags:** At the end of the simulation, the soldiers in the Bastille wave white flags to surrender. These can be made from white cloth or from paper towels.
- **Gunpowder:** At the end of the reenactment, the besiegers seize the gunpowder stored in the inner chambers of the fortress. Place some boxes labeled GUNPOWDER behind the fortress wall to be seized in the final storming of the Bastille.

5. **Resources to Consult**

- Phyllis Corzine, *The French Revolution* (San Diego: Lucent Books, 1995).
- William Doyle, *The Oxford History of the French Revolution* (Oxford, UK: Oxford University Press, 1989).
- Jacques Godechot, *The Taking of the Bastille, July 14th, 1789*, trans. by Jean Stewart (New York: Scribner, 1970).

Visual History

- *The French Revolution*, directed by Doug Shultz (New York: The History Channel, 2005), Television Movie.
- *The French Revolution: The Bastille.* The Shaping of the Western World series (Saint Louis, MO: The Phoenix Learning Group, 2008), DVD.

Lesson Plan

Preparation

20–45 minutes

If you have a 60- to 90-minute block of time, Day One and Day Two can be combined and completed in a single day, especially if students read the ***Background Essay*** *for homework the night before.*

1. Use the **Background Essay** to make sure the students understand the events leading up to the 14th of July 1789. Either hand out copies of the Background Essay to the students to read for homework or in class, or project it onto a screen or whiteboard and read it together. (It takes 20–25 minutes to read the Background Essay out loud.) Go over the Background Essay with the students, pointing out the important ideas.

2. Project the **Diagram of the Bastille** onto a screen or whiteboard and acquaint your students with the layout of the prison and its surrounding neighborhood. Explain that the fortress had walls that were 80 feet high (the height of an eight-story building) and 9 feet wide. These walls were surrounded by a moat, which was in turn encircled by 20-foot rampart wall. A drawbridge from the gate of the fortress wall led to an outer courtyard, and then another drawbridge led from the gate in the rampart wall to the passage to the Rue Saint-Antoine, where the crowd assembled when it arrived at the Bastille. At one point during the siege, the attackers managed to get the outer drawbridge lowered, but then many found themselves trapped inside the courtyard, directly in the firing line of the cannons on the fortress walls.

3. Project the **Schematic** onto a screen or whiteboard and explain how the classroom will simulate part of the fortress, the outer courtyard, the walls, the drawbridges, and the passage to the Rue Saint-Antoine.

4. Post the **Character Assignment Chart** and have students write down which characters they will be playing.

5. Distribute the **Narration** to all students and have them read it carefully for homework. Except for the Director and Narrators, students will ***not*** be referring to their Narrations during the reenactment; they will be listening carefully and performing the actions that the Narrators describe.

6. Tell the Director that he or she will be directing the reenactment and needs to be especially familiar with the actions of the characters as described in the **Narration**.

7. Tell the Narrators to practice reading the **Narration** so that they can perform it clearly and confidently during the reenactment.

8. Tell the major characters (Governor de Launay, Lieutenant de Flue, Lieutenant Elie, Former Sergeant Hulin, citizens Davanne and Danain, and the Electors' Delegates) to plan out any dialogue or ideas for action and to practice their parts until they can perform them without notes. These characters will be either performing specific actions or ad libbing lines during the reenactment.

9. Tell the other students to go over the **Narration** carefully and make sure they understand the motivations and actions of the characters they are playing.

10. Either in class or for homework, students should make or acquire any props or costumes that will be used in the simulation.

Reenactment

45 minutes

1. On the day of the reenactment, rearrange the classroom according to the **Schematic**.

2. Have the students put on their costumes and move to their positions as indicated in the **Schematic**.

3. Position the Narrators and Director so that they are clearly visible and audible to all students.

4. At the beginning of the reenactment, students should be stationed as indicated on the **Schematic**. Except for the Narrators and Director, students should not hold their Narrations during the reenactment, as they will be listening to the Narrators for direction.

5. The Director uses the **FREEZE!** and **ACTION!** signs to maintain order during the simulation. Before a Narrator speaks, the Director calls, "Freeze!" and holds up the FREEZE! sign, as indicated in the **Narration**. Students should remain frozen silently in position while the Narrators are speaking. At the appropriate time as indicated in the Narration, the Director calls, "Action!" and holds up the ACTION! sign. At this point, students should perform the actions described by the Narrators until the Director holds up the FREEZE! sign again.

Teaching tip

Remind your students that although most of the protagonists historically were male, both girls and boys will fill roles during the Activator.

Refer to the Diagram of the Bastille and the Schematic as you prepare the sets and props.

If a sound system is available, amplifying the Narrators' voices will help ensure that all students can hear them well.

Separate the students playing the Reinforcements from the action for the first part of the simulation, but situate them in a position where they can see and hear the action, allowing them to benefit from the simulation.

If you wish to make this an interdisciplinary activity, work with a French teacher and have the students write out phrases that the crowd can shout in French for the reenactment.

If possible, film the students storming the Bastille.

6. The Narrators read through the reenactment. The Director directs the action as necessary.

Debriefing

Decide whether you prefer to use a shorter or longer debriefing. Here are suggestions to help students to more fully comprehend the significance of the events of July 14, 1789.

Shorter Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.

2. Conduct a class discussion on what the students learned from participating in the Activator and how they felt as they played their roles.

3. Students write a **Learning Log** entry following the debriefing.

Longer Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.

2. Discuss any or all of the following questions:

   a. What was the role of King Louis XVI in triggering the events that led to the storming of the Bastille?
      - *He moved troops to Paris and dismissed Finance Minister Necker.*

   b. What other actions could the king have taken in late June and early July of 1789, and how might the events of the French Revolution have turned out if he had acted differently? Discuss.

   c. Why did the Parisians storm the Bastille?
      - *They wanted the gunpowder stored there and to have the cannons withdrawn.*

   d. Why was the storming of the Bastille so significant?
      - *The fall of the Bastille became a symbolic action representing the destruction of the Old Regime by the common citizens.*

   e. Discuss the importance of such symbolic events in history.
      - *The destruction of the Berlin Wall 200 years later is a good example.*

   f. Why was the second wave of attackers so influential in the success of the citizens in taking the Bastille?

- *They brought leaders and cannons. This is a good opportunity to discuss the importance of good leadership and decisiveness of weaponry in determining the outcome of such an event.*

3. If you wish, you can also reenact the scene described in the first paragraph of the **Postscript**. This gruesome episode takes place as the crowd conveys the Defenders to the Hôtel de Ville, even as some individuals (Elie, Hulin, and the militia) are trying to maintain order. The violence is a prime example of the frenzy and lynch mentality that can engulf a crowd.

4. Elie and Hulin had planned to have Governor de Launay taken to the Hôtel de Ville for a trial for the crime of killing approximately 100 citizens. You might conduct this trial (imagine that de Launay was not killed in the streets), using characters from the Activator as witnesses. The question of who ordered the soldiers to fire on the crowd in the outer courtyard was never resolved. Lieutenant de Flue and the Swiss mercenaries claimed that de Launay gave the order, while the French *invalides* insisted that de Flue and the Swiss mercenaries threatened to shoot them if they did not fire on the crowd.

5. Have each student write a journal entry in the voice of the person he or she represented in the Activator, describing the events of the day. A number of such accounts were in fact written, and they provide historians with valuable, though often conflicting, information about the events of July 14, 1789. Have students share their narratives.

6. Have students read a section from a psychology textbook on the phenomenon of "mob mentality." Discuss the roles that rumors and group psychology played in this event.

7. Have students write a **Learning Log** entry expressing their feelings after role-playing the storming of the Bastille.

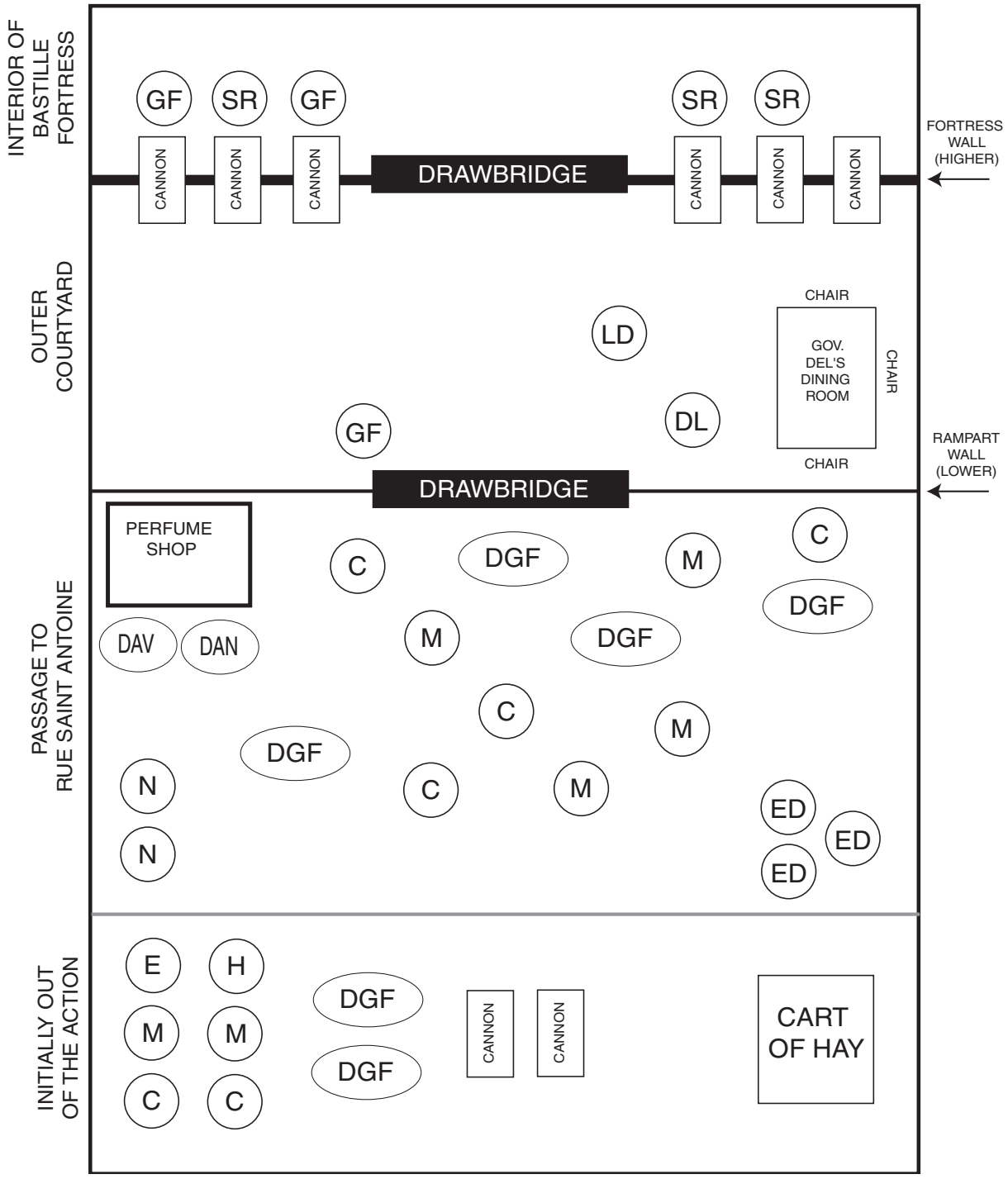
Character Assignment Chart

Names of Students	Characters	# of students	Roles
	Director	1	The stage manager who will direct the action during the reenactment (The teacher may choose to take this role.)
	Narrators	2	Two students who will read loudly and clearly through the **Narration** during the simulation
	Citizen Davanne	1	A working-class citizen who manages to climb over the rampart wall and open the outer drawbridge
	Citizen Danain	1	A working-class citizen who manages to climb over the rampart wall and open the outer drawbridge
	Governor Marquis de Launay	1	The royal official in charge of the Bastille
	Lieutenant Elie	1	A lieutenant in the *gardes-françaises* who has defected to the cause of the citizens and who (along with Hulin) leads the reinforcements that arrive at the Bastille late in the day
	Former Sergeant Hulin	1	Formerly a sergeant in the *gardes-françaises,* but currently a civilian and a member of the Paris militia, who (along with Elie) leads the reinforcements that arrive at the Bastille late in the day

	Lieutenant de Flue	1	The commander of the regiment of Swiss mercenaries that has been sent to reinforce the troops in the Bastille
	Electors' Delegates	2–3	Representatives of the citizens who have been sent by the Electors of Paris to negotiate with Governor de Launay
	Besiegers (Divide this group as evenly as possible among members of the Bourgeois Militia, Defecting *Gardes-Françaises*, and citizens.)	½ of the rest of the class	Members of the first wave of Parisians besieging the Bastille, who arrive in the morning looking for the gunpowder stored inside (This group is not well organized and has no leaders.)
	Members of the Bourgeois Militia		Bourgeois Militia: Military units created by the Paris electors, indicated by tricolor cockades
	Defecting *Gardes-Françaises*		Defecting *Gardes-Françaises*: Former members of the garrison responsible for maintaining order in Paris, sympathetic to the Parisian citizens; many join the attack on the Bastille
	Citizens		Citizens: Parisians of different classes

	Reinforcements for the Besiegers (Divide this group as evenly as possible among members of the Bourgeois Militia, Defecting *Gardes-Françaises,* and Citizens.)	¼ of the rest of the class	Members of the second wave of Parisians besieging the Bastille, led by Lieutenant Elie and Former sergeant Hulin, who arrive late in the day (This group is more organized than the first wave and brings cannons.)
	Members of the Bourgeois Militia		Bourgeois Militia: Military units created by the Paris electors, indicated by tricolor cockades
	Defecting *Gardes-Françaises*		Defecting *Gardes-Françaises*: Former members of the garrison responsible for maintaining order in Paris, sympathetic to the Parisian citizens; many join the attack on the Bastille
	Citizens		Citizens: Parisians from different social classes
	Defenders (Divide this group as equally as possible between *Invalides* and Swiss Mercenaries.	¼ of rest of the class	Soldiers defending the Bastille
	Invalides		*Invalides*: French soldiers no longer fit for regular service in the field, assigned to guard the Bastille; many are residents of Paris and sympathize with the citizens
	Swiss Mercenaries		Swiss Mercenaries: Professional soldiers and foreigners who are less inclined than French soldiers to side with the citizens and are especially resented by the Parisians

Schematic



N = Narrator
DL = De Launay
LD = Lieutenant De Flue
DAV = Davanne
DAN = Danain

DGF = Defecting *Gardes-Françaises*
E = Elie
H = Hulin
M = Militiamen

C = Citizens
GF = *Gardes-Françaises*
SR = Swiss Regiment
ED = Electors' Delegates

Diagram of the Bastille

A. Bastille Fortress (80-foot walls)

B. Drawbridge to the Bastille Fortress

C. Outer Courtyard

D. Drawbridge to the Outer Courtyard

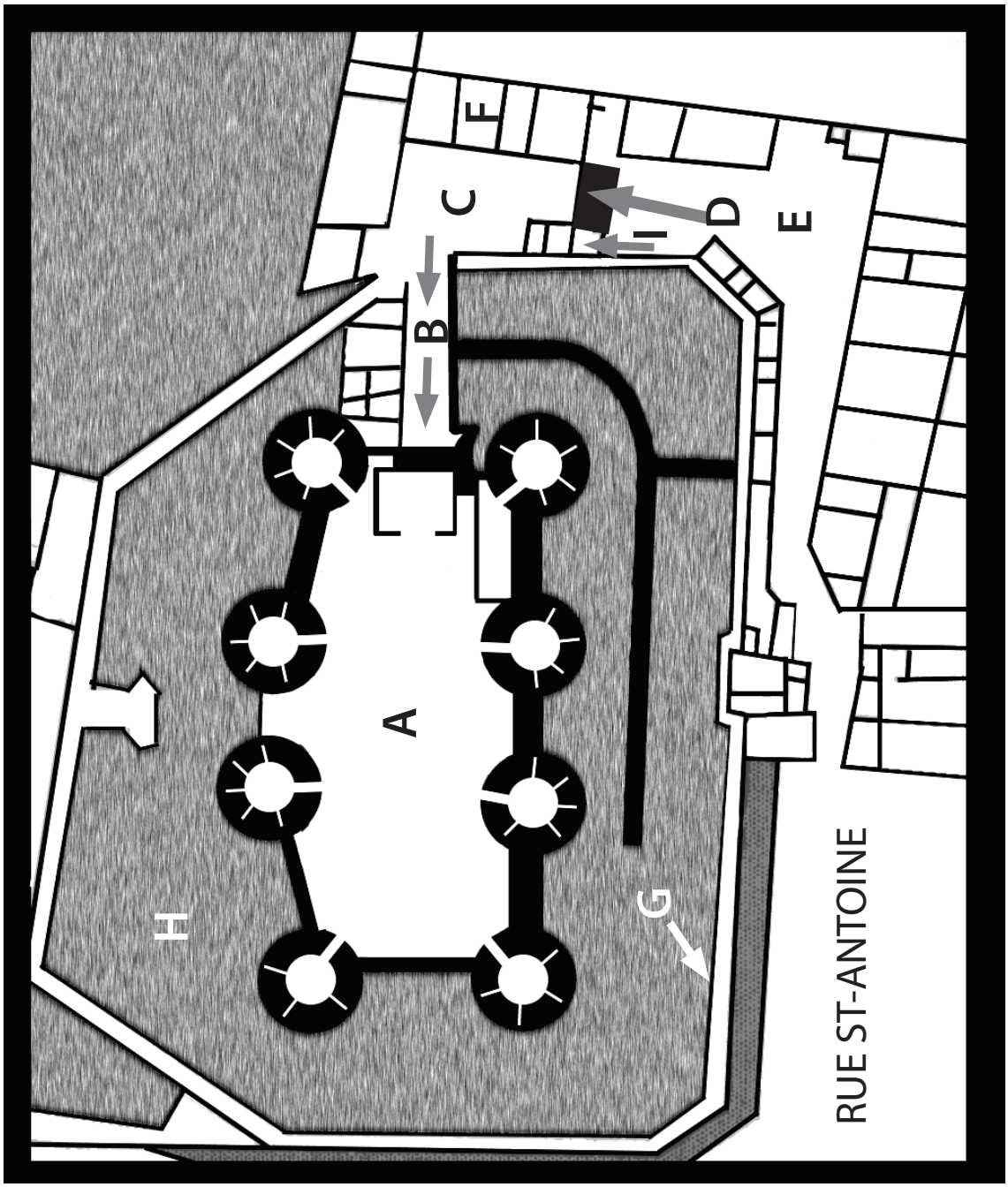
E. Passage to the Rue Saint-Antoine

F. Governor's Residence

G. Rampart Wall (20-foot walls)

H. Moat

I. Perfume Shop



Background Essay

Place: Paris, France
Time: July 14, 1789

Impending Crisis

In 1777 the young King Louis XVI signed an alliance with the American colonies agreeing to assist them in their struggle for independence against Great Britain. Little did he know that the American War for Independence would inspire French citizens yearning to overthrow their own system of privilege and absolutism. Furthermore, by spending money to help the Americans, the French government deepened its own financial crisis, setting off the series of events that eventually cost King Louis XVI his head. Deeply in debt, the government could not pay its bills.

The Need for Reform

In fact, by the late eighteenth century most French men and women had plenty of reasons for dissatisfaction. A severe economic crisis and poor harvests created shortages that sent food prices soaring for a population that already bore a dramatically unfair tax burden. Any attempts to institute reforms that might have solved these problems encountered firm resistance by the traditional social and political system known as the Old Regime. In the Old Regime, the French people were divided into three distinct *estates* (classes) with vastly differing degrees of privilege and obligation.

The Estates of the Old Regime

The First Estate consisted of the clergy, from the highest bishop to the poorest parish priest. Members of the First Estate did not pay taxes to the government, and neither did the Catholic Church, which owned one-quarter of the land in France. Bishops, archbishops, and cardinals—men of noble birth—lived in luxury, while parish priests—men of the middle and lower classes—were sympathetic to the plight of the poor.

The Second Estate consisted of the nobility and enjoyed many privileges. Only members of this class were eligible for the highest positions in the Church, the army, and the government, though they made up less than two percent of the population. Although many were extremely wealthy and owned vast amounts of land, members of this class paid almost no taxes.

The Third Estate consisted of three groups: bourgeoisie (middle class), city workers, and peasants. Because members of the First and Second Estates paid so few taxes, the Third Estate carried almost all of the nation's tax burden. The bourgeoisie included lawyers, manufacturers, shopkeepers, bankers, and successful artisans; many were wealthy and well educated, and these were often the most outspoken critics of the Old Regime. The city workers suffered especially from high food prices and shortages, while many peasants, required to give their landlords traditional payments customary from the days of feudalism, lived in destitute poverty.

Economic and Financial Crises

During the 1770s and 1780s, France suffered a series of poor harvests, leading to shortages of food, which pushed prices way up. Driving the exorbitant food prices still higher were taxes levied on food brought into the cities; not surprisingly, the customs posts where these taxes were collected became hated symbols of oppression for the workers in the cities. Meanwhile the French government found itself crippled by the huge debt it owed to bankers. The government had borrowed vast amounts of money to pay for past wars (most recently the American Revolution) and for the luxurious lifestyle of the king and his court at his palace at Versailles. Finally, in 1786 the bankers refused to lend the French government any more money. King Louis XVI faced a dilemma. The

government debt could never be paid off as long as the wealthiest classes in French society were exempt from paying taxes, and the king knew that the system needed to be changed. But, according to tradition, any new tax law had to be approved by the *Parlement of Paris*, a law court controlled by members of the First and Second Estates. Not surprisingly, when the king's finance minister proposed the imposition of taxes on the nobility and the Church, the outraged Parlement of Paris rejected the new tax.

The Estates-General

In an attempt to bypass the Parlement of Paris, Louis XVI tried a different tactic. He called into session a political institution that had not been convened for 175 years: the Estates-General, a body made up of representatives of each of the three estates. Throughout the country, members of each of the estates voted to choose assemblies of electors, who in turn chose the delegates: 308 for First Estate, 285 for the Second, and 621 for the Third. Even before the first meeting took place, a conflict arose over voting procedures. Historically, each of the three estates had met separately, and each group had cast a single vote in any decision. With this system of voting, the First and Second Estates could always join together to outvote the Third Estate, two-to-one. In protest, the Third Estate refused to meet separately, demanding that delegates from all three estates meet together and vote "by head" (one vote per person).

The National Assembly

If every delegate to the Estates-General had been allowed a vote, the Third Estate would have held more votes than the other two combined. When the nobles and most of the clergy refused to cooperate, the delegates of the Third Estate declared themselves the "National Assembly," asserting that they were the true representatives of the nation, and invited the deputies of the First and Second Estates to join them. At this point, King Louis XVI became alarmed at the actions of the delegates of the Third Estate and had them locked out of their meeting hall. Finding themselves with nowhere to meet, the members of the new National Assembly made their way to a nearby tennis court, where they made a dramatic and revolutionary pledge. In the *Oath of the Tennis Court*, the assembled members swore that they would not disband until they had drafted a constitution. Indecisive as ever, the king then ordered the First and Second Estates to join the National Assembly, which they did.

Growing Unrest in Paris

As the standoff among the delegates to the Estates-General dragged on, Parisians grew increasingly impatient. The king's calling of the Estates-General had raised their hopes, but daily reports sent home by their delegates expressed frustration at the lack of progress. Meanwhile, the food crisis deepened. Grain was so scarce that Parisians waited outside bakeries and granaries all day long, only to return home empty-handed or to pay a day's wage for a loaf of bread. Inevitably, these frustrated crowds became violent at times, and the *gardes-françaises*, the French troops responsible for maintaining order in Paris, were called upon frequently to put down the unrest. The rank-and-file soldiers, who came from the middle and working classes, were therefore constantly in touch with the plight of the citizens in the spring and early summer of 1789, and most shared their resentment of the privileged classes.

The Bastille

Furthermore, in the center of Paris stood one of the most hated symbols of royal power—the Bastille. Built in the fourteenth century to defend one of the entrances to the city, the fortress had walls 80 feet high and 9 feet wide and was surrounded by a deep moat and a second, lower wall. Earlier in the eighteenth century, it had served as a prison for those who opposed the government's political or religious policies. To the people of Paris, the Bastille was mysterious and threatening, a place where people disappeared without a trace and where prisoners suffered dreadful torture. Parisians feared the cannons on the battlements pointing at one of the most crowded neighborhoods in the city. In 1789 the Bastille contained only seven prisoners—petty criminals and mentally impaired individuals. But to Parisians, the Bastille represented royal tyranny and oppression.

Growing Resentment

To make matters worse, conspiracy theories spread rampantly throughout Paris. Pamphlets, street-corner orations, and rumors advanced the common belief that certain members of the nobility were hoarding grain in order to crush those calling for an end to the Old Regime. Reports of the luxurious lifestyle enjoyed by the courtiers at Versailles only seemed to validate these theories. Marie Antoinette, the extravagant queen, was especially reviled; according to the rumors, when she heard that Parisians were suffering a shortage of bread, she was said to have responded, "Then let them eat cake!"

A Ray of Hope

There was only one minister of the king who was trusted by the members of the Third Estate: the king's finance minister Jacques Necker. They saw him as a financial genius and a liberal who sympathized with the common citizens. If anyone could resolve the financial crisis and accomplish social reforms, believed the Parisians, it was Necker.

A Citizens' Government in Paris

Meanwhile, the city's 407 Electors had been meeting regularly at the Hôtel de Ville (City Hall) since they had chosen the delegates to the National Assembly. As the people of Paris lost faith in the national government and royal officials, they turned to this body of electors for guidance, and this group began to act like an alternative government of the city. Hungry, desperate, and resentful, the citizens of Paris had become a powder keg, awaiting only a spark to set off an explosion. The king provided a torch.

Troops Sent to Paris

Even as he was commanding the nobles and clergymen to join the National Assembly, the indecisive Louis XVI was listening to the advice of his most conservative advisers. They urged him to dismiss Finance Minister Necker and other liberal ministers, and to move troops—including both French and foreign mercenary units—to the outskirts of Paris. On June 27 Louis ordered the troops to move towards Paris, and they began to arrive on July 7. Immediately, the delegates of the National Assembly sent a protest to the king. His response: He would not remove the troops, and if the deputies were uneasy about their presence, then he would move the National Assembly to the provinces. Most people saw this threat as the first step towards dissolving the National Assembly.

Riots in Paris

On July 11, Louis XVI made his next move. He fired Necker, sending him into exile. When the news of Necker's dismissal reached Paris, it set off a violent reaction of anger and fear. Those who had hoped for political reform saw the move as betrayal by the king. Bankers and investors foresaw national bankruptcy. And all Parisians feared yet another devastating increase in food prices. July 12 was a Sunday, and since they did not have to go to work, citizens gathered in public squares, where orators aroused the crowds with dramatic speeches condemning the king and calling for an end to the Old Regime. The cry went out: "To arms! To arms!" and Parisians spread out in search of weapons. They clashed with Swiss mercenaries in the Tuilleries gardens, where several citizens were injured. In no time, rumors flashed across the city that foreign troops had massacred innocent strollers in the park. Chaos reigned throughout the day and night. Crowds roamed the city, searching for arms, burning the hated customs posts, and looting businesses, granaries, and monasteries (which contained stores of food).

The Bourgeois Militia

On the morning of July 13, the electors of Paris decided to create a bourgeois militia to restore order in Paris and to protect the city from the king's troops. Members of the militia had to own property; thus, many wage earners and all of the unemployed were excluded. Anyone not in the militia was to be disarmed. Having no uniform, the members of the militia chose to identify themselves with cockades of ribbon attached to their hats. The ribbons were red and blue (the colors of the city of Paris) and white (the color of the Bourbons, to show that despite their calls for reform they were

still loyal to the king). These colors would come to represent the revolution and the nation of France.

The Night of July 13–14

That night, though very short on weapons, the militia was remarkably successful in maintaining order. No more customs houses were burned. Looters caught red-handed were arrested and hanged immediately. Residents were asked to put lanterns in their windows to light the streets. But tensions were still high. At two o'clock in the morning, "news" reached the electors at the Hôtel de Ville that 15,000 soldiers were advancing through the streets of Paris. It was not true, but this rumor and others provoked panic throughout the city. The electors took precautions, assembling members of the *gardes-françaises* who had come over to the side of the citizens, and building barricades in the streets. "To arms! To arms!" shouted militiamen and others. The cry grew louder with the fear of attack, and the search for weapons grew more determined.

"To the Bastille!"

On the morning of July 14, a crowd made its way to *L'Hôtel des Invalides*, a military hospital where over 30,000 muskets were stored. They demanded weapons. The governor (the royal official in charge) of the *Invalides*, of course, refused. But his own troops, sympathetic with the Parisians, refused to fight, and when the crowd forced its way inside, he had no choice but to hand over the muskets. Unfortunately for the citizens, the weapons were useless because, as a precaution against such an event, the gunpowder was stored at another location: the Bastille. For the first time, the call went out: "To the Bastille!"

Introduction to the Action

It is now time for you and your classmates to re-create the beginning of the French Revolution. Fired by the same ideals that began our own American Revolution, the citizens sought to correct injustice and inequality. Be prepared to join the revolution for *Liberté*, *Égalité* and *Fraternité*. "*Vive la France!*"

Narration

The students take their places, as shown on the Schematic. The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #1. Armed with muskets, but virtually no gunpowder, a crowd of Parisians makes its way to the Bastille. They don't intend to seize the fortress or free the prisoners. They want the gunpowder stored inside, and while they're at it, they want the cannons on the battlements withdrawn. Leaderless and inadequately armed, they are besieging a monolithic fortress, with walls 9 feet thick and 80 feet high, protected by 18 cannons and 14 rampart guns.

Narrator #2. Inside the prison, Governor Marquis de Launay is beside himself. An indecisive man, he inherited his position from his father. When he heard of the unrest in the city two nights ago, he raised the two drawbridges of the fortress and moved his cannons into firing position, pointing them at the surrounding streets and raising the level of fear in the neighborhood. Around ten o'clock in the morning, he hears the crowd approach.

Narrator #1. Shouts ring out as the Parisians reach the Bastille, demanding gunpowder and the withdrawal of the cannons.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration. The* Director *should encourage the members of the crowd to voice their demands but to remain calm.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. At this point the crowd is relatively calm and reasonable. A group of delegates sent by the electors of Paris to represent the citizens pushes its way through the crowd to negotiate with Governor de Launay.

Narrator #1. The crowd lets them through. The first drawbridge is lowered and the delegates pass into the outer courtyard. The drawbridge is raised behind them.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. De Launay meets the electors' delegates in the outer courtyard and invites them to join him for lunch in his apartment. As they dine, the governor agrees to withdraw the cannons and gives his word that his soldiers will only fire if they are fired upon. He will not turn over the gunpowder. The luncheon is cordial and lengthy.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.* De Launay *and the* Electors' Delegates *ad lib the lines in their conversation.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #1. Ninety minutes pass and no news reaches the citizens gathered outside. They grow restless. The besiegers begin to suspect a trick. Now they believe their delegates have been lured inside and captured. They call for the release of the men. These cries mingle with continued calls for gunpowder and the withdrawal of the cannons.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. Suddenly the cannons are pulled back. But the delegates have not reappeared. Are the guns being withdrawn or are they being loaded in preparation to fire on the people? Fearing the worst, the citizens become frantic. The crowd now demands the withdrawal of the troops and the surrender of the Bastille.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #1. Finally the delegates emerge to find an agitated mob instead of the orderly crowd they left earlier. Once the drawbridge is raised behind them, the shouting gets louder.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. At about one o'clock in the afternoon, two young citizens, Davanne and Danain, climb to the roof of a perfume shop and onto the outer wall. Unbeknownst to most of the crowd, they jump into the outer courtyard of the fortress, which is defended by a single guard, whom they overpower. Using axes, they hack at the chains of the rampart drawbridge until it crashes down, killing one citizen who was standing too close.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration. One student playing a* Citizen *enacts a death scene when the drawbridge falls on him or her. This student may rejoin the action later as one of the* Reinforcements.

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #1. The crowd rushes into the outer courtyard, believing that Governor de Launay has given in. Suddenly, the soldiers high on the fortress walls fire down on the crowd with both cannons and muskets. Citizens fall, some dead, some injured. All in all, 80 citizens are killed in the courtyard below. Crushed forward by the surging crowd, people in the courtyard are trapped and exposed to the gunfire from above. Most people in the crowd believe that the governor lowered the drawbridge

in order to pen the besiegers in the courtyard so the soldiers on the wall could slaughter them. The crowd now calls for de Launay, demanding revenge.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration. Some of the* Besiegers *fall to the ground as if they are dead or severely injured. Students who "die" may rejoin the action later as* Reinforcements.

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. In the courtyard, the citizens fire harmlessly at the fortress as the soldiers snipe at them from the towers. Some citizens wheel in a cartload of hay and set it on fire to obscure the soldiers' view of the courtyard. At this point, the situation seems hopeless for the besiegers. With no powder for their muskets, they face cannons and 80-foot walls. By three thirty in the afternoon, it's beginning to look as if they will have to leave empty-handed, and that the deaths of their comrades will have been in vain.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #1. Suddenly, a column of about 300 reinforcements arrives—citizens and deserters from the *gardes-françaises*. They bring four cannons. Most importantly, they have leaders with military experience. Pierre-August Hulin, a retired sergeant in the *gardes-françaises*, and Lieutenant Jacob Elie, who has just defected from the regiment, lead the reinforcements. Instantly, the mob becomes an army.

Narrator #2. Hulin and Elie take charge. They direct the crowd, ordering some people to remove the cart of burning hay and others to bring forward the cannons, aiming them at the drawbridge. The tide has turned. It's only a matter of time before the cannon fire breaks through the drawbridge.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.* Reinforcements*, who have been waiting offstage, march onto the scene in orderly columns behind* Elie *and* Hulin*, who bring in the cannons.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #1. Inside the Bastille, Governor de Launay panics. His French officers advise him to surrender. They insist that the soldiers sympathize with the citizens and will join the mob if it enters the fortress. Lieutenant de Flue, commander of the Swiss regiment, urges de Launay to continue the fight.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration. Characters ad lib these conversations.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. Impulsively, de Launay makes a decision. He sends a note out to the crowd through a crack at the edge of the drawbridge, but the besiegers can't reach it across the moat, so a resourceful person brings a plank and places it across the moat. A brave citizen walks out on the plank and reaches out to take the note.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. Hulin reads the note to the crowd:

Students remain frozen, except for Hulin, *who reads the note.*

Hulin. "We have 20,000 pounds of powder. We shall blow up the garrison and the entire neighborhood unless you withdraw." (Hulin *freezes.)*

Narrator #1. De Launay has decided to gamble. If he's going to be killed, he'll take the Bastille and its attackers with him.

Narrator #2. Only those nearest the drawbridge can hear the contents of the note. The news is passed by word of mouth, and the level of anger rises as the message spreads.

Narrator #1. Shouts for revenge and for de Launay's head grow louder and louder. Instead of intimidating the citizens, his threat has enraged them. They shout their rejection of the terms and demand the lowering of the drawbridge.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. Inside the Bastille, de Launay actually grabs a torch and heads for the gunpowder to carry out his threat. His officers restrain him and beg him to surrender. Even Lieutenant de Flue implores him to give in to the crowd. De Launay sends his men to the top of the walls with white flags to signal surrender.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #1. Elie and Hulin keep the attackers under control. They command the besiegers to arrest but not to harm the governor and soldiers of the Bastille. They put the bourgeois militia in charge of protecting the defenders and transporting them to the Hôtel de Ville for trials.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #2. The crowds rush in. They take de Launay and the Bastille soldiers as prisoners. In the final assault, no attackers or defenders are killed. The citizens seize the gunpowder and begin to search the fortress for prisoners.

The Director *calls out, "Action!" and holds up the ACTION! sign. The students act out the events just described in the Narration.*

The Director *calls out, "Freeze!" and holds up the FREEZE! sign. The students freeze silently in place.*

Narrator #1. Only seven prisoners are found, all either petty criminals or mentally unstable individuals sent to the prison by their own families. But the prisoners are irrelevant. The mighty Bastille, the hated symbol of royal oppression, has fallen to the citizens of Paris!

Postscript

Mob Rule in Paris

Unfortunately for Governor de Launay, Elie and Hulin could not control the crowds on the streets of Paris. As de Launay and the military defenders of the Bastille were escorted across town, they were pelted with stones, fists, and curses. On the steps of the Hôtel de Ville, the mob overwhelmed the governor's protectors and hacked him to death. Someone cut off his head with a pocketknife and raised it on a pike. This gruesome trophy was paraded through the city by the victorious throngs of Parisians. Six of de Launay's soldiers also fell victim to the mobs en route to the Hôtel de Ville. On the other hand, the militia transported the other 108 soldiers through the crowded streets successfully. This feat was a tribute to the leadership of Elie and Hulin.

The Point of No Return

The king's attempt to crush the movement for reform had backfired. By sending troops to Paris and dismissing Necker, he had triggered a popular uprising that he could not suppress, largely because his own soldiers supported it. On July 15, Louis XVI appeared on the steps of the Hôtel de Ville wearing the blue-white-and-red cockade of the bourgeois militia. He announced the withdrawal of the troops stationed around Paris and gave his support to the work of the National Assembly. There was no turning back now. It was only a matter of time before the Old Regime would fall. Many nobles, recognizing that their world of privilege was about to end, fled the country, vowing to fight the forces of revolution with help from foreign monarchs.

A Promising Beginning

When the Bastille fell to the citizens of Paris, the French Revolution had barely begun. The fall of the Bastille spurred the National Assembly into action. Within weeks, it had abolished the remnants of feudalism and the privileges of the First and Second Estates, including tax exemptions. In 1791 the National Assembly finished writing a constitution, which created a limited monarchy and guaranteed equal rights for all citizens. Thus ended what is known as the moderate phase of the French Revolution.

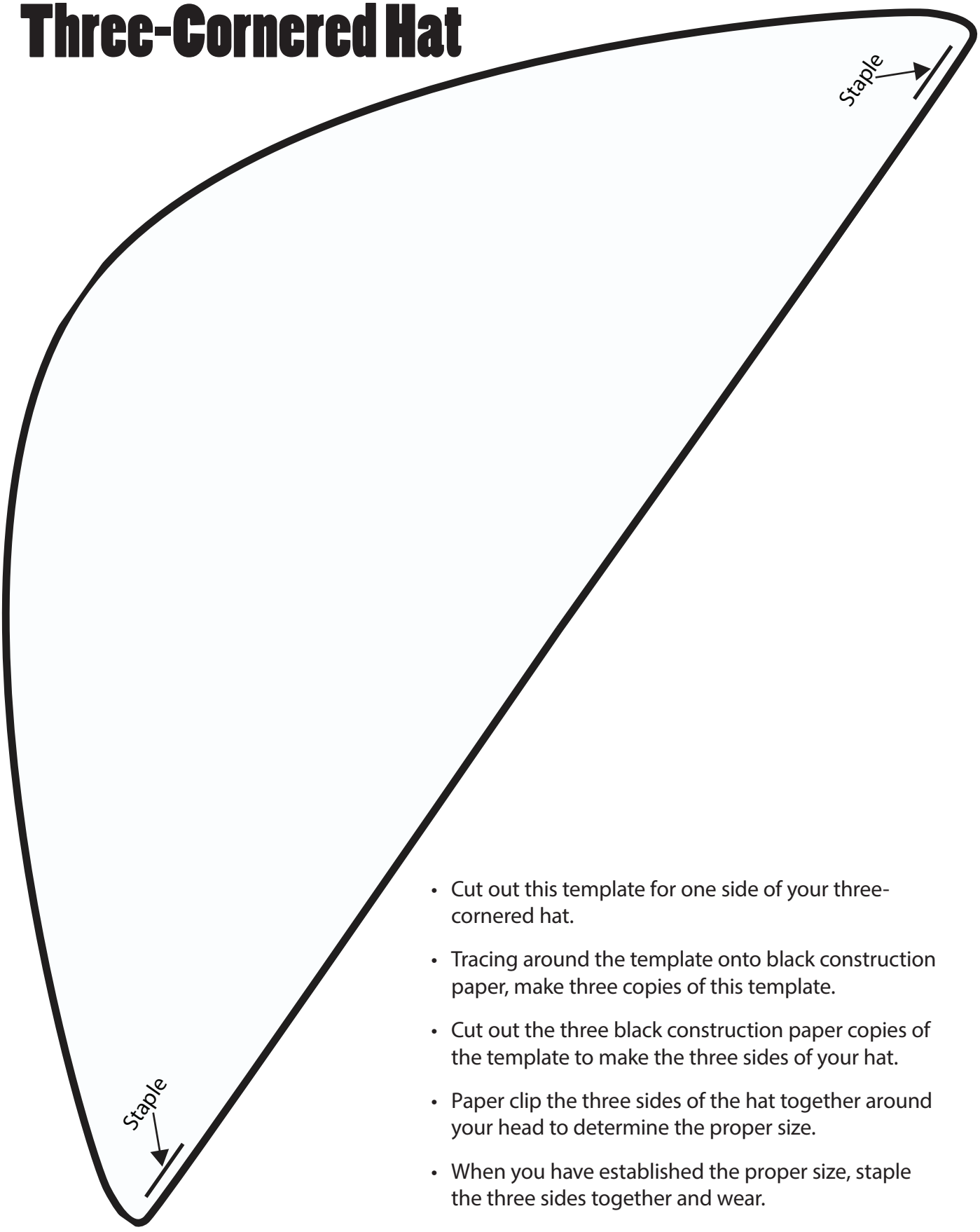
A Revolution Out of Control

The French Revolution was a complex and at times extremely violent episode in world history. The success of the Parisian citizens was followed by violence in the countryside, known as the Great Fear. Within the next 26 years, the French had executed their king, gone to war with most of Europe, suffered the Reign of Terror, and conquered vast territory under the rule of the Emperor Napoleon. After the defeat of Napoleon, the Bourbon family was restored to the throne of France.

The Triumph of Ideals

By the time of Napoleon's defeat and the restoration of the monarchy, the ideals of the French Revolution—liberty, equality, and fraternity—had spread throughout Europe. Forevermore, the storming of the mighty and impenetrable Bastille Fortress would stand as a symbol of the power of the common people in the face of royal oppression. Today, the French celebrate July 14, Bastille Day, as their national holiday of independence.

Three-Cornered Hat



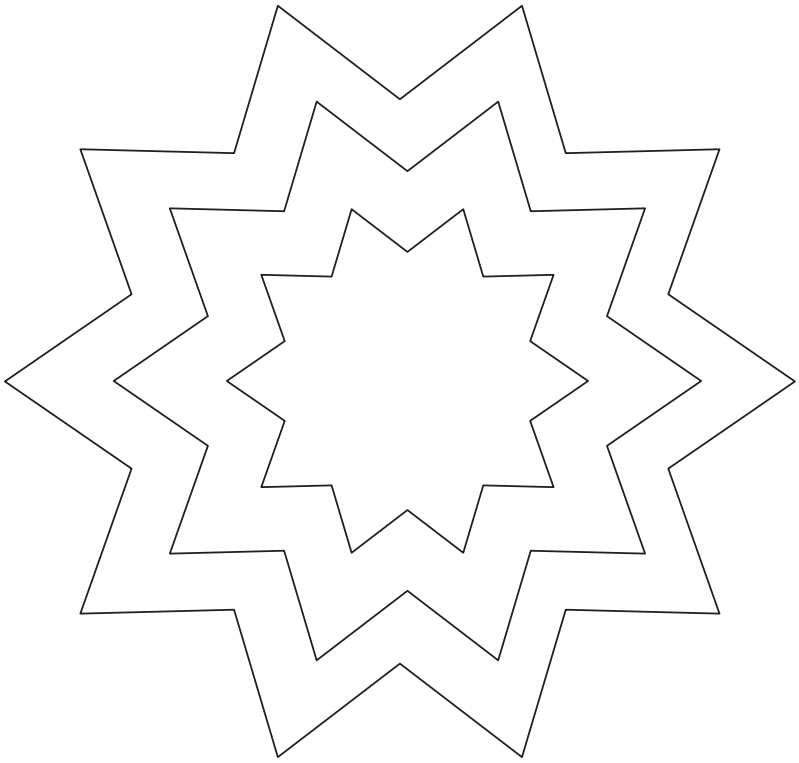
- Cut out this template for one side of your three-cornered hat.
- Tracing around the template onto black construction paper, make three copies of this template.
- Cut out the three black construction paper copies of the template to make the three sides of your hat.
- Paper clip the three sides of the hat together around your head to determine the proper size.
- When you have established the proper size, staple the three sides together and wear.

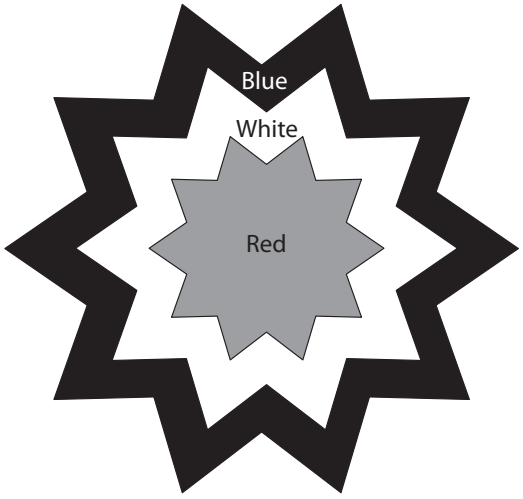
Director Props

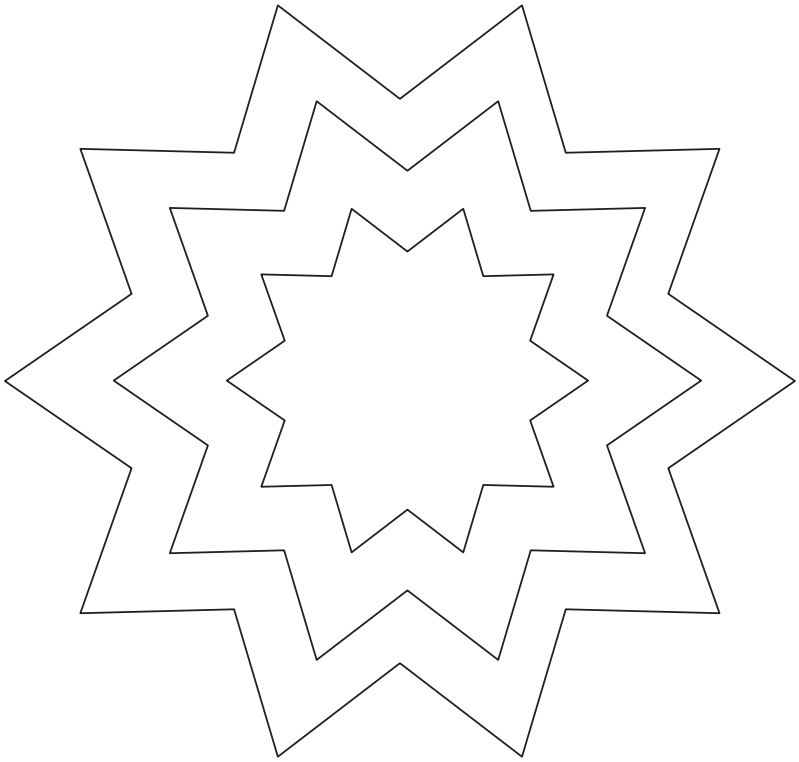
FREEZE!

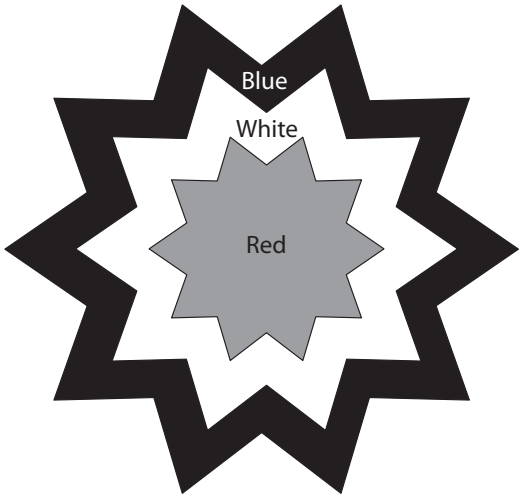
ACTION!

Cockade









Historical Investigation Activity

Storming of the Bastille (1789)

Focus Question

What happened when the Parisians stormed the Bastille on July 14, 1789?

Materials Needed for This Historical Investigation

- **Points to Ponder Response Sheet**
- **Documents A & B**

Lesson Plan

1. Getting Started

   - Explain that the job of a historian is often like that of a detective, investigating the various accounts of an event, which often differ in their details, depending on the point of view of the author.
   - In the case of the storming of the Bastille, there were hundreds of witnesses to the event, but the details of their accounts differed wildly, so it is hard for historians to determine many of the specifics of what happened on that day.
   - Ask students why they think the accounts are so inconsistent. *Answers will vary, but should include such ideas as the following: The event was chaotic and it was hard to discern exactly what was happening; people had their own agendas and points of view; eyewitnesses often have poor memories of the details of events.*
   - Tell the students that they will be reading the accounts of two participants in the storming of the Bastille—one who was attacking the fortress and one who was defending it.
   - Ask students to hypothesize how the two individuals might see the events of the day differently and which details might be different in the accounts of the two eyewitnesses. Record their answers for future reference.

2. Investigation

Option 1

- Hand out **Documents A & B** and have the students read the accounts.

- Use the **Points to Ponder Response Sheet** as a source for discussion questions and conduct a class discussion. If you prefer, you could give the Points to Ponder Response Sheet to the students for reference while they are reading so that they can annotate their papers prior to the discussion.

Option 2

- Hand out **Documents A & B** and the **Points to Ponder Response Sheet**.
- Have the students read the accounts in **Documents A & B**.
- Once they have finished reading the documents, have the students write out the answers to the questions. You could have them work independently, in pairs, or in small discussion groups, each with a scribe writing down the responses.
- When they have finished, conduct a discussion based on the students' answers to the questions. Refer to the predictions that students made before reading the accounts and ask if their hypotheses were correct.

Points to Ponder Response Sheet

Analyzing Documents A & B

Focus Question: What happened when the Parisians stormed the Bastille on July 14, 1789?

Based on **Document A**, the account of Keversau, the Bastille besieger, answer the following questions and provide *evidence* from the reading to support your responses.

1. Who was Keversau, what was his role in the event, and how might his participation have affected his presentation of the facts?

2. What was Keversau's opinion of the people who stormed the Bastille?

3. What was Kerersau's view of Governor de Launay's character and leadership?

4. According to Keversau, which side, the attackers or defenders, was responsible for starting the violence?

5. According Keversau, how did the besiegers treat the soldiers who had been defending the Bastille after entering the fortress?

6. According to Keversau, what was the reaction of the released prisoners when they saw Governor de Launay's head on a pike?

Based on **Document B**, the account of de Flue, the Bastille defender, answer the following questions and provide *evidence* from the reading to support your responses.

1. Who was de Flue, what was his role in the event, and how might his participation have affected his presentation of the facts?

2. What was de Flue's opinion of the people who stormed the Bastille?

3. What was de Flue's view of Governor de Launay's character and leadership?

4. According to de Flue, which side, the attackers or defenders, was responsible for starting the violence?

5. According to de Flue, how did the besiegers treat the soldiers who had been defending the Bastille after entering the fortress?

6. From his description of the scene, what can you infer was de Flue's reaction to the sight of Governor's de Launay's head on a pike?

7. According to his account, how was Lieutenant de Flue treated as he was taken from the Bastille to the Hôtel de Ville? Why do you think he was treated this way?

Based on both **Document A** and **Document B**, answer the following questions and provide *evidence* from the readings to support your responses.

1. On which details do Keversau's and de Flue's accounts agree?

2. On which details do their accounts differ?

3. If you were a historian using these descriptions to write a historical account of this event, which details do you feel are probably true? Why?

4. Do you consider these accounts to be reliable sources of information about the storming of the Bastille? Why or why not?

5. If you were writing a history of the Bastille, what other sources should you read to get a more accurate picture of what took place?

Document A: Account of a Bastille Besieger

M. Keversau, a Parisian lawyer and a participant in the attack on the Bastille, gave the following description of the event:

Veteran armies inured to War have never performed greater prodigies of valor than this leaderless multitude of persons belonging to every class, workmen of all trades who, mostly ill-equipped and unused to arms, boldly affronted the fire from the ramparts and seemed to mock the thunderbolts the enemy hurled at them. Their guns were equally well served. Cholat, the owner of a wine shop, who was in charge of a cannon installed in the garden of the Arsenal was deservedly praised, as was Georges, a gunner who arrived from Brest that same morning and was wounded in the thigh.

The attackers having demolished the first drawbridge and brought their guns into position against the second could not fail to capture the fort. The Marquis de Launay (Governor of the Bastille) could doubtless have resisted the capture of the first bridge more vigorously, but this base agent of the despots, better fitted to be a gaoler, than the military commander of a fortress lost his head as soon as he saw himself hemmed in by the enraged people and hastened to take refuge behind his massive bastions. . . .

The people infuriated by the treachery of the Governor, who had fired on their representatives, . . . continued to advance, firing as they went up to the drawbridge leading to the interior of the fort. A Swiss officer [de Flue] addressing the attackers through a sort of loop-hole near the drawbridge asked permission to leave the fort with the honors of war. "No, no," they cried. He then passed through the same opening a piece of paper, which those outside could not read because of the distance, calling out at the same time that he was willing to surrender, if they promised not to massacre his troops. . . .

About two minutes later one of the Invalides opened the gate behind the drawbridge and asked what we wanted. "The surrender of the Bastille," was the answer, on which he let us in. . . .

The Invalides were drawn up in line on the right and the Swiss on the left. They had stood their arms up against the wall. They clapped their hands and cried "bravo" to the besiegers, who came crowding into the fortress. Those who came in first treated the conquered enemy humanely and embraced the staff officers to show there was no ill-feeling. But a few soldiers posted on the platforms and unaware that the fortress had surrendered, discharged their muskets whereupon the people, transported with rage, threw themselves on the Invalides and used them with the utmost violence. One of them was massacred, the unfortunate Béquart, the brave soldier who had deserved so well of the town of Paris, when he stayed the hand of the Governor at the moment when he was on the point of blowing up the Bastille. Béquart, who had not fired a single shot throughout the day suffered two sword thrusts and had his hand cut off at the wrist by the stroke of a saber. Afterwards they carried in triumph round the streets this very hand to which so many citizens owed their safety. Béquart himself was dragged from the fortress and brought to la Grève. The blind mob mistaking

him for an artilleryman bound him to a gibbet [gallows] where he died along with Asselin, the victim, like him, of a fatal mistake. All the officers were seized and their quarters were invaded by the mob, who smashed the furniture, the doors and the windows. In the general turmoil the people in the courtyard fired on those who were in the private quarters and on the platforms. Several were killed. The gallant Humbert received a musket ball as he stood on the platform and one of his comrades was killed in his arms. Then Arné, a brave fellow, fixed his grenadier's headdress on the point of his bayonet and showed himself over the top of the parapet, risking his life in order to stop the firing. . . .

In the intoxication of victory the unfortunate inmates of the dungeons of the Bastille had been forgotten. All the keys had been carried off in triumph and it was necessary to force the doors of the cells. Seven prisoners were found and brought to the Palais Royal. These poor fellows were in transports of pleasure and could scarcely realize they were not the dupes of a dream, soon to be dispelled. But soon they perceived the dripping head of their tormentor stuck up on the point of a pike, above which was a placard bearing the words: "de Launay, Governor of the Bastille, disloyal and treacherous enemy of the people." At this sight tears of joy flowed from their eyes and they raised their hands to the skies to bless their first moments of liberty.

Source: Georges Pernoud and Sabine Flaissier, eds., *The French Revolution*, trans. by Richard Graves, (New York: Capricorn, 1961).

Document B: Account of a Bastille Defender

Along with the invalides from the French army, a garrison of thirty Swiss mercenaries defended the Bastille. Lieutenant Louis de Flue, commander of the Swiss soldiers, wrote the following account of the events of July 14, 1789, which he entered in the logbook of the Swiss regiment:

About three o'clock a band of armed citizens, with some of the French Guard, came to attack the Bastille on the side of the Arsenal. They entered the first courtyard without any difficulty, as the gate was guarded by only one pensioner [*invalide*], who, in accordance with the instructions of the Governor, was not armed. They then cut the chains by which the drawbridge was suspended, an operation easily accomplished, as the Governor had given orders that the besiegers should not be fired upon until they had been summoned to retire, which could not be done owing to the distance. However, the besiegers fired the first upon the men in the towers. They next cut their way with hatchets through the gate leading into the Governor's courtyard, and they were preparing to serve another door, leading into the body of the place, in the same way when he [the Governor] asked them what they wanted. They shouted out: "Lower the drawbridges." He replied that this could not be done, and that if they did not retire they would be charged. They redoubled their cries of "Down with the bridges!" upon which the thirty pensioners who were posted on each side of the door were ordered to fire. The besiegers, on their side, fired at the loopholes and at the Governor and the thirty men on the battlements. . . .

The besiegers brought up a cartload of lighted straw with which they set fire to the Governor's house, and they then placed it at the entrance of the bridge, which prevented us from seeing them. They had also three guns and a mortar, which they had found in the gardens of the arsenal from whence they fired several times without doing any damage. The place replied with a few rounds. The insurgents, perceiving that their guns were of no use, returned to their first plan of breaking in the gates. For this purpose they dragged their guns into the courtyard of the Governor's house, placed them at the end of the bridge, and pointed them at the gate. M. de Launay, seeing these preparations from the top of the towers, without consulting his staff or his garrison, ordered the drum to beat for firing to cease. The mob approached, and the Governor asked to capitulate. The besiegers would not hear of a capitulation, and cried: "Lower the drawbridges."

During this time I had withdrawn my men in front of the gate, so as not to leave them exposed to the fire of the enemy, with which we were threatened. I then went in search of the Governor to know what his intentions were. I found him in the council hall, engaged in writing a note, in which he informed the besiegers that he had 20,000 lb. of gunpowder in the place, and that, if they refused to accept his terms, he would blow the fortress up, together with the garrison and the whole neighborhood. He handed me this document, and ordered me to have it delivered. I permitted myself at this moment to represent that there was no necessity for adopting so extreme a measure. I remarked that no damage had been done to the fort or to the garrison, that the gates had not been injured, and that we still had means for defending ourselves, as only one pensioner [*invalide*] had been killed, and two or three wounded. He did not appear to appreciate my reasons; it was

necessary to obey. I passed the note through one of the holes which I had made in the drawbridge. An officer who wore the uniform of the Queen's Infantry [Elie] took the note; but it had no effect. The besiegers cried: "Down with the drawbridges! No capitulation!" . . .

I returned to the Governor and reported the state of affairs, and I then at once rejoined my men, whom I had drawn up to the left of the gate. I waited the moment when the Governor would execute his threat [to blow up the fort and the neighborhood]. I was very much surprised a moment afterwards to see four pensioners [*invalides*] approach the gates and lower the drawbridge. The mob rushed in at once. We were disarmed, and each of us was placed under a guard. The apartments were entered; everything was sacked; the arms were seized, and the various papers and archives were thrown out of the windows. The soldiers who had not got their knapsacks on lost everything. This was the case with me. We were subjected to the most brutal treatment. Our lives were threatened in every possible manner. At last, the fury of the besiegers appeared to calm down, and I was taken with the men who remained with me in the *mêlée* to the Hôtel de Ville. . . . Along the road, the streets and houses and even the roofs were crowded with people who insulted and cursed me. I was continually struck with swords, bayonets, and pistols. I did not know how I should perish, but I was certain that my last hour had arrived. Those who had no arms flung stones at me, and the women gnashed their teeth and shook their fists at me. Two of my soldiers were assassinated close behind me, and I am convinced that I should never have reached the Hôtel de Ville but for two persons who escorted me and who begged the people to respect the prisoners. When I was within a hundred yards of the Hôtel de Ville, there was a general cry that I should be hung. A head fixed on the end of a pike was presented to me to look at, and I was told it was that of M. de Launay. . . . Opposite to me the people were engaged in hanging an officer and two pensioners to a lamp-post. It was with this look-out that I entered the Hôtel de Ville. I was presented to a committee which was sitting there. I was accused of being one of the defenders of the Bastille and of having caused blood to flow. I justified myself as well as I could, saying that I had to obey orders. Not seeing any other means of escaping execution with the remainder of my men, I declared that I wished to serve the city and the nation. I do not know if they were tired of slaying or if my reasons convinced them, but they were applauded, and there was a general cry raised of "Bravo! Bravo, gallant Swiss!" In an instant wine was brought, and I had to drink to the city and the nation.

Source: Denis Bingham, *The Bastille*, Vol. 2 (New York: James Pott & Company, 1901).

Congress of Vienna

Katherine Ward

Lesson Introduction

Overview

It is the fall of 1814 and the Allied Powers of Europe are celebrating their victory over Napoleon. But a difficult task lies ahead. The French Revolution and the Wars of Napoleon have profoundly changed the map of Europe. The victorious nations meet to restructure the boundaries of Europe and resolve sensitive social and political issues raised by a generation of warfare. In this Activator, students represent the five Great Powers (Great Britain, Austria, Prussia, Russia, and France), either as the leading diplomats or as experts on the key issues. Based on information provided in this Activator regarding the goals of their nations, students conduct their own Congress of Vienna. They engage in negotiations and debates as they attempt to establish a stable Europe, immune to the aggressions of any ambitious nation. Extensive analysis of historical maps helps to familiarize students with the political geography of late eighteenth- and early nineteenth-century Europe. The class then creates its own peace settlement. Finally, in the debriefing students compare their terms of peace with the Final Act of the Congress of Vienna produced by the diplomats in Vienna in 1815.

Teaching tip

Distribute the maps showing European national boundaries just prior to the French Revolution (1789) and at the height of Napoleon's empire (1812) with the **Delegation Information**. Distribute the map showing the results of the Congress of Vienna (1815) with the **Postscript** during the **Debriefing**.

Teaching tip

Remind your students that although most of the protagonists historically were male, both girls and boys will fill roles during the negotiations.

Teaching tip

If you wish to spend less time on this Activator, omit some of the topics. Be sure to keep Poland/Saxony, the Netherlands, Italy, the German States, and Colonies. If you have a smaller class, assign more topics to each Expert.

Setup Directions

1. Duplication

Duplicate the following in the quantities indicated in *italics*:

- **Background Essay**—*class set*
- **Delegation Information**—*one set per delegation*
- **Map of Europe in 1789**—*class set + master copy**
- **Map of Europe in 1812**—*class set + master copy**
- **Map of Europe in 1815**—*class set + master copy**
- **Postscript**—*class set + master copy**
- **Schematic #1 (Delegation Meetings)**—*master copy**
- **Schematic #2 (General Congress)**—*master copy**
- **Terms of Peace Settlement Worksheet**—*class set + teacher copy*

* The master copy can be a paper copy or digital version to be projected via digital camera or computer.

2. **Division of the Class and Assignment of Roles**

   a. Divide the class into five approximately equal groups.

   b. Assign each group to represent a delegation of one of the five Great Powers that dominated the Congress of Vienna: Great Britain, Russia, Austria, Prussia, and France.

   c. Assign a strong member of each delegation to be the primary Diplomat:

      - Great Britain: Viscount Castlereagh
      - Russia: Czar Alexander I
      - Austria: Prince Metternich
      - Prussia: Prince Hardenberg
      - France: Prince Talleyrand

   d. Assign one or two members of each delegation to become the Expert(s) on each of the following topics:

      - The Poland/Saxony Issue
      - The Netherlands/Switzerland/Scandinavia
      - Italy/Croatian and Dalmatian coasts
      - The German States/Spain and Portugal
      - Colonies/Reparations/Return of Plundered Art

3. **Costumes**

Costumes are not essential for this Activator, as the focus is on the students' debate of the issues. However, if you have the resources to recreate the clothes of European aristocrats in the early nineteenth century, have the students research and assemble costumes. Costuming helps to transport students to another place and time and can make a simulation even more engaging.

4. **Schematics**

Project the **Schematics** on a screen or whiteboard and go over the layout of the room a day before the actual lesson, so that all students know what each section of the room represents during both sessions. Use the Schematics to arrange the room on the day of the actual lesson.

Teaching tip
If your schedule permits the extra negotiation time, Option B is much more dramatic than Option A.

5. **Options**

Decide which of these two options you wish to use for this Activator:*

Option A (30–45 minutes, following 20-25 minutes of Opening Statements and Delegation Meetings)

With the teacher as the facilitator, discuss the issues one at a time, beginning with the Poland/Saxony issue (as this was the most contentious issue of the Congress).

Teaching tip
Have available a good historical atlas or textbook with maps showing the partitions of Poland, in case questions arise during the **Background Essay** discussions.

Provide each member of each delegation a copy of his or her nation's **Delegation Information** only. Do not give students in one delegation the Delegation Information for any of the other nations.

Option B (40–70 minutes, following 20-25 minutes of Opening Statements and Delegation Meetings)

Students first work informally to resolve the issues facing the Congress, then meet in formal Congress.

- Experts discuss their particular issues with their counterparts on the other delegations.
- The Diplomats (with the help of their Experts) then begin to formally discuss the issues one at a time.

6. **Providing Background Information**

a. Several days before the recreation of the Congress of Vienna, distribute a **Background Essay**, a **Map of Europe in 1789** and a **Map of Europe in 1812** to every student.

b. Also distribute the *appropriate* Delegation Information sheet to each member of each delegation. (Each British delegate receives **Delegation Information—Great Britain**, each Russian delegate receives **Delegation Information—Russia**, etc.)

c. It is important that the students have a solid grasp of the material in these handouts. Depending on the level of your students, choose one of the following options or devise your own method of familiarizing your students with the information:

Option 1: Read the **Background Essay** together as a class. Project the maps of Europe in 1789 and 1812 before the class and point out each of the regions discussed in the handouts. Make sure the students understand how the rulers and boundaries changed between 1789 and 1812 as a result of the wars of the French Revolution and Napoleon.

Teaching tip
All students will benefit from name tags or place cards identifying each delegate by nationality and area of expertise.

Option 2: For more advanced students, assign the **Background Essay** as homework. Remind students to refer frequently to their maps as they read. Encourage students to annotate the maps with information from the Background Essay. In class review the Background Essay information to

* The options are described more fully in the Lesson Plan.

make sure students understand the European situation before the French Revolution and the conquests of Napoleon.

7. **Individual Assignments to Prepare for the Congress**

   a. For homework the night before the simulation have the five Diplomats and each of the Experts examine the sections of the **Background Essay** and their own **Delegation Information** sheets that pertain to their areas of expertise:

      - Diplomats read carefully the **Background Essay** and the "General Aims" section of the **Delegation Information**. They then write a brief list of the goals they want to accomplish at the Congress of Vienna.

      - Experts read carefully the sections in the **Background Essay** and the **Delegation Information** that match their areas of expertise. Each Expert then writes a brief summary of his or her issue(s) of expertise and outlines how his or her country proposes to settle the issue(s). (For example, the British Expert(s) on the Poland/Saxony issue study the Poland/Saxony sections in the Background Essay and the Delegation Information—Great Britain.)

8. **Resources to Consult**

Gregor Dallas, *The Final Act: The Roads to Waterloo* (New York: Henry Holt and Co., 1997).

Will Durant and Ariel Durant, *The Age of Napoleon: A History of European Civilization from 1789 to 1815* (New York: Simon and Schuster, 1975).

Harold Nicolson, *The Congress of Vienna: A Study in Allied Unity: 1812–1822* (Gloucester, MA: Peter Smith, 1946).

Adam Zamoyski, *Rites of Peace: The Fall of Napoleon and the Congress of Vienna* (New York: Harper Collins, 2007).

Lesson Plan

Reenactment

Teaching tip
All student Experts should wear nametags indicating their nationality and area(s) of expertise.

1. **Session 1: Delegation Meetings** (15–20 minutes)

   a. Arrange the room as indicated in **Schematic #1**.

   b. Have the students take their positions within their own delegations.

   c. With the Diplomats facilitating each group, have each delegation prepare a set of proposals covering all of the Experts' topics.

   d. The Experts help the Diplomats flesh out the details on each of the issues.

Teaching tip
While the Diplomats are part of the negotiations at all times, encourage the Experts to contribute when their areas of expertise are under discussion.

Depending on the abilities of your students, you may elect to keep a record of the negotiations, using the **Terms of Peace Settlement** worksheet.

Students will gain more from these negotiations if they keep track of their progress in resolving issues using their own copies of the **Terms of Peace Settlement** worksheet. You may keep a summary sheet or assign students to keep track of decisions. Use your judgment as to the best procedure for your class.

2. **Opening Statements** (5 minutes)

   a. Arrange the room as shown in **Schematic #2**.

   b. Have the Diplomats from Great Britain, Russia, Austria, and Prussia present their proposals. Explain to the students that France was initially excluded from the serious negotiations, because it was regarded as the defeated power.

3. **Session 2: General Congress** (30–70 minutes)

   Use one of the two options below to conduct the negotiations:

   Option A (30–45 minutes)

   a. With the teacher as the facilitator, discuss the issues one at a time, beginning with the Poland/Saxony issue (as this was the most contentious issue of the Congress).

   b. Suggest to the students that they can form coalitions with other nations to increase the strength of their positions. Great Britain, Austria, Prussia, and Russia will probably conflict on the Poland/Saxony issue.

   c. After a few minutes of discussion on this issue, allow France to enter the conversation. (In the real Congress of Vienna, it was Talleyrand who broke the deadlock.)

   d. As each issue is resolved, students record them on the **Terms of Peace Settlement** worksheet provided.

Option B (40–70 minutes)

a. **Informal Negotiations**

- After the Diplomats present their proposals, allow the students to move around the room for ten minutes to discuss the issues with members of other delegations.
- Suggest that the Diplomats first focus on the Poland/Saxony issue, and if they have time they can move on to other issues.
- Instruct that the Diplomats exclude the French delegates in the initial negotiations, and then begin to include them as the negotiations progress.
- Experts discuss their particular issues with their counterparts on the other delegations. If any of the delegation members come to tentative agreements, have them write these down for use in the formal negotiations.

b. **Formal Congress**

- When the ten minutes are up (or when you feel that the informal discussions have reached a logical stopping point), call the formal Congress to order.
- The Diplomats (with the help of their Experts) begin to discuss the issues one at a time.
- As each issue is resolved, students record the decision on the **Terms of Peace Settlement** worksheet.
- You may choose to allow students to call another round of Informal Negotiations if necessary.
- When the **Terms of Peace Settlement** worksheet is completed, call to adjourn the Congress of Vienna.

Teaching tip
As the teacher, you facilitate the discussion as much or as little as necessary.

Debriefing

Shorter Debriefing

1. Distribute to each student a **Map of Europe in 1815**. Distribute a **Postscript** and either read it together as a class or have the students read it for homework.

2. Make a master copy of the **Terms of Peace Settlement** worksheet the students created in class and project before the class. Discuss the similarities and differences between the students' version of the terms of the peace settlement and the Final Act of the Congress of Vienna produced by the real diplomats in 1815. Examine the reasons for the differences.

3. Have the students write a **Learning Log** entry describing their experiences as delegates at the Congress of Vienna.

Longer Debriefing

1. Distribute to each student a **Map of Europe in 1815**, a **Postscript** and a copy of the **Terms of Peace Settlement** completed by the class. Either read these materials together as a class or have the students read for homework.

2. Have students write a paper or a **Learning Log** entry discussing the similarities and differences between the Final Act they produced in class and the one actually produced by the diplomats in Vienna in 1815.

3. Have the students analyze the Final Act of the Congress of Vienna with regard to the three main principles held by the delegates: legitimacy, balance of power, and compensation. Make a chart—individually or together on the board—showing which of the terms of the treaty supported each principle and which (if any) violated each one. Your chart might look like this:

	Supported this principle	Violated this principle
Legitimacy		
Balance of Power		
Compensation		

Teaching tip
If you wait until the class has studied the entire nineteenth century, students will have enough information to conduct a well-informed debate on the topic.

4. Conduct a discussion or have students write a paper comparing the Congress of Vienna (1815) with the Peace of Westphalia (1648).

   a. Which issues were similar, and which were different?

   b. Compare and contrast the final settlements.

   c. What issues existed in 1815 that did not exist in 1648?

5. Based on the limited information in the **Postscript**, discuss whether the Congress of Vienna was a success or a failure.

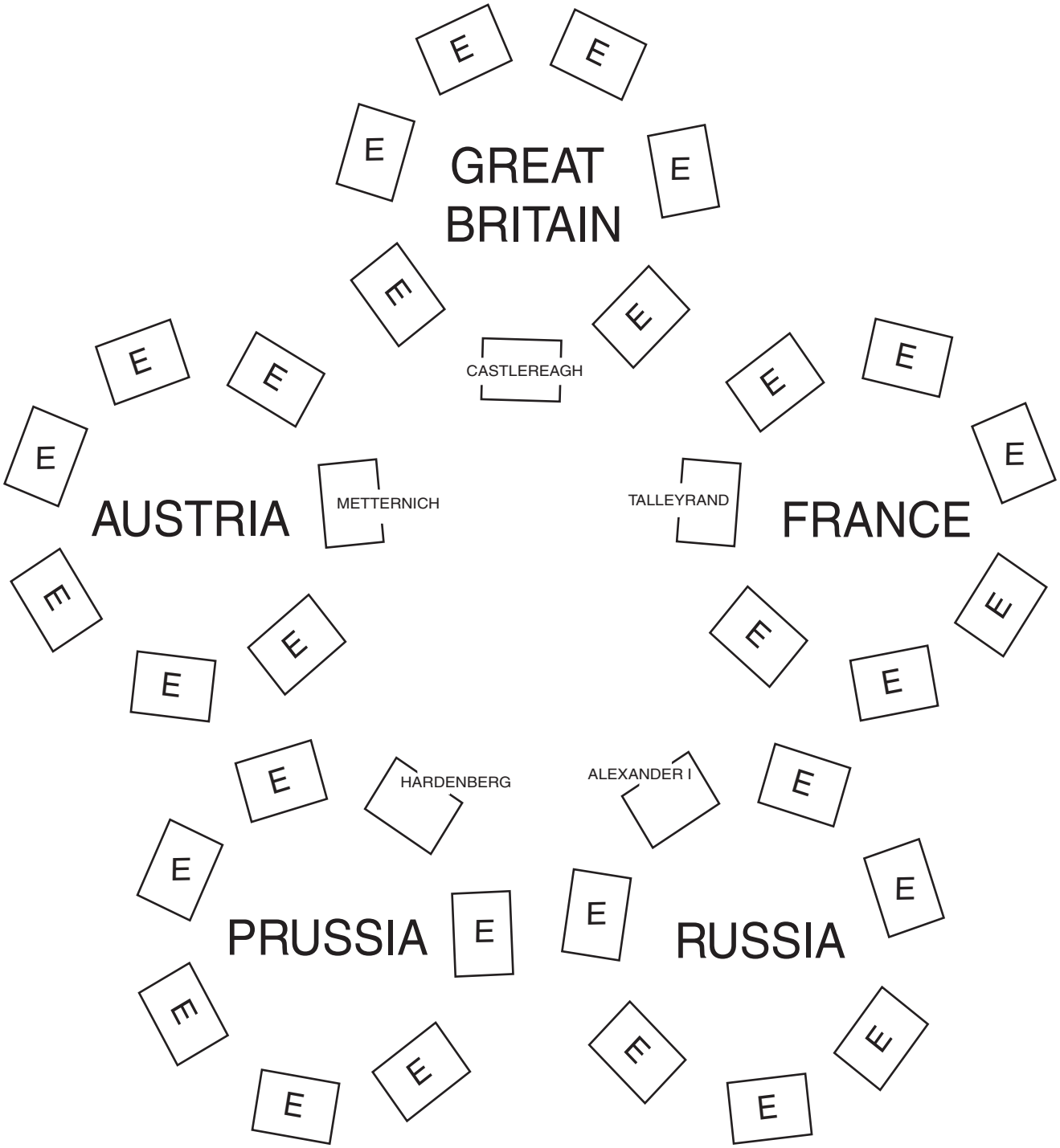
6. Have students research the social activity that went on during the Congress of Vienna.

    a. With so many high-ranking men and women from so many countries gathered in one place at one time, the entertainment, socializing, and scandal filled the newspapers and conversations across Europe.

    b. Often these social interactions affected negotiations, as they influenced the diplomats' feelings about one another.

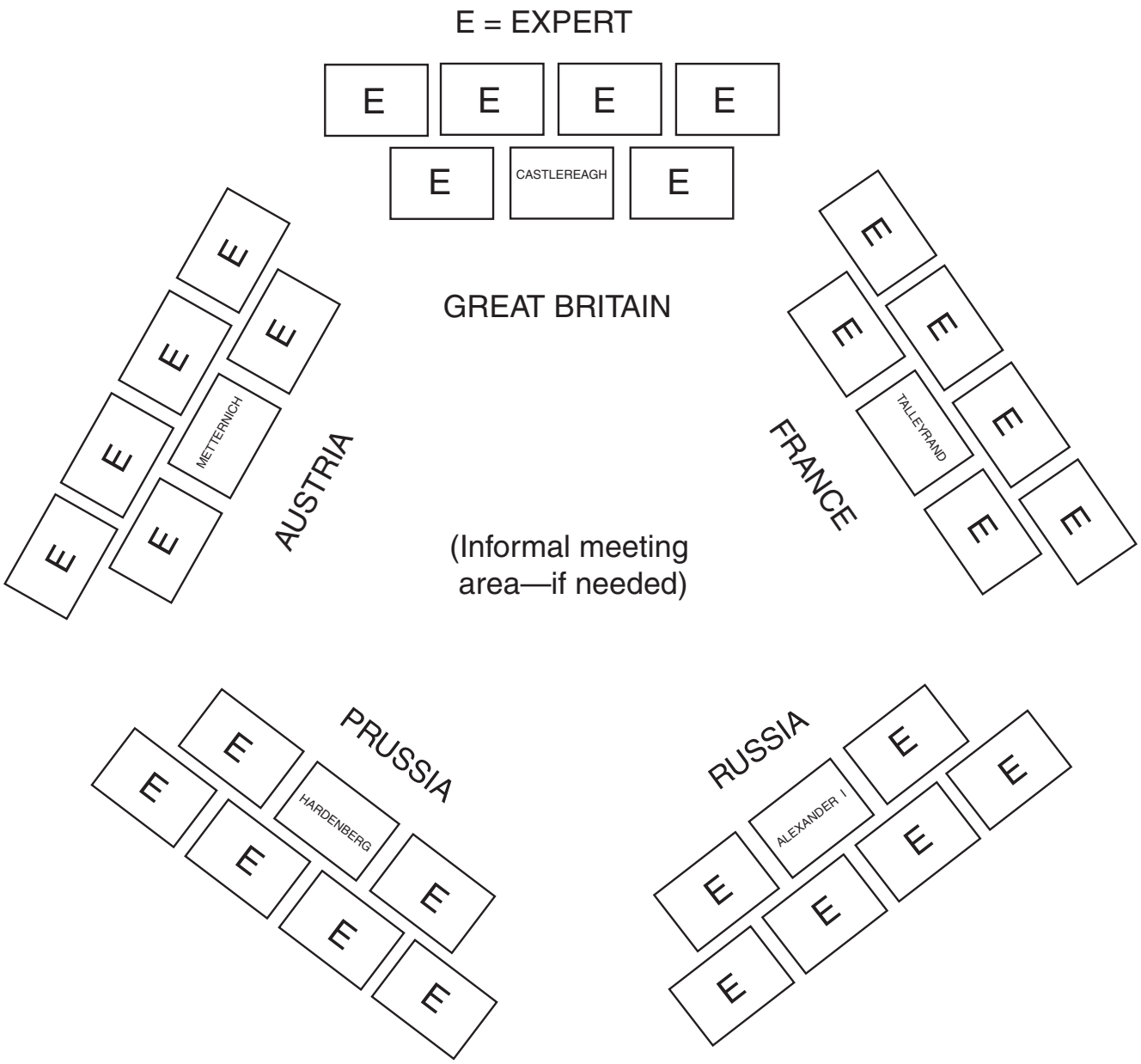
    c. Have students report on their findings and discuss the interaction of personal and political activities in history and the contemporary world.

Schematic 1: Delegation Meetings



E = Expert

Schematic 2: General Congress



Background Essay

Date: September 1814–November 1815
Place: Vienna, Austria

Peace in Europe

After more than twenty years of warfare, Europe was finally at peace. Although all had suffered enormous casualties, an alliance of the four major powers—Russia, Austria, Prussia, and Great Britain—had finally succeeded in defeating Napoleon Bonaparte. With Napoleon exiled to the island of Elba, off the coast of Italy, the European powers turned their attention to rebuilding a stable Europe that would be safe from another great outbreak of warfare.

Restoration of the Bourbon Family in France

First, the four allied powers had to decide who would rule France. They considered their options.

a. They could leave Napoleon on the throne, but they did not trust him for one minute to give up his ideas of conquering all of Europe.

b. They could take a vote in France and let the French people choose their new ruler, but they were suspicious of the revolutionary spirit that had arisen during the French Revolution and were nervous about giving the people such power.

c. They could bring back the aging Louis XVIII, member of the Bourbon family and brother of King Louis XVI, who had been executed in the French Revolution. Louis XVIII had fled from France in 1789, right after the fall of the Bastille, and had spent most of his adult life outside of his home country, but he seemed the most logical choice.

- He had the advantage of "legitimacy," meaning that he belonged to the royal family that had ruled France before the Revolution.
- He had no claim on any of the land that Napoleon had conquered.
- His restoration would not favor any one of the four victorious allied powers over the others.

First Peace of Paris

On May 30, 1814, Austria, Prussia, Russia, and Great Britain accepted Louis XVIII as the legitimate ruler of France and made peace with France in the treaty dubbed the **First Peace of Paris**. The treaty was lenient towards France, considering how much destruction and loss of life the recent wars had caused. Louis XVIII agreed to accept the French boundaries of 1792, before most of France's conquests had been made.

A Difficult Task

The representatives who signed the First Peace of Paris agreed to meet in Vienna in the fall of 1814 to work out the territorial settlements. The job of the European diplomats had just begun, for the French Revolution and Napoleon had left behind a very different Europe than the one that had existed in 1789. (See maps of Europe in 1789 and 1812.) As he had conquered, Napoleon had redrawn the map of Europe, erasing some states, combining and creating others. It was now the difficult task of the leaders of the victorious powers to reestablish the boundaries of Europe.

The Congress of Vienna Begins

It is now late fall, 1814. Emperors, kings, princes, and hundreds of other dignitaries—along with their wives, mistresses, assistants, and servants—descend upon the capital of the Austrian Empire. All interested states have sent delegates to participate. They are entertained at balls and banquets. They attend concerts conducted by Ludwig van Beethoven. Amid the celebration, scandal abounds. Most important in attendance are the representatives of the Four Great Powers: Czar Alexander I of Russia (who is acting as his own diplomat), Viscount Robert Stewart Castlereagh of Great Britain, Prince Klemens von Metternich of Austria, and Prince Karl August von Hardenberg of Prussia. Representing the allies that defeated Napoleon, these men have assumed the responsibility of redrawing the boundaries of Europe. Also in Vienna are King Frederick William III of Prussia and Emperor Francis I of Austria (who is hosting the festivities). Another diplomat demonstrating great interest in the negotiations is Prince Charles Maurice de Talleyrand, the Foreign Minister of France.

In order to understand the difficulty of the task facing these leaders, we must examine how the map of Europe changed in the two and a half decades preceding the Congress of Vienna.

Territorial Changes since 1789: (Refer to your maps as you read.)

	Before 1789 (Prior to the French Revolution)	**Territorial Changes 1789–1814** (During the Revolutionary–Napoleonic periods)
Poland/ Saxony	**Poland**: In the mid-eighteenth century, Poland was the largest state in Europe, but its government was very weak. The King of Poland was elected, but was almost always a puppet of a foreign power. In the First Partition of Poland in 1772, Prussia, Russia, and Austria each took a piece of Poland's outer territories. **Saxony:** Before the Napoleonic Wars, Saxony was one of the larger states in the Holy Roman Empire.	**Poland**: In 1792 and 1795, Austria, Prussia, and Russia carried out the Second and Third Partitions of Poland, and Poland ceased to exist. In 1808 and 1809, Napoleon created the independent Grand Duchy of Warsaw out of Polish lands seized from Austria and Prussia. Many Poles enthusiastically viewed Napoleon as their liberator. The Grand Duchy of Warsaw was closely allied with France. By 1814, Russian troops had occupied the Grand Duchy of Warsaw while pursuing the retreating French army. **Saxony**: In 1806, Fredrick Augustus of Saxony made an alliance with Napoleon, who gave him the title of king. He remained one of France's most loyal allies until his capture and imprisonment by the allies in 1813. Because of the king's alliance with Napoleon, some of the victors considered his territory available for the taking.

The Netherlands	1789, the provinces of the Netherlands existed in two parts: **Holland (the United Provinces of the Netherlands)** had won its independence from Spain in 1581. At the time of the French Revolution, Holland was ruled by the conservative Stadtholder William V of Orange. **Belgium (the Austrian Netherlands)** had remained a possession of Spain until transferred to Austria in the wars of the early eighteenth century.	**Holland**: During the Revolutionary and Napoleonic periods, Stadtholder William V of Orange was overthrown and Holland became a dependent state of France and later a part of the French Empire. **Belgium**: In 1797, Austria signed the Treaty of Campo Formio with Napoleon, giving Belgium (the Austrian Netherlands) to France. This land was administered directly as a part of the French Empire.
Italy	Before the French Revolution, Italy was divided into eleven separate states, usually dominated by foreign powers. In the wars of the early and mid-eighteenth century, Austria acquired the states of **Milan (Lombardy)** and **Tuscany,** and the Duke of Savoy became the King of **Sardinia** (which included Savoy, Piedmont, and Sardinia). **Venetia, Genoa** and **Lucca** were republics. Pope Pius VI ruled the Papal States in central Italy. Naples and Sicily made up the **Kingdom of Two Sicilies**, ruled by a member of the Spanish Bourbon family. **Parma**, **Massa**, and **Carrara** were duchies.	Between 1796 and 1801, Napoleon overran and incorporated much of Italy's western coast into the French Empire. In the north, he created the **Kingdom of Italy**, with himself as king. In the southern section, he established the **Kingdom of Naples**, with his brother-in-law **Joachim Murat** as king. In 1813, Murat deserted Napoleon and gave his support to Austria in exchange for a promise from Metternich that he would be allowed to keep his throne after Napoleon was defeated.
Croatian and Dalmatian Coasts	In the late eighteenth century, the eastern coastline of the Adriatic Sea belonged to Austria and the Republic of Venetia. Austria possessed the coast of **Croatia**, while Venetia included the coast of **Dalmatia**.	In the 1797 Treaty of Campo Formio, Napoleon gave to Austria the Republic of Venetia and its holdings on the Dalmatian coast. After Austria's defeat in 1809, Napoleon seized the Adriatic coastline of Croatia and Dalmatia from Austria and created the **Illyrian Provinces**, which he incorporated into the French Empire.
The German States	In 1789, the German lands were made up of *over three hundred* tiny states—ruled by kings, princes, bishops, and others—as well as Free Cities. These were all loosely linked together as the **Holy Roman Empire**. The two largest German states were Prussia and Austria, both of which had expanded significantly in the eighteenth century. Prussia had absorbed mostly German and Polish populations, but Austria had annexed regions containing people of many nationalities.	In 1797, Napoleon seized the German lands west of the Rhine River and annexed this territory directly to France. He then reorganized the territory east of the Rhine River, eliminating many of the tiny states and rewarding influential German princes with land if they swore loyalty to him. Thus, most of the church states and 45 of the 51 Free Cities disappeared. In 1806, Napoleon organized the German states into the **Confederation of the Rhine**, allied with France, and ended the outdated Holy Roman Empire. In 1806, French armies defeated and occupied Prussia until 1813.

Spain and Portugal	**Spain:** Since 1713 Spain had been ruled by a branch of the Bourbon family related to the French kings. **Portugal:** Before the Napoleonic Wars, members of the Braganca family ruled Portugal. Queen Maria I, who became queen in 1777, was mentally unstable and her son John ruled as her regent.	**Spain:** In 1795 the Spanish Bourbon King Charles IV made an alliance with the Republic of France because of his nation's hostility to France's enemy Great Britain. Charles remained on the Spanish throne until 1808, when Napoleon forced him to abdicate and established his own brother Joseph Bonaparte on the Spanish throne. **Portugal:** During the Revolutionary and Napoleonic Wars, Portugal attempted to remain neutral, but when it refused to go along with Napoleon's Continental System, French armies invaded, causing the royal family to flee to Brazil.
Scandinavia	Prior to 1789, Sweden was ruled by an elective monarchy; its territorial holdings included Finland. Norway and Denmark were united under a single monarch.	Sweden joined the European powers in the alliance against Napoleon, but when France and Russia made peace in 1807, Sweden found itself at war against Russia. In this fight, Sweden lost Finland to Russia. In 1810, when the Swedish king died, the Swedish council offered the throne to one of Napoleon's marshals, Jean-Baptiste Bernadotte. He accepted and in 1812 joined the allied nations in the fight against Napoleon. In these wars, Sweden seized Norway from Denmark, which was allied with Napoleon.
Switzerland	For the two centuries before the French Revolution, Switzerland maintained a policy of neutrality, avoiding involvement in European Wars. The thirteen Swiss cantons were linked in a loose association of mutual assistance, known as the Helvetic Confederation.	Although Switzerland attempted to remain neutral, in 1798 Napoleon invaded Swiss territory and established the Helvetic Republic, which was treated as a dependent state. During the Napoleonic Wars, many battles were fought on Swiss soil and the economy suffered.

Related Issues

Other issues facing the diplomats in Vienna are linked to the conquests of Napoleon's armies and Allied efforts to defeat him.

Colonies

During the wars, the British used their superior navy to occupy the colonies of France and its allies. The British now occupy several French and Spanish islands in the West Indies, the Dutch East Indies, Heligoland in the North Sea, Malta and the Ionian Islands in the Mediterranean, Ceylon in the Indian Ocean, and the Cape of Good Hope (South Africa). In 1814 no other nation has the naval strength to challenge Britain's hold on these colonies.

Reparations

The Napoleonic Wars were devastatingly expensive to all of the nations of Europe—in terms of money, lives, and the destruction of cities, towns, and farmland. Many people in the victorious countries believe that the French should pay money to compensate them for their great losses over the past two decades.

Return of Plundered Art

As Napoleon's armies conquered many of the cities of Europe, they made a practice of seizing great works of art and sending them home to Paris, where they were gathered together in the Louvre Palace, forming one of the most impressive art collections in history. The countries of origin want their art treasures returned.

Three Guiding Principles

In their task of rebuilding a stable Europe, the diplomats are following three guiding principles:

1. **Balance of power**—No single country should be allowed to become strong enough to threaten the stability of the system established in the peace settlement.

2. **Legitimacy**—The ruling families displaced by the French Revolution and Napoleon should be restored to their thrones.

3. **Compensation**—The principal nations that suffered and struggled to defeat Napoleon should receive territory to compensate them for their sacrifices.

The diplomats differ in their views of which of these three—often conflicting—principles is the most important, but all three are foremost in the minds of the diplomats.

Introduction to the Action

How will the Congress of Vienna put the pieces of Europe back together again? You and your classmates will now take your places as delegates at the Congress of Vienna. These delegates were conservative men. They generally wanted to create a stable system that would protect the thrones of the European rulers and prevent any ambitious nation from threatening its neighbors. Within your delegation, become familiar with your nation's objectives, then negotiate with other delegations to carve up Napoleon's empire and secure Europe from further expansionist aggression by France. Get ready for the Congress of Vienna, where you will defend the interests of your nations as you create a new Europe.

Postscript

Negotiations

The negotiations were difficult. Austria and Great Britain opposed Russia and Prussia on their Poland/Saxony scheme. Around the New Year of 1815, the four nations nearly went to war. At this point, Talleyrand seized the opportunity to bring France into the inner circle. He offered to make an alliance with Great Britain and Austria in opposition to Prussia and Russia. The alliance was signed on January 3, 1815. Upon hearing of the alliance, Hardenberg and Alexander backed down, opening the way to compromise. Once the five powers reached a compromise on the Poland/Saxony issue, the diplomats were able to negotiate agreements on the other points.

The Hundred Days

By the spring of 1815, the delegates had resolved their differences and had crafted agreements on the various issues. Committees were busy creating the final draft of the settlement. Europe seemed ready to begin an era of peace. Suddenly the news reached Vienna that Napoleon had escaped from the island of Elba. He made his way to Paris, with French citizens rallying behind him. Louis XVIII fled and Napoleon declared himself to be Emperor once again. He took charge of the French army and marched towards Belgium. The allies responded quickly. An allied army commanded by the British Duke of Wellington defeated Napoleon at the Battle of Waterloo on June 18. This time Napoleon was exiled to the far more distant island of St. Helena in the southern Atlantic Ocean.

Changes to the Settlement

The diplomats in Vienna continued to negotiate, even as their armies again battled Napoleon. On June 9, 1815, the delegates signed the Final Act of the Congress of Vienna. In November, after Napoleon's defeat and subsequent banishment, France and the allies signed the Second Peace of Paris. The Hundred Days affected the final terms of the peace settlement. For its misbehavior in again supporting Napoleon, France was subjected to somewhat harsher terms than before (see below). The Final Act of the Congress of Vienna included the following terms:

Final Act of the Congress of Vienna

Poland/Saxony	Prussia received two-fifths of Saxony. The remainder was returned to the former King of Saxony, Frederick Augustus, who regained his freedom. Russia received a smaller Poland than Alexander had demanded, while Austria and Prussia each received slices of Polish territory that were smaller than their possessions after the 1795 Partition. Alexander granted Poland a constitution and took the title King of Poland.
The Netherlands	Belgium (the Austrian Netherlands) and Holland (the United Provinces of the Netherlands) were united into the Kingdom of the Netherlands. William of Orange, whose father had been Stadtholder William V of Holland, became the King of the Netherlands.

The German States	In addition to two-fifths of Saxony, Prussia received the territory east and west of the Rhine River, placing Prussia in a strong position to guard against future French attacks. The Congress did not try to restore the over three hundred states of the Holy Roman Empire; instead it created the German Confederation, made up of thirty-nine states, including Prussia and Austria. The Austrian emperor was president of the Confederation, a loose league with no effective central government but less chaotic than the pre-Napoleonic system.
Italy	The diplomats in Vienna followed the principles of compensation (using Italian land to compensate Austria for its role in the wars and for its losses elsewhere) and of restoration (returning "legitimate" monarchs to their thrones). They were not, however, inclined to restore the ancient Italian republics. They awarded Sardinia and the former Republic of Genoa to King Victor Emmanuel I of Savoy and Piedmont. Austria acquired Venetia and Lombardy. The Hapsburg family received the Duchies of Modena, Tuscany, and Parma, with Parma going to Marie-Louise (who was Napoleon's wife and the daughter of the Austrian Emperor Francis I). In central Italy, Pope Pius VII regained temporal rule over the Papal States. In southern Italy, General Murat's support for Napoleon during the Hundred Days resulted in his arrest and execution. The Bourbon king Ferdinand IV received Naples and became King Ferdinand I of the Kingdom of the Two Sicilies.
Scandinavia	The allies acknowledged Russia's possession of Finland (taken from Sweden) and Sweden's acquisition of Norway (taken from Denmark, an ally of France).
Switzerland	The great powers recognized and agreed to guarantee the neutrality of Switzerland.
The Croatian and Dalmatian Coasts	The Croatian and Dalmatian coasts became a part of the Austrian Empire.
Spain/Portugal	The Bourbon King Charles VI was restored to the throne of Spain and the Braganca Prince Regent John was returned to the throne of Portugal.

Colonies
The British returned the Dutch East Indies to Holland but kept Malta, Heligoland, the Ionian Islands, the French and Spanish islands in the West Indies, Ceylon, and the Cape of Good Hope.

Reparations
In the First Peace of Paris, the allies did not require France to pay reparations, but after Napoleon's Hundred Days, France had to pay the allies 700 million francs. An allied army was stationed in France until the money was paid.

Return of Plundered Art
In the First Peace of Paris, France was not required to return the art pillaged from the rest of Europe by the French armies. After Napoleon's return in the Hundred Days, the Second Peace of Paris required the return of much of the art.

More Agreements

Two other agreements emerged from the Congress of Vienna. The Four Great Powers (Prussia, Austria, Russia, and Great Britain) signed the **Quadruple Alliance**, in which they pledged to work together to uphold the peace agreement of the Congress of Vienna. In addition, Czar Alexander I proposed that they create a different sort of alliance, in which all would agree to conduct their political affairs according to the Christian teachings of peace and charity. Though most European powers did not really take it seriously, nearly all joined the **Holy Alliance**. Only the Prince Regent of Great Britain, the Pope, and the Sultan of Turkey did not sign. Throughout the nineteenth century the Holy Alliance came to represent the conservative forces that resisted liberal and national movements.

Aftermath

In the end, the diplomats of the Congress of Vienna created a European system that was overall consistent with the principles of the balance of power and legitimacy. However, they either ignored or tried to suppress movements of nationalism and liberalism, forces that would grow dramatically throughout the nineteenth century and would constantly threaten European stability. But, as it turned out, their settlement was quite durable—Europe did not experience another general war for an entire century—until 1914.

Terms of Peace Settlement

Record terms of the settlement agreements reached during negotiations.

Poland and Saxony:

The Netherlands:

The German States:

Italy:

Scandinavia:

Switzerland:

The Croatian and Dalmatian Coasts:

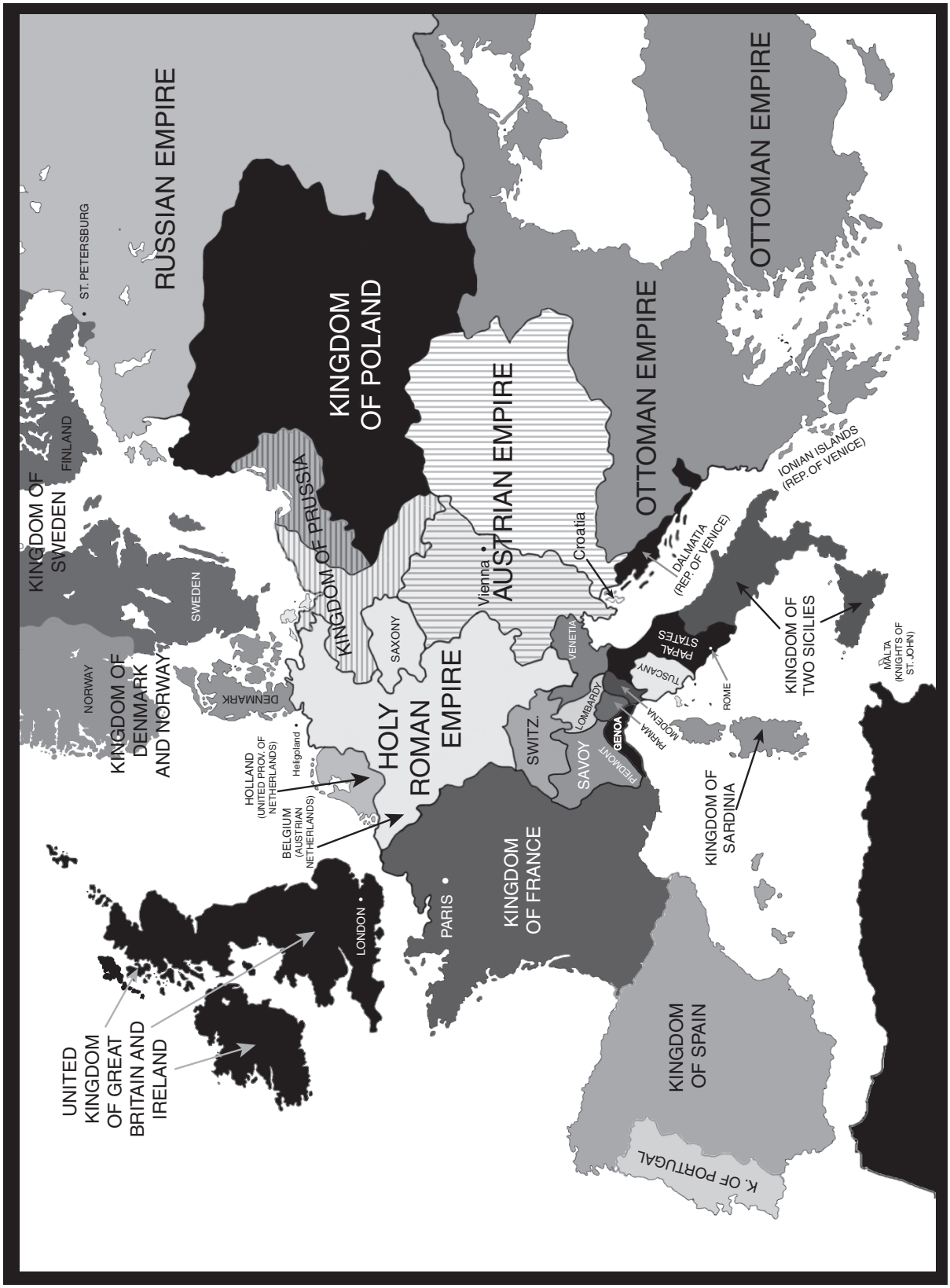
Spain and Portugal:

Colonies:

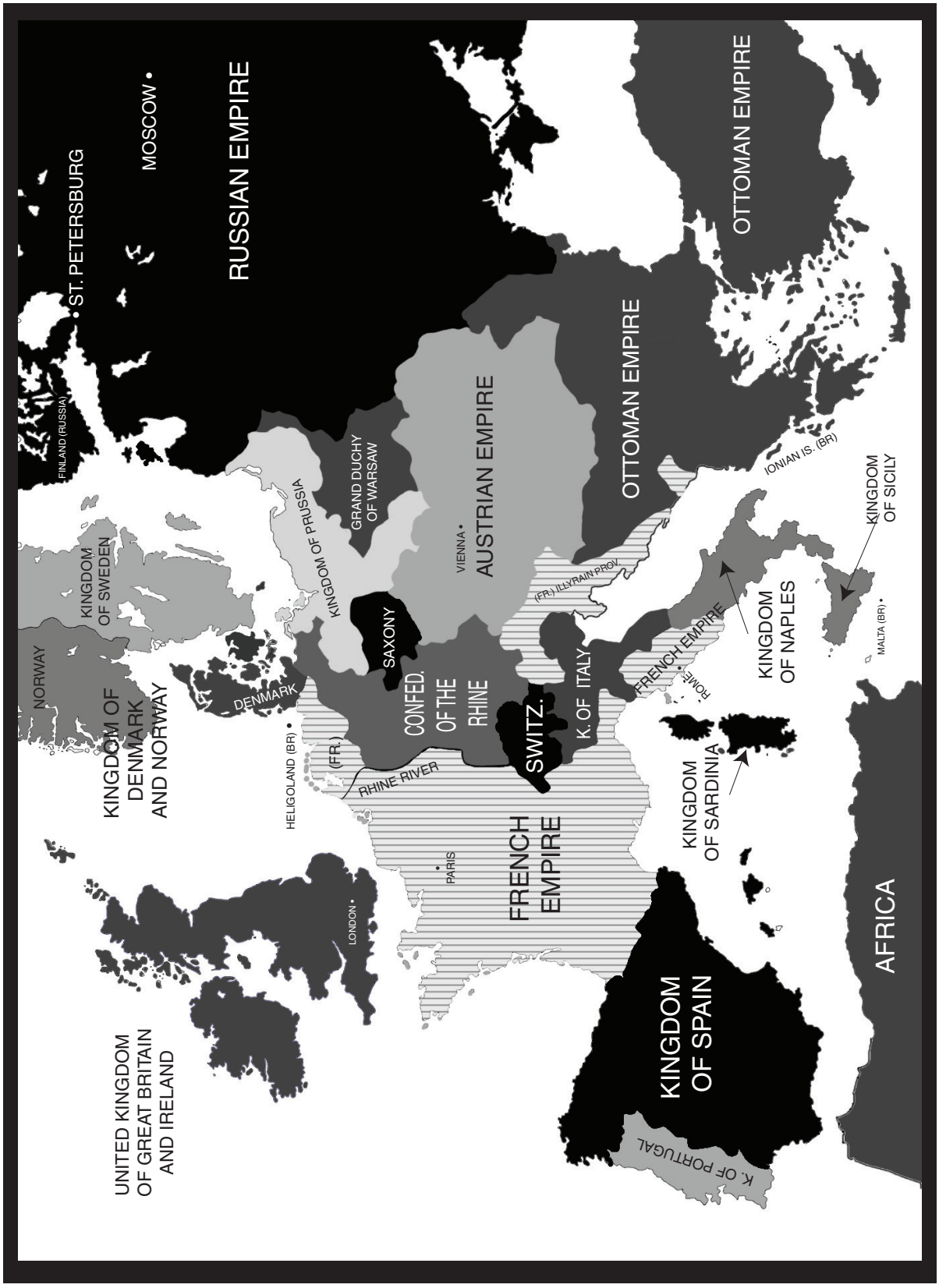
Reparations:

Return of Plundered Art:

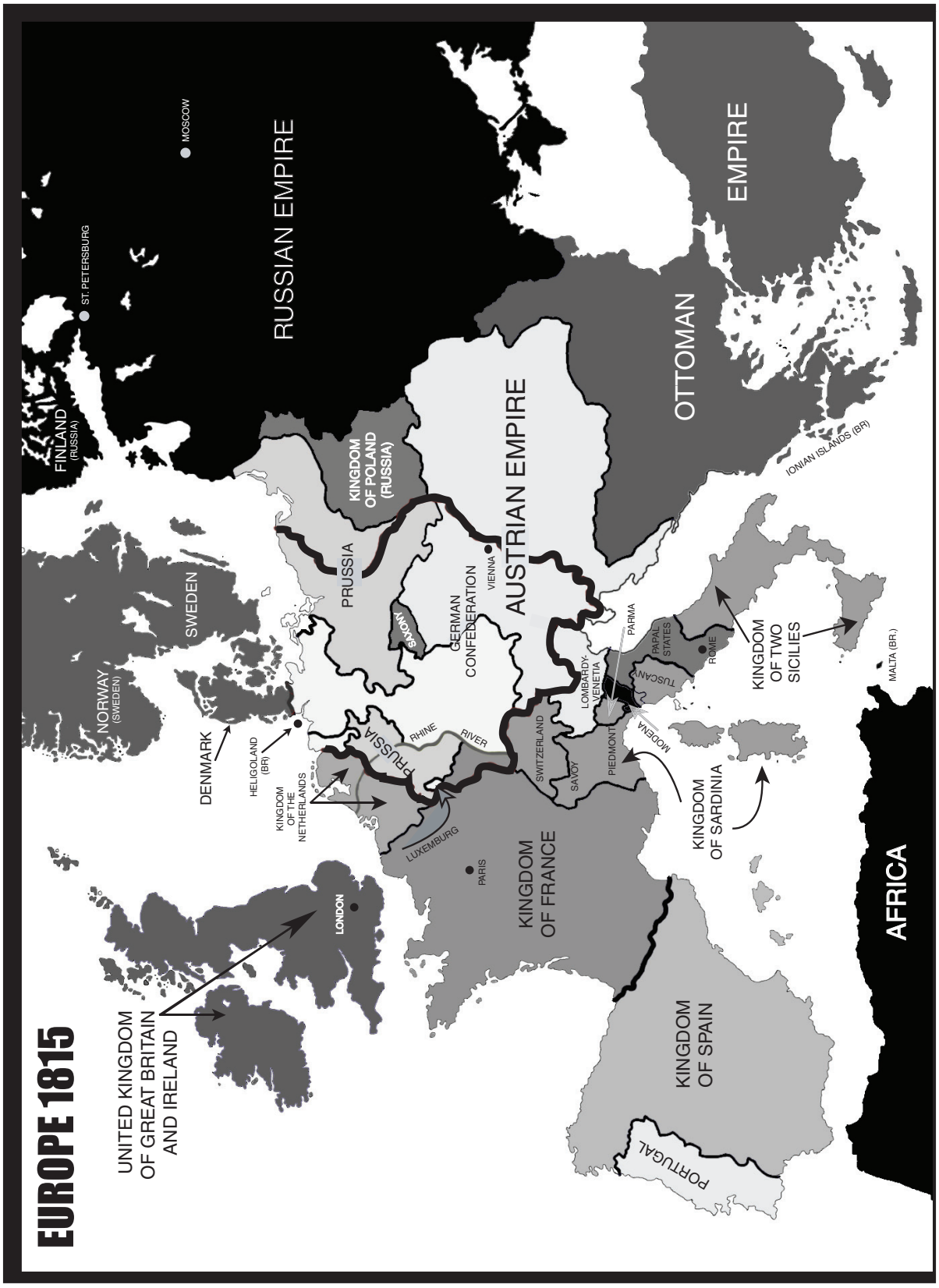
Map of 1789



Map of 1812



Map of 1815



Delegate Information—Great Britain

Great Britain (Viscount Castlereagh)

General Aims

Lord Castlereagh strongly believes that in order to maintain peace, the settlement must establish a balance of power in Europe. He is especially worried about France and Russia. France has obviously demonstrated its capacity for imperialism during the past two decades, but Russia has also revealed quite an appetite for neighboring territory, growing into a vast empire over the past century. Therefore, Castlereagh hopes to establish a strong alliance among Austria, Prussia, and the minor German states to create a strong unified center in Europe that could discourage French expansion from the west or Russian advances from the east. Castlereagh intends to serve as a mediator between the continental powers of Europe, smoothing out their differences to create harmony and lasting security.

Poland/Saxony

While popular opinion in Great Britain supports Czar Alexander I's idea of an independent Poland with Alexander as king, Castlereagh does not believe Alexander would ever actually allow such a Polish kingdom to be truly independent from Russia. He believes that Alexander would treat Poland as a puppet state and would thus be able to station his armies in the heart of Europe, within striking distance of both Berlin and Vienna, the capitals of Prussia and Austria. Therefore, Castlereagh plans to propose that Poland be restored to its status under the 1795 Partition, divided between Russia, Austria, and Prussia.

Ideally, Castlereagh would like to see all of Saxony returned to its "legitimate" ruler, King Frederick Augustus, but he knows that King Frederick William III of Prussia desperately wants all of Saxony. A larger Prussia would support Castlereagh's plan for a strong German bloc to resist France and Russia. Therefore, despite his reservations, Castlereagh would support the idea of giving Saxony to Prussia, in exchange for a promise from Hardenberg that Prussia would oppose giving Alexander all of Poland and would support instead the division of Poland among Russia, Austria, and Prussia, as in 1795.

The Netherlands

Castlereagh believes that it is essential to have a strong nation on France's northeastern border. Thus, he proposes to join Belgium (the former Austrian Netherlands)—a part of France for almost 20 years—with Holland to create the **Kingdom of the Netherlands**, ruled by William of Orange. This unification would uphold the principle of balance of power by creating a larger state on the French border; it would satisfy the principle of legitimacy by returning the throne to the pre-Napoleonic rulers of Holland. By supporting the House of Orange, Castlereagh hopes that Great Britain can guarantee a friendly relationship with the Netherlands and prevent France from ever gaining control of the port city of Antwerp, with its commercially strategic location.

The German States

Castlereagh would like to establish a strong German union in central Europe to protect the rest of Europe from French aggression from the west and Russian expansion from the east. He hopes to give the territory east and west of the Rhine River to Prussia as a buffer against future French attack.

Italy

Castlereagh does not have strong views on Italy. He will try to support the claims of "legitimate" rulers but is also willing to offer parts of Italy to compensate Austria with territory for her sacrifices in the wars. He knows that the British public would not be happy to see Napoleon's brother-in-law Murat on the throne of the Kingdom of Naples, despite Austria's agreement to allow him to remain as king; therefore, he supports the restoration of the Bourbon King Ferdinand IV to the throne of Naples. He believes that Pope Pius VII should be restored as the temporal ruler of the Papal States.

Scandinavia

Though not entirely comfortable with the Russian acquisition of Finland from Sweden, Castlereagh does not feel strongly enough about the issue to go to war with Russia over it. If Sweden is willing to accept Norway in exchange for losing Finland to Russia, Great Britain will not object.

Switzerland

Castlereagh favors the recognition of Swiss neutrality. He believes the other nations must agree to guarantee that neutrality.

The Croatian and Dalmatian Coasts

Castlereagh supports giving the coasts of Croatia and Dalmatia to Austria.

Spain/Portugal

Castlereagh favors returning the "legitimate" rulers to their thrones: the Bourbon King Charles VI in Spain and the Braganca Prince Regent John in Portugal.

Colonies

Great Britain has emerged from the wars with uncontested control of the seas. Her navy is far and away the largest and most powerful in the world. While the British could easily hold on to all of the colonies her navy seized during the wars, Castlereagh is willing to return some of them to their former owners. He plans to announce that Great Britain will keep the Cape of Good Hope in South Africa, which the British seized from Holland, but will give Holland 2 million pounds as payment, to be used to build fortresses along the French border. Great Britain will also insist upon keeping Malta, the Ionian Islands, Heligoland, Ceylon, and the French and Spanish islands in the West Indies. Britain is willing to return the Dutch East Indies to Holland.

Reparations

While the wars were very expensive to Great Britain, Castlereagh wants to create a stable and satisfied France, not one that is humiliated and seeking revenge. He believes that forcing France to pay reparations would hurt the nation's economy and destabilize its government, making the French people angry and resentful. He opposes requiring the French to pay reparations.

Return of Plundered Art

As no art was stolen from Great Britain, Castlereagh does not have a strong position on the return of the art. He is worried that the French people are already hesitant to accept a member of the Bourbon family back on the French throne. He fears that the spectacle of conquering foreign armies marching home with these masterpieces might inflame the passions of the French people enough to cause them to rise up against Louis XVIII. Certainly the British are not willing to risk another war just so that the other nations of Europe can get their art back.

Delegation Information—Austria

Austria (Prince Metternich)

General Aims

Metternich is committed to the balance of power and strongly believes in preventing any single European nation from acquiring enough power to threaten its neighbors. He sees France, Russia, and Prussia as potential threats. Like the diplomats of the other victorious powers, he believes in setting up strong states along the French border to contain a possible revival of French aggression. But he also worries about any arrangement that would significantly increase the power of Prussia or Russia. Furthermore, Metternich is concerned about the rising spirit of nationalism in Europe, the feeling that each ethnic group has the right to its own independent nation, spread by the conquering French armies. If such an idea were to catch on in the multi-ethnic Austrian Empire, his state might well dissolve into bloodshed.

Poland/Saxony

Metternich is nervous about the territorial expansion of both Prussia and Russia. Ideally, he would prefer for the King of Saxony to retain the throne of his entire kingdom and for Poland to be divided once again along the lines of the 1795 Partition—among Russia, Austria, and Prussia. But he knows that Prussia wants all of Saxony and Russia wants all of Poland. Both of these proposals would be extremely threatening to Austria. Prussia's acquisition of Saxony would increase the length of the Austria-Prussian border from 250 to 450 miles, making it an extremely difficult boundary to defend. And Russian control of Poland would allow Russian armies to be stationed less than 175 miles from Vienna. Metternich might be willing to go half-way and give either Prussia or Russia the territory it demands, but he will never agree to giving them both what they want. Furthermore, since Metternich strongly dislikes Alexander, he is more likely to favor Prussia's goals.

The Netherlands

Metternich supports the idea of setting up strong states along the French border. He is perfectly willing to renounce his nation's claim on Belgium (the former Austrian Netherlands), which was nothing but trouble when Austria ruled it and which has been part of France for nearly 20 years. Therefore Metternich is willing to support the joining of these Belgian provinces with Holland to create the **United Kingdom of the Netherlands**, ruled by William of Orange, son of the late Stadtholder William V of Holland. This unification would uphold the principle of balance of power by creating a larger state on the French border and would satisfy the principle of legitimacy by returning the throne to the House of Orange. However, Metternich expects compensation elsewhere.

The German States

Metternich supports giving the territory east and west of the Rhine River to Prussia, which would provide a buffer zone along the border between Prussia and France. He hopes that Prussia will accept the territory east and west of the Rhine River instead of Saxony, or perhaps instead of part of Saxony. He is willing to go along with the idea of a loose German union, but only if it is led by Austria, with Austrian Emperor Francis I as president.

Italy

Metternich believes that in return for giving up the Austrian Netherlands, his country deserves compensation in Italy. Specifically, Austria wants the rich provinces of Venetia and Lombardy. Otherwise, Metternich would like to see Hapsburg rulers in some of the small duchies—Emperor Francis I's brother as Grand Duke of Tuscany, his grandson as Duke of Modena, and his daughter (Marie-Louise, wife of Napoleon) as Duchess of Parma. He believes that Pope Pius VII should be restored as the temporal ruler of the Papal States.

Scandinavia

Metternich is not happy about the Russian acquisition of Finland, but with the Russian army occupying the territory, it would take military force to convince Alexander to give it up. Metternich is not willing to go to war with Russia over this issue. But he does want to reward Sweden for its role in the fight against Napoleon. He is willing to recognize Sweden's possession of Norway as compensation for its loss of Finland to Russia.

Switzerland

Metternich favors the recognition of Swiss neutrality. He is willing to agree to guarantee that neutrality.

The Croatian and Dalmatian Coasts

Metternich wants the coasts of Croatia and Dalmatia for the Austrian Empire.

Spain/Portugal

Metternich favors returning the "legitimate" rulers to their thrones: the Bourbon King Charles VI in Spain and the Braganca Prince Regent John in Portugal.

Colonies

With regard to the colonies seized by Great Britain during the wars, Metternich does not have a strong position. The Austrian navy is no match for the British; therefore, Metternich has no choice but to simply go along with Lord Castlereagh's pronouncement of which of the colonies Great Britain will keep and which it will return to the pre-war owners.

Reparations

Although the wars were very costly to Austria, Metternich believes that a stable France is essential to maintaining peace in Europe. Therefore, he does not wish to impose on France reparations that might cause the French people to become resentful of the European powers or of Louis XVIII.

Return of Plundered Art

Metternich would like to see the art masterpieces returned to their owners, but he is not willing to risk the resumption of war to regain this goal.

Delegate Information—Prussia

Prussia (Prince Hardenberg)

General Aims

Of the Four Great Powers, Prussia suffered the most during the Napoleonic Wars. After Napoleon defeated Prussia in 1806, his armies occupied the nation, destroying cities, towns, and farmland. Hardenberg's concept of the balance of power involves acquiring enough territory to increase Prussia's prestige to the level of the other major European powers.

Poland/Saxony

Prussia's leaders expect territorial compensation for their national sacrifices and suffering in the recent wars. On Prussia's southern border is Saxony, a prosperous and populous region whose king remained loyal to Napoleon too long. He is currently in a prison in Prussia while the Great Powers discuss the fate of his kingdom. Before the Congress of Vienna, Prussia's King Frederick William III made an agreement with Russia's Czar Alexander I that Prussia would support Russia's demand for *all* of Poland (including the lands formerly owned by Prussia and Austria) and Russia would support Prussia's claim on *all* of Saxony. Hardenberg is so determined to achieve this goal that he is willing to threaten to go to war if the other powers do not go along with *both parts* of the agreement.

The Netherlands

Hardenberg agrees with the idea of setting up strong states along the French border. He supports the plan to give Belgium (the former Austrian Netherlands) to Holland to create the **Kingdom of the Netherlands**. He agrees that William of Orange, whose father, Stadtholder William V, ruled Holland before Napoleon, should be the king of this new state. This unification would uphold the principle of balance of power by creating a larger state on the French border and would satisfy the principle of legitimacy by returning the throne to the House of Orange.

The German States

Prussia would like to annex the territory along the Rhine River but is more interested in Saxony, which is more populous, prosperous, and united, and which borders on the existing Prussian state. Hardenberg would be willing to divide the Rhine territory between Prussia and Austria, or would even be willing to give the region to Frederick Augustus (the imprisoned King of Saxony) in exchange for Prussia's annexation of all of Saxony. He is willing to go along with the idea of a loose German union, but not one in which Prussia would give up any of its power to make its own decisions.

Italy

Hardenberg sees Italy as a region whose land is available to compensate Austria for its sacrifices in the wars and its loss of lands in Poland (which would go to Russia). If Metternich will support the demands of Prussia and Russia, Hardenberg will support Austria's claims in Italy. He supports the restoration of Victor Emmanuel I to the throne of the Kingdom of Sardinia and the addition of the former Republic of Genoa to Sardinia's domains. This move would support the balance of power

by creating a stronger nation on France's southeastern border, and would also uphold the principle of legitimacy. He also supports the restoration of the Bourbon King Ferdinand IV to the throne of Naples. He believes that Pope Pius VII should be restored as the temporal ruler of the Papal States.

Scandinavia

Hardenberg is not happy about the Russian acquisition of Finland, but with the Russian army occupying the territory, it would take military force to convince Alexander to give it up. Hardenberg is not willing to go to war with Russia over this issue. But he does want to reward Sweden for its role in the fight against Napoleon. He would be willing to recognize Sweden's possession of Norway as compensation for the loss of Finland to Russia.

Switzerland

Hardenberg favors the recognition of Swiss neutrality. He is willing to agree to guarantee that neutrality.

The Croatian and Dalmatian Coasts

Hardenberg supports Austria's claim on the Croatian and Dalmatian coasts.

Spain/Portugal

Hardenberg favors returning the "legitimate" rulers to their thrones: the Bourbon King Charles VI in Spain and the Braganca Prince Regent John in Portugal.

Colonies

With regard to the colonies seized by Great Britain during the war, Hardenberg does not have a strong position. Prussia has never been a colonial power and its navy is no match for the British navy; therefore, he has no choice but to simply go along with Castlereagh's announcement of which of the colonies Great Britain will keep and which she will return.

Reparations

Prussia's destroyed farms and cities need to be rebuilt. Hardenberg wants France to pay reparations to the victorious powers.

Return of Plundered Art

Napoleon's armies stole many Prussian works of art. Hardenberg wants the masterpieces returned to their owners.

Delegate Information—Russia

Russia (Czar Alexander I)

General Aims

Alexander's personality and ideology are very puzzling to the other diplomats. Though educated by a liberal French tutor, he rules as one of the most autocratic monarchs in Europe. Because of this contradiction, he tends to speak at one moment of liberal ideals, such as constitutions and natural rights, and in the next to defend his absolute power. The other delegates never know exactly when to believe what he is saying. Alexander's plan for Europe focuses on compensating Russia, Prussia, and Austria for their struggles and sacrifices in the wars against Napoleon. Alexander also sees himself as the savior of the Poles, restoring their nation to them with himself as king and promising to grant them a liberal constitution.

Poland/Saxony

Before the Congress of Vienna began, Alexander and Prussia's King Frederick William III agreed to support each other's demands: giving *all* of Poland to Alexander to rule as king and giving *all* of Saxony to Frederick William to annex to Prussia. Alexander plans to rule Poland as a constitutional monarch, keeping it separate from Russia. Currently, Russian armies are occupying both Poland and Saxony, after chasing Napoleon's armies out. Strategically, this fact gives Russia an advantage because if the allies were to oppose Alexander's wishes on either region, they would have to fight to get the Russian armies out.

The Netherlands

Alexander supports Castlereagh's plan to unite Holland and Belgium into the **Kingdom of the Netherlands**, to be ruled by William of Orange, son of the late Stadtholder William V of Holland. This unification would uphold the principle of balance of power by creating a larger state on the French border and would satisfy the principle of legitimacy by returning the throne to the House of Orange.

The German States

Alexander opposes the idea of any form of unification for the German states. He would prefer for the area on the eastern border of Poland to be made up of numerous small states instead of a strong, united German region, which could someday threaten to invade Russia as Napoleon did. He is, however, willing to give Prussia the territory east and west of the Rhine River as a buffer against French attack.

Italy

Alexander knows that if all of Poland goes to Russia, Austria will be giving up its claim to some Polish territory. He believes that Austria should be compensated with land in northern Italy. He supports the restoration of King Victor Emmanuel I to the throne of the Kingdom of Sardinia and the addition of the former Republic of Genoa to Victor Emmanuel's domains. This move would support the balance of power by creating a stronger nation on France's southeastern border, and would also uphold the principle of legitimacy. He also supports the restoration of the Bourbon King Ferdinand

IV to the throne of Naples. He believes that Pope Pius VII should be restored as the temporal ruler of the Papal States.

Scandinavia

After he made peace with Napoleon in 1807, Czar Alexander I went to war with Sweden, which had joined the fight against Napoleon. In this war, Russia acquired Finland from Sweden and Alexander named himself Grand Duke of Finland. Prior to the Congress of Vienna, Alexander and the Swedish King Charles John (formerly Napoleon's Marshal Bernadotte) made an agreement in which Russia would acknowledge Sweden's possession of Norway in return for Sweden's recognition of Russia's rule over Finland. Alexander wants the other powers to accept this agreement.

Switzerland

Alexander favors the recognition of Swiss neutrality. He is willing to agree to guarantee that neutrality.

The Croatian and Dalmatian Coasts

Alexander supports Austria's claim to the Croatian and Dalmatian coasts.

Spain/Portugal

Alexander favors returning the "legitimate" rulers to their thrones: the Bourbon King Charles VI in Spain and the Braganca Prince Regent John in Portugal.

Colonies

With regard to the colonies seized by Great Britain during the wars, Alexander does not have a strong position. The Russian navy is no match for the British; therefore, Alexander has no choice but to simply go along with Lord Castlereagh's pronouncement of which of the colonies Great Britain will keep and which it will return to the pre-war owners.

Reparations

Although the wars were very costly to Russia, Alexander wants to support France's new King Louis XVIII and does not want to impose reparations that would cause the French people to rise up against him.

Return of Plundered Art

Napoleon's armies took many Russian masterpieces in its conquests. Alexander would like to see these works of art returned, but this issue is not his highest priority.

Delegate Information—France

France (Prince Talleyrand)

General Aims

Talleyrand's main goal is to reestablish France as a Great Power of Europe, instead of a defeated nation. He plans to do this by taking advantage of the disputes among the four victorious allies. Specifically, he will try to bring Austria and Great Britain together in their opposition to the plan devised by Prussia and Russia to give all of Saxony to Prussia and all of Poland to Russia. This scheme will create a stalemate of two nations against two nations. At this point, Talleyrand will offer to break the tie by making an alliance with Austria and Great Britain, tipping the balance to three nations to two. If Austria and Great Britain agree to the plan, they will be accepting France as an equal power in Europe once again.

Poland/Saxony

The settlements regarding Saxony and Poland are central to Talleyrand's strategy. He absolutely opposes allowing Prussia to receive all of Saxony or Russia to acquire all of Poland. He would accept giving Prussia *part* of Saxony and returning to Russia the section of Poland it possessed after the 1795 Partition. These views are closely in line with those of Great Britain and Austria but conflict with the plans of Russia and Prussia. Initially, France is not included in the negotiations of the four Great Powers. However, when the talks become deadlocked over the demands of Prussia and Russia for all of Saxony and Poland, Talleyrand will offer to make an alliance with Austria and Great Britain, opposing Prussia and Russia and pledging mutual support if war should threaten as a result of a breakdown in negotiations.

The Netherlands

Talleyrand has no objection to Castlereagh's plan to unite Belgium (the former Austrian Netherlands) with Holland to create the **Kingdom of the Netherlands**. He believes that William of Orange, whose father, Stadtholder William V, ruled Holland before Napoleon, is the "legitimate" ruler and is therefore the logical choice for king.

The German States

Talleyrand is not particularly interested in having a strong German alliance next door; he is interested in keeping any sort of German federation as disunited as possible. He is also opposed to giving Prussia enough territory to make it strong enough to threaten France. He does not like the idea of giving Prussia land along the Rhine River.

Italy

Talleyrand supports the restoration of the Bourbon King Ferdinand IV to the throne of Naples. This plan supports his belief in returning "legitimate" rulers to their thrones, particularly relatives of Louis XVIII. He also supports the restoration of the "legitimate" King Victor Emmanuel I of Savoy, to the throne of Sardinia (the kingdom made up of Savoy, Piedmont, and Sardinia). Though not enthusiastic about increasing Austrian power, he is willing to go along with the idea of compensating Austria

with Italian territory. He believes that Pope Pius VII should be restored as the temporal ruler of the Papal States.

Scandinavia

Talleyrand is willing to go along with a plan to recognize Russia's acquisition of Finland from Sweden; in compensation, Sweden would receive Norway, which it seized from Denmark (an ally of Napoleon) during the wars.

Switzerland

Talleyrand favors the recognition of Swiss neutrality. He is willing to agree to guarantee that neutrality.

The Croatian and Dalmatian Coasts

Talleyrand is willing to agree to giving the Croatian and Dalmatian coasts to Austria.

Spain/Portugal

Talleyrand favors returning the "legitimate" rulers to their thrones: the Bourbon King Charles VI in Spain and the Braganca Prince Regent John in Portugal.

Colonies

With regard to the colonies seized by Great Britain during the wars, Talleyrand does not have a strong position. The French navy was soundly defeated by the British during the wars; therefore, Talleyrand has no choice but to simply go along with Lord Castlereagh's pronouncement of which of the colonies Great Britain will keep and which it will return to the pre-war owners.

Reparations

Talleyrand absolutely opposes the payment of reparations by France to the victorious powers. Such a penalty would devastate both the economy of the nation and the morale of the French people. They would probably turn against Louis XVIII and would very likely rise up again in either another revolution or a call for the return of Napoleon. These feelings would not only be harmful to France, but to all of Europe as well. King Louis XVIII has stated that he would rather be arrested and imprisoned in his palace than pay money to the victors.

Return of Plundered Art

Talleyrand feels that the works of art should be allowed to remain in France. Returning them would be humiliating to the French people, who would resent having foreign armies marching off with the masterpieces they have come to view as their own. This blow to French morale could turn the people against King Louis XVIII and threaten the peace in Europe.

Historical Investigation Activity

Congress of Vienna (1815) & Early 19th Century

Focus Question

How did the schools of thought that emerged after the Congress of Vienna address the issues of the early nineteenth century?

Materials Needed for This Historical Investigation

- **Points to Ponder Response Sheet for Documents A & B**—*enough for half the class*
- **Points to Ponder Response Sheet for Documents C & D**—*enough for the other half of the class*
- **Scenarios Sheet**—*class set*
- **Scenarios:** What Really Happened Teacher Guide
- **"Isms Chart" (blank)**—*to be projected*
- **Isms Chart (with answers)**—*for teacher reference*
- **Documents A & B**—*enough for half of the class*
- **Documents C & D**—*enough for the other half of the class*

Lesson Plan

1. Getting Started
    - Explain that while the delegates at the Congress of Vienna were **conservatives** who were trying to maintain stability in Europe by restoring monarchs who had held their thrones before the French Revolution, there were others who disagreed with these policies.
    - **Nationalists** believed that people who shared a common language and culture should also be united into a common nation, instead of being split into many states or combined into multi-national empires, often ruled by foreign monarchs.
    - **Liberals** believed in representative government (though not necessarily in suffrage for all), individual liberties, constitutional government, and free trade.

2. Investigation: 60–90 minutes

   - Divide the class into two groups. One group will read documents by conservative thinkers, while the other will read documents by liberal and nationalist thinkers.
   - As they read, students will write the answers to the questions on the **Points to Ponder Response Sheet**. (20–30 minutes)
   - When they are finished, conduct a discussion in which the students share the tenets of their thinkers. (10 minutes)
   - Project the **"Isms" Chart** (blank) on the board and fill it in as the students share the ideas of the authors of their documents. (10 minutes)
   - Then give the students the **Scenarios Sheet**.
   - Ask them to divide into small groups of three to five students and discuss how the authors of their documents would have responded to each of the scenarios. (10–15 minutes)
     (Note that not all of the documents were contemporary with the actual events described, but their writings represent views that were held by people who ascribed to those political theories.)
   - Each group should have a scribe to write down the ideas of the group.
   - When it seems that all groups have finished, ask the groups to share their responses and ask the following questions: Did every thinker have clear views on every issue? *(No, not on every issue.)* What action might each of the writers have taken in response to each of the scenarios? (5–15 minutes)
   - Read the three sections of **Scenarios: What Really Happened Teacher's Guide** to the students. After reading each section, discuss whether the students' responses matched or differed from the historical events. (5–10 minutes)

Scenarios: What Really Happened Teacher's Guide

Note to the Teacher: After the students have discussed the scenarios and have reported their responses to the class, read the sections below describing what actually happened.

Scenario #1

Liberals in Spain and liberals and nationalists in Italy joined the revolts against the restored monarchs, but these revolutionary movements alarmed the statesmen who had drawn up the Congress of Vienna on the principles of legitimacy and stability. Delgates from Great Britain, Austria, Prussia, and Russia met at Troppau, in Austrian Silesia, in the autumn of 1820, and released the Troppau Protocol, which stated that the Great Powers of Europe had the right to send in forces to restore order anywhere that revolutionaries threatened legitimate rulers. Britain refused to sign the protocol and did not send a representative to the next congress at Laibauch, in Austrian Carniola (modern-day Slovenia), where Austria, Prussia, and Russia authorized the sending of Austrian troops into Naples, which crushed the revolt. The three powers met again in Verona, Italy, in 1822 to authorize the sending of French troops to put down the revolt in Spain and restore the Bourbon king. This expedition was also successful.

Scenario #2

Immediately, liberal journalists published accounts of the scene, one of them branding the incident the Peterloo Massacre. In response, Parliament, which was controlled by conservatives, passed the Six Acts, which restricted large public meetings, banned "seditious and blasphemous" pamphlets, and authorized the search of private homes for arms.

Scenario #3

In 1819 Metternich called a conference of German states at Carlsbad in Bohemia. The delegates approved the Carlsbad Decrees, which outlawed the *Burschenschaft*, placed government agents in universities to oversee the activities of students and professors, removed any professors who were "propagating harmful doctrines" (liberalism), and instituted censorship of the press. The Decrees stifled the German nationalist movement for about a decade.

"Isms" Chart (with Answers)

	Conservatism (de Maistre & von Metternich)	Nationalism (Mazzini)	Liberalism (Mill)
Stability vs. Change in Europe	Stability must be maintained by a coalition of monarchies to prevent Europe from descending into chaos.	Change is desirable when current systems are outdated, and sometimes revolutions are necessary to achieve change.	Change is desirable when current systems are outdated, and sometimes revolutions are necessary to achieve change.
Restrictions vs. Individual Freedoms	Too much freedom can lead to a breakdown of social order and must be restricted.	People should be free to live in a nation made up of people of the same nationality.	Freedom is essential, as long as people do not harm others or infringe on the freedoms of others. This includes freedom of speech, the press, religion, and assembly.
Traditions vs. Progress	Traditions created the current systems of government and help maintain stability.	Progress means bringing the people of the same nationality into the same country.	Traditional empires and multi-national states should be replaced with new countries based on nationalities.
Hierarchy vs. Equality	Monarchies and aristocracies are natural and important for maintaining stability.	Mazzini supported a democratic republic and promoted political equality (but not all nationalists agreed).	Political equality is an important concept (but not applied to all classes of people).

Scenarios Sheet

Read each of the scenarios below and discuss as a group how the authors of your documents would have responded to each of the events. Would they have supported those rising up against the system or opposed them? What actions might they have taken? Do the documents provide enough information for you to determine an answer? Is it possible to infer with partial information?

Scenario #1

Revolts break out in Spain and Naples against the Bourbon rulers restored to the thrones of those countries by the Congress of Vienna. The revolt in Naples begins to spread to other Italian states.

Scenario #2

In Britain social unrest grows because of economic hardships. In response to falling agricultural prices, the government institutes a Corn* Law, which places high tariffs on imported grains, causing the price of grains in Britain to rise. Working class people take to the streets in protest. A riot breaks out in London, and the prince regent is attacked in his carriage. At St. Peter's Field in Manchester, England, eighty thousand people stage a demonstration asking for universal male suffrage, annual election of the House of Commons, and the repeal of the Corn Laws. A squadron of cavalry turns their guns and swords on the protestors, killing eleven and wounding about four hundred.

Scenario #3

A sense of nationalism grows in Germany, which the Congress of Vienna left as a loose confederation of principalities. Nationalism is particularly strong in universities, where students and professors meet in secret societies, known altogether as the *Burschenschaft,* with the motto "Honor, Liberty, and Fatherland." The organization holds a congress in Wartburg, attracting participants from all over Germany to attend patriotic speeches, engage in nationalistic marches, and burn conservative books. A militant theology student assassinates a prominent conservative German writer who has criticized liberals and nationalists in his weekly journal.

* "Corn" refers to all grains that require grinding, especially wheat.

"Isms" Chart

	Conservatism (de Maistre & von Metternich)	Nationalism (Mazzini)	Liberalism (Mill)
Stability vs. Change in Europe			
Restrictions vs. Individual Freedoms			
Traditions vs. Progress			
Hierarchy vs. Equality			

Document A

From Joseph de Maistre, *Essay on the Generative Principle of Political Constitutions* (1810)

Joseph de Maistre (1753–1821) was a conservative philosopher and statesman from the Kingdom of Piedmont-Sardinia who supported traditional aristocratic and monarchical systems of government.

The more we examine the influence of human **agency** in the formation of political **constitutions**, the greater will be our **conviction** that it enters there only in a manner infinitely **subordinate**, or as a simple instrument; and I do not believe there remains the least doubt of the **incontestable** truth of the following propositions:—

1. That the fundamental principles of political constitutions exist before all written law.

2. That a constitutional law is, and can only be, the development or **sanction** of an unwritten pre-existing right.

3. That which is most essential, most **intrinsically** constitutional, and truly fundamental, is never written, and could not be, without endangering the state.

4. That the weakness and fragility of a constitution are actually in direct proportion to the **multiplicity** of written constitutional articles.

. . . Let us now consider some one political constitution, that of England, for example. It certainly was not made **à priori**. Her Statesman never assembled themselves together and said, *Let us create three powers, balancing them in such a manner, etc.* No one of them ever thought of such a thing. The Constitution is the work of circumstances, and the number of these is infinite. Roman laws, **ecclesiastical** laws, feudal laws; Saxon, Norman, and Danish customs; the privileges, prejudices, and claims of all orders; wars, revolts, revolutions, the Conquest, Crusades; virtues of every kind, and all vices; knowledge of every sort, and all errors and passions;—all these elements, in short, acting together, and forming, by their **admixture** and **reciprocal** action, combinations multiplied by **myriads** of millions, have produced at length, after many centuries, the most complex unity, and happy equilibrium of political powers that the world has ever seen. . . . The greatest folly, perhaps, in an age of follies, was in believing that fundamental laws could be written *à priori,* whilst they are evidently the work of a power above man.

Source: Joseph de Maistre, *Essay on the Generative Principle of Political Constitutions* (Boston: Little, Brown, 1847).

agency = action, operation

constitution = system of beliefs, institutions, and laws by which a country is governed (a constitution is not necessarily a written document)

conviction = firm belief

subordinate = secondary, of less importance

incontestable = not open to dispute

sanction = authoritative permission or approval

intrinsically = belonging to a thing by its very nature, innately

multiplicity = large number or variety

à priori = derived from self-evident propositions, using reason; deduced

ecclesiastical = relating to the church or clergy

admixture = the state of being mixed

reciprocal = mutual, shared

myriads = an innumerable number

Document B

From Prince Klemens von Metternich, *Political Confession of Faith* (1820)

Klemens von Metternich (1773–1759) was the Austrian foreign minister and later chancellor, who first negotiated a treaty of détente with Napoleon, then brought Austria into the War of the Sixth Coalition against him, and then represented Austria at the Congress of Vienna. In the post-Napoleonic Era, von Metternich was a conservative whose goal was to create a stable Europe.

[T]he revolutionary seed . . . penetrated into every country. . . . It was greatly developed under the *régime* of the military **despotism** of Bonaparte. His conquests displaced a number of laws, institutions, and customs; broke through bonds sacred among all nations, strong enough to resist time itself. . . . From these **perturbations** it followed that the revolutionary spirit could in Germany, Italy, and later on in Spain, easily hide itself under the veil of patriotism. . . .

We are convinced that society can no longer be saved without strong and vigorous resolutions on the part of the Governments still free in their opinions and actions.

We are also convinced that this may yet be, if the Governments face the truth, if they free themselves from all illusion, if they join their ranks and take their stand on a line of correct, **unambiguous**, and frankly announced principles.

By this course the monarchs will fulfill the duties imposed upon them by Him who, by entrusting them with power, has charged them to watch over the maintenance of justice, and the rights of all, to avoid the paths of error, and tread firmly in the way of truth. . . .

Union between the monarchs is the basis of the policy which must now be followed to save society from total ruin. . . .

The first principle to be followed by the monarchs, united as they are by the **coincidence** of their desires and opinions, should be that of maintaining the stability of political institutions against the disorganized excitement which has taken possession of men's minds; the **immutability** of principles against the madness of their interpretation; and respect for laws actually in force against a desire for their destruction. . . .

Let [the Governments] not **confound concessions** made to parties with the good they ought to do for their people, in modifying, according to their recognized needs, such branches of the administration as require it.

Let them give **minute** attention to the financial state of their kingdoms, so that their people may enjoy, by the reduction of public burdens, the real, not imaginary, benefits of a state of peace.

Let them be just, but strong; **beneficent**, but strict.

Let them maintain religious principles in all their purity, and not allow the faith to be attacked and morality interpreted according to the *social contract* or the visions of foolish **sectarians**.

Let them suppress Secret Societies, that **gangrene** of society.

In short, let the great monarchs strengthen their union, and prove to the world that if it exists, it is beneficent, and ensures the political peace of Europe: that it is powerful only for the maintenance of tranquility at a time when so many attacks are directed against it; that the principles which they profess are **paternal** and protective, menacing only the disturbers of public tranquility. . . .

Source: Klemens von Metternich, *Memoirs of Prince Metternich*: *1815–1829*, ed. Richard Metternich, Vol. 3 (New York: Charles Scribner's Sons, 1881).

despotism = tyranny

perturbations = disturbances, agitation

unambiguous = clear, distinct

coincidence = the occurrence of two events at the same time

immutability = unchanging nature

confound = confuse

concessions = something yielded or given up in a dispute

minute = attentive to even the smallest details

beneficent = doing good, kindly

sectarians = groups deviating from the generally accepted religion

gangrene = death of soft tissue due to lack of circulation; moral or spiritual corruption that infects and spreads through an individual or group

paternal = fatherly

Document C

From Giuseppe Mazzini, *Instructions for the Members of Young Italy* (1831)

Giuseppe Mazzini (1805–1872) was a nationalist who worked to create a united democratic republic of Italy. In exile he wrote pamphlets and created a secret society called Young Italy to promote the unification of Italy under a republican government.

Young Italy is a brotherhood of Italians who believe in a law of Progress and Duty, and are convinced that Italy is destined to become one nation. . . . [T]he revolutionary elements within [Italy]…join this association in the firm intent of **consecrating** both thought and action to the great aim of **re-constituting** Italy as one independent **sovereign** nation of free men and equals. . . .

Young Italy is **Republican** and **Unitarian**.

Republican—because theoretically every nation is destined by the law of God and humanity, to form a free and equal community of brothers; and the republican is the only form of government that insures this future. . . .

Because the monarchical element being incapable of sustaining itself alone by the side of the popular element, it necessarily involves the existence of the intermediate element of an aristocracy—the source of inequality and corruption to the whole nation. Because . . . elective monarchy tends to generate anarchy; and hereditary monarchy tends to generate **despotism**. Because, when monarchy is not—as in the Middle Ages—based upon the belief now extinct in right divine, it becomes too weak to be a bond of unity and authority in the state. . . .

Young Italy is Unitarian—Because, without unity, there is no true nation. Because, without unity, there is no real strength; and Italy, surrounded as she is by powerful, united and jealous nations, has need of strength before all things. Because **federalism**, by reducing her to the political impotence of Switzerland, would necessarily place her under the influence of one of the neighboring nations.

Because federalism, by reviving the local rivalries now extinct, would throw Italy back upon the Middle Ages. Because federalism would divide the great national arena into a number of smaller arenas; and, by thus opening a path for every **paltry** ambition, become a source of aristocracy. Because federalism, by destroying the unity of the great Italian family, would strike at the root of the great mission Italy is destined to accomplish towards humanity.

Because Europe is undergoing a **progressive** series of transformations, which are gradually and irresistibly guiding European society to form itself into vast and united masses.

Source: Giuseppe Mazzini, "General Instructions for the Members of Young Italy" In *Selected Writings*. ed. N. Gangulee (London, 1945), 129–31.

consecrating = dedicating

re-constituting = reestablishing

sovereign = having the right to govern itself

republican = supporting the establishment of a government in which citizens elect a body of representatives who are responsible to them

unitarian = supporting unification with a strong central government

despotism = tyranny

federalism = system in which states are joined but maintain their own political identities

paltry = ridiculously small

progressive = making changes for improvement

Document D

From John Stuart Mill, *On Liberty* (1859)

John Stuart Mill (1806–1873), an English philosopher, moralist, economist and political scientist, was a prominent supporter of liberalism.

[T]here is a sphere of action in which society, as distinguished from the individual, has, if any, only an indirect interest; comprehending all that portion of a person's life and conduct which affects only himself, or, if it also affects others, only with their free, voluntary, and undeceived consent and participation. . . .

This, then, is the appropriate region of human liberty. It **comprises**, first, the inward **domain** of consciousness; demanding liberty of conscience, in the most **comprehensive** sense; liberty of thought and feeling; absolute freedom of opinion and sentiment on all subjects, practical or speculative, scientific, moral, or theological. The liberty of expressing and publishing opinions . . . [is] almost of as much importance as the liberty of thought itself, and resting in great part on the same reasons, is practically inseparable from it. Secondly, the principle requires liberty of tastes and pursuits; of framing the plan of our life to suit our own character; of doing as we like, subject to such consequences as may follow; without **impediment** from our fellow-creatures, so long as what we do does not harm them even though they should think our conduct foolish, perverse, or wrong. Thirdly, from this liberty of each individual, follows the liberty, within the same limits, of **combination** among individuals; freedom to unite, for any purpose not involving harm to others: the persons combining being supposed to be of full age, and not forced or deceived.

No society in which these liberties are not, on the whole, respected, is free, whatever may be its form of government; and none is completely free in which they do not exist absolute and **unqualified**. The only freedom which deserves the name, is that of pursuing our own good in our own way, so long as we do not attempt to deprive others of theirs, or impede their efforts to obtain it. Each is the proper guardian of his own health, whether bodily, or mental or spiritual. Mankind are greater gainers by suffering each other to live as seems good to themselves, than by compelling each to live as seems good to the rest.

Source: John Stuart Mill, *On Liberty* (1859).

comprises = consists of

domain = realm

comprehensive = covering a great scope

impediment = obstruction, hindrance

combination = assembly, meeting in groups

unqualified = without limits

Points to Ponder Response Sheet

Analyzing Documents A & B

Focus Question: How did the schools of thought that emerged after the Congress of Vienna address the issues of the early nineteenth century?

Analyzing Document A

Based on Document A, answer the following questions and provide evidence from the reading to support your responses.

1. Who was Joseph de Maistre?
2. When was this document written?
3. Did de Maistre believe in written constitutions? Why or why not?
4. According to de Maistre, how was the English constitution (system of government) established?
5. In the view of Joseph de Maistre, if the "greatest folly" was to believe that humans could write fundamental laws ("constitutions"), who did he believe was responsible for creating systems of government?

Analyzing Document B

Based on Document B, answer the following questions and provide evidence from the reading to support your responses.

1. Who was Prince Klemens von Metternich?
2. When was this document written?
3. What did von Metternich see as the great danger facing the countries of Europe?
4. How did he believe Europe could be rescued from the danger?
5. According to von Metternich, why did the monarchs of Europe have the authority and the responsibility to "save society from total ruin"?
6. According to von Metternich, what was the "first principle" that monarchs should follow?
7. Did von Metternich believe that governments should make concessions to people who were demanding reforms?
8. Did von Metternich support freedom of assembly and freedom of the press?
9. Based on his "Confession of Political Faith," do you think von Metternich cared about the welfare of the people?

Points to Ponder Response Sheet

Analyzing Documents C & D

Focus Question: How did the schools of thought that emerged after the Congress of Vienna address the issues of the early nineteenth century?

Analyzing Document C

Based on Document C, answer the following questions and provide evidence from the reading to support your responses.

1. Who was Giuseppe Mazzini?
2. When was this document written?
3. According to Mazzini, what were the goals of Young Italy?
4. Why did Young Italy believe a republican form of government was best for Italy?
5. According to Mazzini, why did Young Italy not support a monarchy for a united Italy?
6. What is the difference between unitarianism and federalism, and why was Young Italy unitarian?

Analyzing Document D

Based on Document D, answer the following questions and provide evidence from the reading to support your responses.

1. Who was John Stuart Mill?
2. When was this document written?
3. According to John Stuart Mill, in what "sphere of action" should a person have human liberty?
4. What liberties did Mill include in the "inward domain of consciousness"?
5. What did Mill mean by "liberty of tastes and pursuits"?
6. What did Mill mean by "liberty . . . of combination among individuals"?
7. According to Mill, what is the one exception to the unqualified liberty that he supported for the individual?

Unification of Italy

Katherine Ward

Lesson Introduction

Overview

In this Activator, students reenact the sequence of events that led to the unification of Italy. In the course of an interview between King Victor Emmanuel II and reporters from the *World History Times*, the king recounts the story of the *Risorgimento*. Each major event comes to life, reenacted by the students: a London meeting of Mazzini and his exiled revolutionaries, Cavour leading the Piedmont Chamber of Deputies into a decision to join the Crimean War, Garibaldi and his Red Shirts charging to victory in Sicily, and others. As they reenact the events of the Italian Unification, students come to understand the forces that brought the many Italian states into a single nation.

Setup Direction

Teaching tip
The **Narration** is organized by scenes, with the continuing dialogue between Victor Emmanuel and the reporters separated from the flashback scenes. If you prefer to conserve on photocopying, duplicate only enough copies of each scene for the students acting in that scene. (These numbers will vary depending on the size of the class.)

1. **Duplication**

Duplicate the following in the quantities indicated in *italics*:

- **Background Essay****—class set*
- **Map of Italian States in 1859****—class set*
- **Narration****—class set*
- **Postscript****—class set*
- **Schematic**—*master copy to be projected onto a screen or whiteboard via computer or document camera*

Teaching tip
Assign the role of Victor Emmanuel to a strong student.

Do not assign a student more than one role in the same scene.

2. **Division of Class and Assignment of Roles**

You may have one student role play the same recurring character throughout the Narration, or assemble different casts for each scene. Determine what will work best with your students.

a. For a smaller class, assign students to play more than one role. In Scene 1 the *moderate monarchist nationalists* can be combined into a single character, as can the *Mazzini supporters*. In subsequent scenes, one student may read all odd-numbered soldier or deputy roles, etc.

b. For a larger class, assign additional students to be soldiers or deputies in the Chamber of Deputies.

c. Assign students to fill the following roles:

Narrators

- Victor Emmanuel II—king of Piedmont-Sardinia, later king of Italy

* If you prefer, you can project these items onto a screen or whiteboard to facilitate class discussion.

- Reporter #1—interviewer of King Victor Emmanuel II for the *World History Times*
- Reporter #2—interviewer of King Victor Emmanuel II for the *World History Times*

Scene 1

- Giuseppe Mazzini—republican nationalist revolutionary
- Carlo Pisacane—radical nationalist, socialist, and anarchist
- Giorgio Pallavicino—moderate monarchist nationalist
- Jessie White—Englishwoman, republican nationalist, British journalist
- Daniele Manin—moderate monarchist nationalist
- Giuseppe La Farina—moderate monarchist nationalist
- Giuseppe Ferrari—radical nationalist

Scene 2

- Count Camillo di Cavour—prime minister of Piedmont-Sardinia, first prime minister of Italy
- Deputies in the Piedmont Chamber of Deputies *(three to seven students)*

Scene 3

- Count Camillo di Cavour—prime minister of Piedmont-Sardinia, first prime minister of Italy
- Napoleon III—emperor of France

Scene 4

- Victor Emmanuel II (*may be played by the Narrator or a different student)*
- Major Sforza—Neapolitan commander
- Neapolitan Soldiers (*five to ten students*)
- Giuseppe Garibaldi—Italian nationalist general
- Red Shirts—Garibaldi's volunteers (*five to ten students*)

Teaching tip
Note: All of the characters in this simulation, including those in Scene 1, are historical figures. Encourage students to research their characters to learn more about them.

Teaching tip
The same students can play both Neapolitan and Piedmontese soldiers.

Scene 5

- Count Camillo di Cavour—prime minister of Piedmont-Sardinia, first Prime Minister of Italy
- Deputies in the Piedmont Chamber of Deputies (*three to seven students*)

Scene 6

- Piedmontese Soldiers—Victor Emmanuel's soldiers (*five to ten students*)
- Red Shirts—Garibaldi's volunteers (*five to ten students*)
- Giuseppe Garibaldi—Italian nationalist general
- Victor Emmanuel II (*may be played by the Narrator or a different student*)

Scene 7

- Otto von Bismarck—chancellor of Prussia
- Alfonso La Marmora—prime minister of Italy after the death of Cavour

Scene 8

- Pope Pius IX

3. **Costumes and Props**

a. Have students assemble costumes to represent their characters. The uniforms of the different armies were as follows:

- Garibaldi's Red Shirts—red shirts
- Neapolitan army—blue coats
- Piedmontese army—gray coats

Students can wear colored shirts or borrow colored sports pinnies from the athletics department to indicate different uniforms. If the same students will be playing the Neapolitan and the Piedmontese soldiers, they can change their identities by changing the color of their "uniforms."

b. Students playing the soldiers need to simulate rifles with bayonets.

- Wrapping paper tubes or cut segments of foam pool noodles (approximately 30'' or 36'' long) work very well.

c. Make signs indicating the title of each scene (e.g., *Mazzini in London: 1853*, *Piedmont Chamber of Deputies—Debate on the Crimean War: 1854*, etc.) for display during the action of the Activator.

4. **Schematic**

   Project the Schematic onto a screen or whiteboard. Go over the layout of the room a day before the actual lesson, so that all students know what each section of the room represents. Use this Schematic to arrange the room on the day of the reenactment.

5. **Options**

   Decide which of these two options you wish to use for this Activator:

   Option A—Students have their scripts in front of them as they read their lines, as in a reader's theater. This option requires very little rehearsal time.

   Option B—Students study the script ahead of time and memorize their lines. They rehearse their own scenes with other actors in the same scene before the actual lesson. (Victor Emmanuel II and the reporters may read their parts.)

Teaching tip
If your schedule permits the extra rehearsal time, Option B is much more dramatic than Option A.

6. **Resources to Consult**

   Derek Beales and Eugenio F. Biagini, *The Risorgimento and the Unification of Italy*, 2nd ed. (New York: Routledge, 2002).

   Edgar Holt, *The Making of Italy, 1815–1870* (New York: Atheneum, 1971).

Lesson Plan

Preparations

1. Hand out the **Background Essay** and the **Map of Italian States in 1859** one or more days prior to the Activator reenactment. Either have the students read the essay for homework, or go over it together as a class. Hold a discussion of the main points. You may choose to read the essay aloud with the students, explaining the main points as you read. It is helpful to project the Map of Italian States in 1859 onto a screen or whiteboard as you conduct this discussion.

Teaching tip

As an alternative to the **Schematic**, you may move your class into the auditorium to use the stage or create a stage in your classroom, then enact each scene in turn.

If possible, film the action. Recording the reenactment makes students take the Activator more seriously and serves as a useful tool during the debriefing.

Reenactment

1. Arrange the room as indicated in the **Schematic**. Have the students take their positions.

2. Conduct the class according to one of the following options:

   Option A

   a. Assign the roles the day before you conduct the lesson. Distribute the scripts ahead of time to allow students to familiarize themselves with their parts, but they do not need to memorize their lines or rehearse their scenes.

   b. On the day of the lesson, have students take their positions according to the **Schematic**.

   c. Have students read through the script and perform the actions described.

   Option B

   a. Assign the roles and pass out scripts several days before you conduct the lesson. Have the students (except for those playing Victor Emmanuel II and the reporters) memorize their lines. All students should rehearse their scenes ahead of time. You might consider giving them class time in which to do this.

   b. On the day of the lesson, have the students take their positions according to the **Schematic**.

   c. Have the students act out the scenes as they have rehearsed. When they are not part of the action, students should sit in their positions, remaining as still and quiet as possible. This way each scene will appear to "come to life" as a memory of Victor Emmanuel II, as he gives his interview.

3. Students need to know the identities of all persons in the scenes. Characters should wear name tags with their identity, political affiliation, or nationality clearly marked. This is especially important if students do not have access to full scripts.

Debriefing

Shorter Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.

2. Review the events covered in the Activator.

   a. Project the **Map of Italian States in 1859** onto a screen or whiteboard as you lead a class discussion on how each section of Italy was consolidated into a single nation.

   b. Using whiteboard markers or electronic pens, you can color-code the separate annexations on the map:

   - July 1859—Lombardy
   - March 1860—Tuscany, Modena, Parma, and Romagna (a Papal State)
   - October 1860—The Kingdom of the Two Sicilies
   - November 1860—The Marches and Umbria (Papal States)
   - October 1866—Venetia
   - September 1870—Rome (The Patrimony of St. Peter—a Papal State)

   c. See the **Italian Unification Time Line** in the **Historical Investigation** for more details on the circumstances of the annexation of each region.

3. Consider having the students write a **Learning Log** entry describing their experiences during this Activator.

Longer Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.

2. Using the script or the video recording of the action, review the events of the Italian unification.

   a. Project the **Map of Italian States in 1859** onto a screen or

whiteboard as you lead a class discussion of how each section of Italy was consolidated into a single nation.

b. Using whiteboard markers or electronic pens, you can color-code the separate annexations on the map.

c. See the **Italian Unification Time Line** in the Core Focus Historical Investigation for more details on the circumstances of the annexation of each region.

3. Referring to the debate in Scene 1, have the students expand on these ideas and conduct a debate/discussion (circa 1853) on the direction the nationalist movement should take. Divide the class into three groups.

   a. One group represents the views of the *Mazzinians* (who wanted an independent Italy ruled by a republican government).

   b. The second group represents the views of the *moderate monarchist nationalists* (who were willing to accept unification under King Victor Emmanuel II).

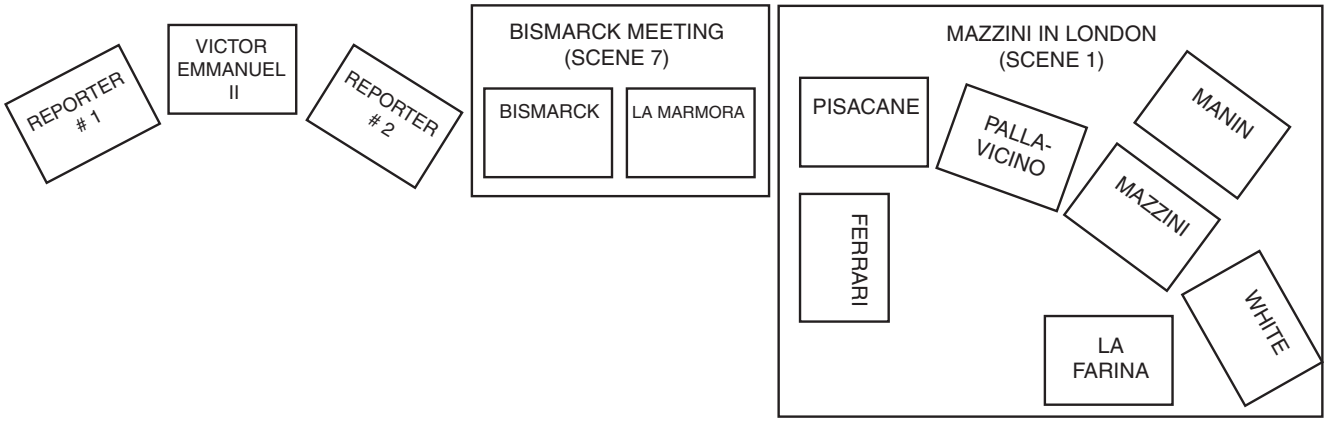
   c. The third group represents the *radical nationalists* (who put class struggle ahead of nationalism).

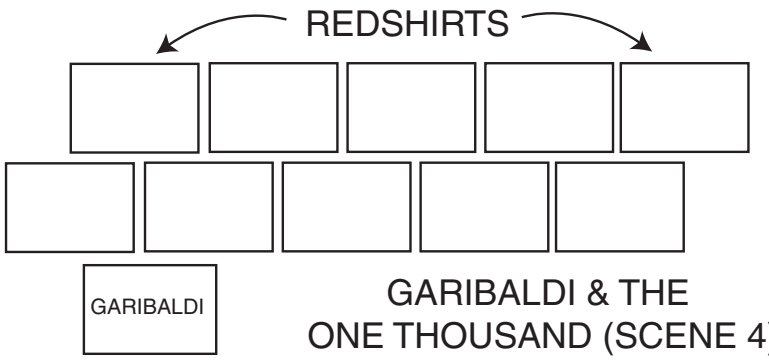
4. Compare the unification of Italy with the unification of Germany. First have students list the similarities between the two movements, and then have them list the differences. This can be done together as a class discussion recorded on the board or it can be done as an individual assignment. The unifications of Italy and Germany are usually consecutive chapters in world history textbooks.

Teaching tip
You may devise your own writing prompt to reinforce your own objectives for this history unit.

5. Have students write a **Learning Log** entry in the voice of a main character in the *Risorgimento*, discussing their accomplishments and frustrations regarding Italian unification. (Assign or allow students to select Victor Emmanuel II, Cavour, Mazzini, Garibaldi, or Napoleon III).

Character Assignment Chart

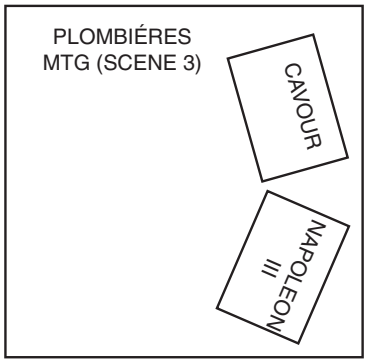


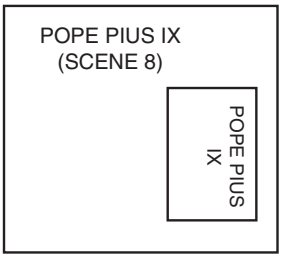


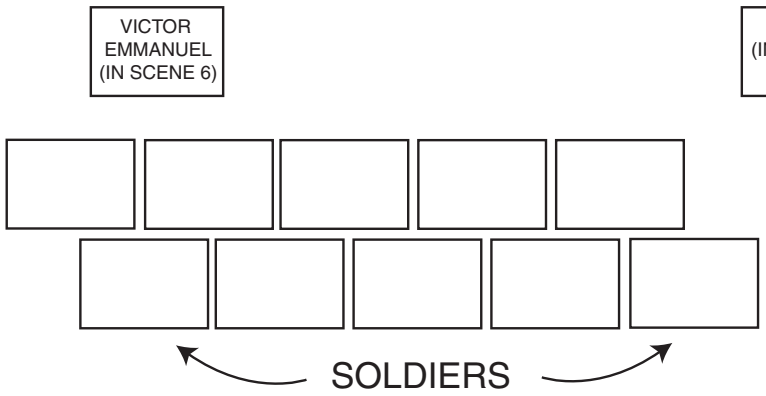
GARIBALDI & THE ONE THOUSAND (SCENE 4)

and

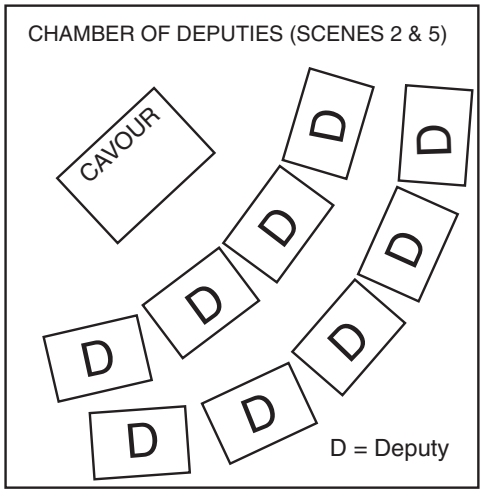
MEETING OF GARIBALDI & VICTOR EMMANUEL (SCENE 6)







NEAPOLITAN SOLDIERS (SCENE 4)
PIEDMONTESE SOLDIERS (SCENE 6)



Background Essay

Date: 1856–1870
Place: Italian states

Italy Fragmented

At the time of the Caesars, when "all roads led to Rome," Italy was the center of European civilization. During the Renaissance, the Italian city-states represented the height of culture and statesmanship. But by 1815, most Europeans agreed with Austrian Chancellor Klemens von Metternich when he referred to Italy as a mere "geographic expression," for the peninsula had long been made up of a number of small states, usually dominated by foreign powers. Dialects differed so much that citizens of different Italian principalities could barely understand one another. When Napoleon conquered Italy in 1796, he combined the existing states into larger units. His armies spread the ideals of the French Revolution.

Italy after Napoleon

At the Congress of Vienna in 1815, which followed the defeat of Napoleon, the European Great Powers established foreign rule in most of Italy. Much of northern Italy was awarded as Austria's prize for its role in the wars against Napoleon. Austria received direct control over **Lombardy** and **Venetia**, while different members of Austria's ruling family, the Hapsburgs, ruled the states of **Parma**, **Lucca**, **Modena**, and **Tuscany**. In southern Italy, the Congress of Vienna restored the Spanish Bourbon family to the throne of the **Kingdom of the Two Sicilies**, made up of Naples and Sicily. In central Italy, the Pope was restored as the ruler of the **Papal States**, which included Romagna, the Marches, Umbria, and the Patrimony of St. Peter (the region that included Rome). Only the Kingdom of Sardinia, more commonly known as **Piedmont**, was ruled by a native Italian dynasty.

The Rise of Nationalism

One of the most revolutionary concepts brought by the French armies of Napoleon was **nationalism**, a sense that all Italian-speaking people shared a common history and culture. By wiping out the existing boundaries on the peninsula and requiring Italians to work together to administer the larger states, Napoleon aroused in many citizens the feeling that they were part of a definable group and shared not only a history and a language but also a destiny. Italians began to think of themselves as members of a "nation," which should be brought together into a single state, ruled by an Italian government. When foreign rulers were restored in 1815 to a fragmented Italy, they tried to combat this sense of nationalism, which threatened their hold on power. But Italian nationalists established secret societies, such as the Carbonari, who kept alive the ideal of a united Italian nation.

Giuseppe Mazzini

In 1831, this most famous of the Italian nationalists founded **Young Italy**. This organization advanced the idea that Italians must expel foreign rulers and join together to create a single united nation. Its members worked to educate Italians, as well as other Europeans, about the need for Italian unification, and promoted rebellions by Italian citizens against their foreign rulers. Mazzini believed that the new nation should be a **republic**, in which people of all classes would be represented. Despite the passion of its members, Young Italy's insurrections failed, but the organization's activities and Mazzini's many letters, articles, and pamphlets kept the idea of Italian nationalism alive in the minds of the citizens and rulers of Italy and Europe.

Revolts of 1848

In January of 1848, revolts in the Kingdom of the Two Sicilies forced the Bourbon King Ferdinand II to grant a constitution to his people. In March an uprising in Paris sparked insurrections throughout Europe. King Charles Albert of Piedmont responded by also granting a constitution to his citizens. In Austria, a rebellion in Vienna prompted Chancellor Metternich to resign from office and flee to England, leaving the government in disarray. Here was the opportunity many Italians had been awaiting! Revolts broke out in Lombardy and Venetia, driving the Austrian armies out of the capitals. The people of Tuscany overthrew their grand duke and set up a republic. Piedmont declared war on Austria and volunteers from all over Italy streamed northward to join the fight. However, the Italians began to squabble over the future of the liberated regions, giving the Austrian army time to regroup and counterattack. At the battle of Custozza on July 25, the Piedmontese army was soundly defeated, and the Austrians restored control over Lombardy and Venetia. As conservative governments throughout Europe regained their hold on power, Ferdinand II abandoned the constitution he had granted the people of Naples and Sicily. *Piedmont alone remained a constitutional monarchy, with a native Italian king*.

The Roman Republic

In 1849, the people of Rome drove **Pope Pius IX** from the city and established the **Republic of Rome**. One of the republic's leaders was Giuseppe Mazzini, who attempted to create a government based on a democratic constitution and liberal ideas. Unfortunately, this new government did not have a chance to succeed because the new ruler of France felt he could gain the support of Catholics at home and abroad if he restored the Pope to Rome. Therefore, Louis Napoleon, later known as Napoleon III, sent a French army to crush the Roman Republic. Led by the revolutionary commander **Giuseppe Garibaldi** and his volunteer **Red Shirts**, the Romans defended their city heroically, but they could not withstand the superior numbers of Louis Napoleon's army. Garibaldi escaped to plan for the future. Meanwhile, the French army restored Pope Pius IX to his throne, and a French garrison remained in Rome to protect him from future uprisings.

Lessons of 1848 and 1849

The revolts of 1848–1849 failed, but they set the stage for future developments in Italy. First of all, the image of Italians from many states fighting side by side against a common foe was now part of the consciousness of people throughout Italy. Furthermore, Mazzini's program of unification achieved by popular uprisings lost support; it had been tried and had failed. Many Italians began to favor a more practical approach: unification under the new king of Piedmont, **Victor Emmanuel II**, who succeeded his father, Charles Albert, to the throne in 1849. Finally, some nationalists concluded that Italians could not expel Austria on their own; they would need the help of a foreign power.

Count Camillo di Cavour

One astute politician came to exactly these conclusions, and in 1852, he became the prime minister of Piedmont. Cavour brought these ideas together and became the architect of Italian unification. As prime minister, he strengthened Piedmont's constitutional government and worked to make the state a model of efficiency and progress with the construction of railroads and improvement of agricultural techniques. Most importantly, he believed that Italy should be unified under Piedmont's King Victor Emmanuel II and was willing to look to other European powers to help him to achieve his goal.

Introduction to the Action

How did unification happen? What forces erased those boundaries separating Italians for centuries? How did the Italians manage to expel the rulers that dominated them? For the answers, who better to question than Victor Emmanuel II himself, the regional king who became ruler of all Italy? Let us travel then to the year 1870, to an interview with Victor Emmanuel II, King of Italy.

Narration

King Victor Emmanuel II *is seated in his throne.* Reporter #1 *and* Reporter #2 *enter. The king motions for them to sit.*

Reporter #1. Thank you, Your Majesty, for agreeing to this interview.

Reporter #2. The readers of the *World History Times* will be fascinated to hear your description of how you came to be the ruler of a united Italy.

Victor Emmanuel II. It's my pleasure to set the record straight. What would you like to know?

Reporter #1. When you became king of Piedmont in 1849, did you have any idea that you would oversee the unification of Italy?

Victor Emmanuel II. When I became king, most Italians thought of themselves as citizens of their own separate states. Many didn't think of themselves as Italians at all.

Reporter #2. What changed their minds?

Victor Emmanuel II. One man was foremost in spreading Italian nationalism. His name was Giuseppe Mazzini.

Reporter #1. Wasn't his movement discredited after the revolutions of 1848 and 1849?

Victor Emmanuel II. Though he lost many of his supporters, he continued to write and organize from his exile in London. . .

The scene shifts to Scene 1.

Scene 1. Mazzini in London (1853)

The scene returns to Victor Emmanuel II *and the two* Reporters.

Reporter #2. So you're saying that many of Mazzini's supporters came to believe that you and Cavour were the only hope to successfully unite Italy?

Victor Emmanuel II. Yes, and others thought his goals were not radical enough.

Reporter #1. Was Prime Minister Cavour really such a brilliant strategist?

Victor Emmanuel II. He was ambitious and often discourteous to me, but he knew how to make the most of any situation.

Reporter #2. How so?

Victor Emmanuel II. Take for example the Crimean War, a conflict that did not concern my country at all . . .

The scene shifts to Scene 2.

Scene 2. Piedmont Chamber of Deputies—Debate on the Crimean War (1854)

The scene returns to Victor Emmanuel II *and the two* Reporters.

Reporter #1. Did Cavour's plan work?

Victor Emmanuel II. Yes, though Austria did enter the war in the final days of the conflict, which meant that Austria was also at the peace conference.

Reporter #2. Didn't the Austrian delegate block the discussion of Italy?

Victor Emmanuel II. He tried, but Cavour managed to bring it up. Cavour presented the issue in a way that got the attention of Britain and France. He argued that foreign rule in Italy encouraged revolutionaries in Italy and throughout Europe, and only if Italy was united under Victor Emmanuel would nationalists like Mazzini stop stirring up rebellions.

Reporter #2. Did he really win French and British support?

Victor Emmanuel II. He seemed to have had an effect on Napoleon III of France. And the French emperor was even more convinced when an Italian revolutionary attempted to assassinate him. In July 1858, Napoleon III and Cavour met secretly at the French health resort town Plombières . . .

The scene shifts to Scene 3.

Scene 3. Plombières Meeting (1858)

The scene returns to Victor Emmanuel II *and the two* Reporters.

Reporter #1. Was Cavour actually able to provoke Austria into declaring war?

Victor Emmanuel II. Yes. He ordered an immediate buildup of the Piedmontese army, openly recruiting soldiers from among the citizens of Austrian-controlled lands. I gave a speech denouncing Austrian oppression of Italians. The Austrians walked right into the trap: First they demanded that we demobilize our army, and when we refused, they declared war, just as Cavour had planned.

Reporter #2. Did France come to your aid?

Victor Emmanuel II. Yes, and with their help we won decisive victories against the Austrians at Magenta and Solferino.

Reporter #1. Did you get Lombardy and Venetia?

Victor Emmanuel II. Not both of them. Napoleon III betrayed us in the end. Events weren't going exactly as he had hoped. The citizens of Tuscany, Modena, Parma, and Romagna rose up against their rulers and asked to be annexed to Piedmont. He decided to end the war before the revolutionaries got out of control. In July 1859, he made a separate peace with Austria, giving Lombardy, but not Venetia, to Piedmont.

Reporter #2. Did you annex Tuscany, Modena, Parma, and Romagna?

Victor Emmanuel II. We conducted plebiscites in those regions to determine the will of the people. They voted overwhelmingly to join Piedmont. So we annexed them. In exchange for Napoleon III's acceptance of this arrangement, we gave Nice and Savoy to France.

Reporter #1. So how did you acquire southern Italy?

Victor Emmanuel II. For that I must give due credit to the revolutionary general Giuseppe Garibaldi and his patriotic "Red Shirt" army.

Reporter #2. Who was Garibaldi?

Victor Emmanuel II. He was a revolutionary and a patriot, who made a name for himself fighting in South America for the independence of Uruguay. Sponsored by Italian nationalists, including Mazzini, Garibaldi raised an army of over a thousand volunteers and invaded Sicily. His plan was to free the Sicilians from the oppressive rule of their Bourbon king.

Reporter #1. Did your government support the expedition?

Victor Emmanuel II. Let's say, we knew about it, and we didn't stop it. But Cavour didn't like being out of control of the situation.

Reporter #2. Did the expedition succeed?

Victor Emmanuel II. On May 11, 1860, Garibaldi and his Red Shirts landed unopposed at Marsala in Sicily and began to march towards Palermo. As they advanced, Sicilian citizens flocked to join them . . .

The scene shifts to Scene 4.

Scene 4. Garibaldi and the One Thousand (1860)

The scene returns to Victor Emmanuel II *and the two* Reporters.

Reporter #1. How did you and Cavour respond to Garibaldi's success?

Victor Emmanuel II. Well, I found Garibaldi to be a fascinating, heroic figure. I was inspired by his patriotism and military genius. But Cavour was more skeptical. He felt that Garibaldi's popularity was a threat to my prestige. My prime minister didn't like the fact that *he* was not in control of events in southern Italy.

Reporter #2. What happened next?

Victor Emmanuel II. Garibaldi then crossed from Sicily into southern Italy. He encountered so little resistance that his journey northward to Naples was like a triumphal march. Frances II, the new king of the Two Sicilies, fled and Garibaldi's Red Shirts occupied the city of Naples. There Garibaldi began his plans for an assault on Rome.

Reporter #1. Certainly Cavour wouldn't allow that. What did he do?

Victor Emmanuel II. He called the Piedmont Chamber of Deputies into session . . .

The scene shifts to Scene 5.

Scene 5. Piedmont Chamber of Deputies—Debate on Garibaldi (1860)

The scene returns to Victor Emmanuel II *and the two* Reporters.

Reporter #2. Did the plan work?

Victor Emmanuel II. As we expected, the citizens of Naples and Sicily voted to join Piedmont. I led my army into the Papal States. We encountered little resistance. The citizens were tired of the Pope's corrupt and inefficient rule. They welcomed us as liberators. In October, my army entered Naples. Garibaldi rode out to greet us . . .

The scene shifts to Scene 6.

Scene 6. Meeting of Garibaldi and Victor Emmanuel (1860)

The scene returns to Victor Emmanuel II *and the two* Reporters.

Reporter #1. But you still didn't have Venetia or Rome. What was Cavour's next move?

Victor Emmanuel II. Sadly, Cavour had made his last contribution to Italian unification. On June 5, 1861, he died of a cerebral hemorrhage, at the age of 50.

Reporter #2. So he didn't live to see all of Italy united.

Victor Emmanuel II. No. And we missed his leadership. In the following decade, I had a different prime minister every year.

Reporter #1. What happened next? Did you invade Rome?

Victor Emmanuel II. No. Once again a foreign power helped us to achieve our goal. This time it was Prussia, and the prize was Venetia.

Reporter #2. That's the first we've heard of Prussia.

Victor Emmanuel II. Like the Italians, the German people were divided into many states, but by the 1860s, the German Chancellor Otto von Bismarck was busy planning to unite the German states under Prussian rule.

Reporter #1. How did that concern Italy?

Victor Emmanuel II. His first step was a war with Austria. In 1866, Bismarck met with my Prime Minister Alfonso La Marmora . . .

The scene shifts to Scene 7.

Scene 7. Meeting between Bismarck and La Marmora (1866)

The scene returns to Victor Emmanuel II *and the two* Reporters.

Victor Emmanuel II. And so it went. We joined the conflict, known as the "Six Weeks War," in 1866, and when Austria was defeated, Venetia was ours.

Reporter #2. Only Rome was left. How did you get the Pope to give it up?

Victor Emmanuel II. Pope Pius IX would never give up his rule of Rome voluntarily. But all that stood between him and Italy was the French army. And in 1870, Napoleon III went to war with Prussia. Needing all of his soldiers to fight Prussia, he withdrew the French troops from Rome. My Italian army moved in . . .

The scene shifts to Scene 8.

Scene 8. Pope Pius IX at the gates of the Vatican (1870)

The scene returns to Victor Emmanuel II *and the two* Reporters.

Victor Emmanuel II. But the Papal troops were no match for the army of Italy, which entered the city on September 20, 1870. Rome was ours. Once again, Rome became the capital city of a great state. The *Risorgimento* was complete.

Reporter #1. We thank you, Your Majesty, for your time.

Victor Emmanuel II. You are dismissed. I must now attend to important affairs of state.

Scene 1. Mazzini in London (1853)

Mazzini *and his fellow nationalists are seated comfortably in a London drawing room.*

Mazzini. The time is right to create an uprising in Naples.

Carlo Pisacane. Ah, yes, my homeland. You're right. The Neapolitans hate their king. They're ready for revolution.

Giorgio Pallavicino. Why do you think this revolt will succeed when all the others we've sponsored have failed?

Mazzini. We must not lose faith. The people of Naples are eager to throw off their Bourbon oppressors.

Jessie White. Of course they are! Back in 1848 their revolt against Ferdinand II set off revolutions throughout Europe.

Daniele Manin. Yes, but their uprising ended in disaster. How can we hope to succeed if every time we stir up a revolt, the Austrian or French armies come in and put it down?

Mazzini. So what do you suggest?

Manin. King Victor Emmanuel II and his Prime Minister Count Cavour in Piedmont have the army and diplomatic position to lead the unification of Italy.

Pisacane. You mean—to conquer Italy.

Pallavicino. All of our attempts to stir the Italian people to rise up and unite as a republic have failed! It's not going to happen. We have to give up the idea of an Italian republic and focus on our goal of unification.

Mazzini. We can't give up our principles. We must keep trying.

Giuseppe La Farina. But the governments of Europe fear our call for a republic. They think it would encourage their own subjects to rise against them. They would feel much safer if we were united under the constitutional monarchy of King Victor Emmanuel II.

Giuseppe Ferrari. You're all missing the point! Why do the citizens join these revolts? To better their living conditions. They need to eat. Workers in the cities slave away in factories sixteen hours a day and can't feed their families. Landlords demand exorbitant rents from starving peasants.

White. So you're saying we should abandon our goals of independence and unity?

Ferrari. I'm saying we must first help the peasants and workers to rise up against the classes that oppress them.

Mazzini. But in a united republican Italy all classes will benefit.

Ferrari. You're raising false hopes. Only after the wealthy classes have been overthrown should we focus on unification. (*He leaves*.)

Pisacane. Mazzini is right. Italy must be united and ruled by her people. No more talking and writing! We must act! It is time for the Italian people to join together and cast off our oppressors.

Pallavicino. We must be practical. The only way to achieve independence and unification is under the leadership of Prime Minister Cavour in Piedmont.

*The moderate monarchist nationalists (*Pallavicino, Manin *and* La Farina*) leave.*

Mazzini. We will continue our struggle. Now, let's make the plans for the insurrection in Naples.

The scene returns to Victor Emmanuel II *and the two* Reporters.

Scene 2. Piedmont Chamber of Deputies—Debate on the Crimean War (1854)

Cavour. Today we must discuss our nation's role in the war in the Crimea. When Czar Nicholas I attacked Turkey, he believed he could enlarge Russia as the great powers of Europe sat back and watched. He was wrong! France and Great Britain have entered the war in Turkey's defense.

Deputy #1. This isn't our fight. How does it affect Piedmont?

Cavour. If Piedmont is to be taken seriously by the European powers, we must be involved in European affairs. I propose that we join with Britain and France in their fight against Russia.

Deputy #2. But why should we send our young men to fight and die in the Crimea if we have no interests there?

Cavour. Italy will never be free from Austrian domination without the goodwill and assistance of France and Great Britain. Here is our opportunity to put the Western powers in our debt.

Deputy #3. What is the position of Austria?

Cavour. For now Austria is remaining neutral, but France and Britain are working to convince Emperor Francis Joseph to bring Austria into the war on their side.

Deputy #4. You mean you want us to join a war in which we could be *allied* with Austria?

Cavour. It could happen. But consider the alternative. We stay out of the war. Austria joins France and Britain to defeat Russia. Then what do you think would be the chances of France or Britain helping us to kick their ally Austria out of Italy?

Deputy #5. No chance!

Deputy #6. Never!

Deputy #7. They wouldn't!

Cavour. But if we join the war and win, we will have a seat at the peace conference. We'll be able to raise the issue of Italian independence, and the Great Powers will have to listen.

All Deputies. Here! Here!

Cavour. Let us join the war and take our position among the Great Powers of Europe!

Deputies #1 and #5. Bravo!

Deputies #2 and #6. Yes!

Deputies #3, #4 and #7. Viva Victor Emmanuel!

Cavour. All in favor of joining the Crimean War against Russia, say, "Aye."

All Deputies. Aye!

Cavour. All opposed, say, "Nay." (*Silence*.) It is decided. Let us mobilize for war. We have taken the first step towards our destiny.

The scene returns to Victor Emmanuel II *and the two* Reporters.

Scene 3. Plombières Meeting (1858)

Cavour. Say, aren't you Napoleon III, Emperor of France?

Napoleon III. Why, yes. Count Cavour, isn't it? What a surprise to run into you here at this health spa!

Cavour. What a coincidence that we both happened to be here taking the waters at the same time.

Napoleon III. Isn't it though?

Cavour. As long as we're both here, there are a few things I've been meaning to discuss with you.

Napoleon III. I've been hoping to chat with you, too.

Cavour. I was glad to hear that you weren't injured in that assassination attempt. I fear that revolutionaries like Orsini will continue to cause trouble as long as the people of Italy remain oppressed by foreign rulers.

Napoleon III. I agree. As long as Mazzini keeps inspiring these radicals, no government is safe.

Cavour. That's why Piedmont needs your help to drive the Austrians out of Italy.

Napoleon III. I'm listening.

Cavour. You help Piedmont in a war against Austria. If we win, Piedmont gains control of Lombardy and Venetia. In return for your help, France gets Nice and Savoy.

Napoleon III. That sounds promising, but France will not join a war of aggression by Piedmont. We will, however, come to your defense if Austria declares war on you.

Cavour. I believe that can be arranged.

Napoleon III. Then we have an agreement. I hope you've enjoyed your visit to Plombières.

Cavour. It has been very refreshing, thank you.

The scene returns to Victor Emmanuel II *and the two* Reporters.

Scene 4. Garibaldi and the One Thousand (1860)

Victor Emmanuel II *narrates this scene.*

Victor Emmanuel II. Outside of the small town of Calatafimi, the Red Shirts first encountered the Neapolitan army of the Kingdom of the Two Sicilies. Reaching the top of a small hill, they looked out across a valley to a hill on the other side. On the opposite hill camped the enemy.

The Red Shirts *and the* Neapolitan Soldiers *take their places, facing each other across the valley.*

Victor Emmanuel II. Major Sforza, commander of the Neapolitan battalion, underestimated the abilities of Garibaldi's men. Believing that they would flee at the first sign of military might, he put his men through a series of drills before their eyes. But instead of running in fear, the Red Shirts laughed and cheered from the opposite hill.

Sforza. Attention! Right face! Forward, march! Halt!

The Neapolitan Soldiers *go through the drills as the* Red Shirts *laugh and cheer.*

Victor Emmanuel II. Seeing that the Red Shirts were standing firm, Sforza hesitated, not wanting to give up his hilltop position. Finally, he ordered a charge:

Sforza. Forward! Charge!

The Neapolitan Soldiers *rush towards the* Red Shirts.

Garibaldi. Hold your fire, men! Don't shoot 'til they're right on top of you.

Victor Emmanuel II. Since their guns took up to a minute to reload, once the Neapolitan soldiers got in close range of the Red Shirts, they found themselves fighting hand-to-hand with bayonets.

The two armies engage in bayonet fighting, using their guns as swords. Some fall to the ground wounded or killed.

Victor Emmanuel II. The Neapolitan army began to fall back, and soon broke into full retreat.

Surviving Neapolitan Soldiers *run from the battlefield*.

Neapolitan soldier #1. They're not mortal men!

Neapolitan soldier #2. They're red devils!

Neapolitan soldier #3. They fight with bayonets, not guns!

Neapolitan soldier #4. They can't be killed! Beware the red devils!

Red Shirt soldier #1. Viva Garibaldi, Hero of Two Worlds!

Red Shirt soldier #2. Viva Victor Emmanuel!

Red Shirt soldier #3. Viva l'Italia!

Garibaldi. In the name of Victor Emmanuel II, I declare myself Dictator of Sicily!

The scene returns to Victor Emmanuel II *and the two* Reporters.

Scene 5. Piedmont Chamber of Deputies—Debate on Garibaldi (1860)

Cavour. Garibaldi has declared himself "Dictator of the Two Sicilies" and is making preparations to march on Rome. He has become too powerful and an attack on Rome would bring France into the conflict to protect the Pope.

Deputy #1. What can we do? Garibaldi is a hero to the people throughout Italy and the world.

Cavour. First, we must annex Sicily and Naples to Piedmont without delay.

Deputy #2. Here. Here. We should hold plebiscites in Sicily and Naples. Surely, the people will vote to join Piedmont.

Cavour. Yes, and if the citizens vote to become subjects of Victor Emmanuel, Garibaldi will have to accept their wishes. All in favor of annexing any territory that votes to join Piedmont, say, "Aye."

All Deputies. Aye!

Cavour. All opposed, say, "Nay." (*Silence*.) It is decided. Secondly, we must send a Piedmontese army to seize the Papal States before Garibaldi can lead his Red Shirts into Rome.

Deputy #3. But won't Napoleon III oppose our invasion of the Papal States?

Cavour. We'll leave Rome and the surrounding area to the Pope. We'll take only the states of Marches and Umbria. I have Napoleon III's assurance that if we stay away from Rome, France won't intervene.

Deputy #4. Then we have nothing to lose.

Cavour. All in favor of sending our army to the Papal States?

All Deputies. Aye!

Cavour. All opposed? (*Silence.*) It's decided. The next time we meet, it will be as the Chamber of Deputies of Italy.

The scene returns to Victor Emmanuel II *and the two* Reporters.

Scene 6. Meeting of Garibaldi and Victor Emmanuel (1860)

Victor Emmanuel II *leads his army, dressed in gray uniforms, to the center of the room.* Garibaldi *leads his army, dressed in red shirts, to the center of the room.*

All Piedmontese Soldiers. Viva Victor Emmanuel, King of Sardinia!

All Red Shirts. Hail Garibaldi, Liberator of Italy!

Note: The following dialogue is a translation of the actual words exchanged by King Victor Emmanuel II *and* Garibaldi *on this occasion.*

Garibaldi. I salute the first king of Italy!

Victor Emmanuel II. How are you, my dear Garibaldi?

Garibaldi. Well, Your Majesty. And you?

Victor Emmanuel II. First rate.

All Soldiers. Long live Victor Emmanuel, King of Italy!

The scene returns to Victor Emmanuel II *and the two* Reporters.

Scene 7. Meeting Between Bismarck and La Marmora (1866)

Bismarck. Before I can unite all of Germany under Prussian rule, I must eliminate Austrian influence in the German states.

La Marmora. And how do you plan to do that?

Bismarck. Prussia will go to war with Austria. But we need Italy's help. If Italy joins Prussia, then Austria will have to fight a war on two fronts. Forced to fight both our armies at once, Austria will surely lose the war.

La Marmora. In return for our help, Italy must get Venetia.

Bismarck. Of course.

La Marmora. I will discuss the matter with my king.

The scene returns to Victor Emmanuel II *and the two* Reporters.

Scene 8. Pope Pius IX at the Gates of the Vatican (1870)

The Pope *stands at the gates of the Vatican.*

Pope Pius IX. Victor Emmanuel has asked me to surrender my temporal power peacefully. This is something I can never do. A Pope must never be the subject of a king. How can he have the freedom to lead the Roman Catholic world if he must obey a *secular* ruler? I will not surrender without a fight. And if Victor Emmanuel takes this city, I will remain a prisoner inside the walls of the Vatican.

The scene returns to Victor Emmanuel II *and the two* Reporters.

Postscript

Italia Irredenta

With the annexation of Rome, most Italians lived in the nation of Italy, but many difficulties remained for the new state. First of all, the most ardent nationalists insisted that unification was not complete, and continued to demand the acquisition of Trentino, Trieste, and Dalmatia from Austria, and the return of Nice and Savoy from France. They called these lands *Italia irredenta* (Italy unredeemed), for the areas contained significant populations of Italian-speaking people.

Conflict between Church and State

Another difficulty was the attitude of Pope Pius IX towards the new government of Italy. When Italian troops entered Rome in September of 1870, the Pope retreated into self-enforced seclusion in the Vatican. He called upon Roman Catholics to reject the new government, forcing citizens to choose between their religion and their country.

Conflict between North and South

Unification also emphasized the disparity between the living standards of northern and southern Italians. While northern Italy began to industrialize after 1870, the economy of the south remained agricultural and most of the population lived in desperate poverty. Furthermore, the government continued to be dominated by Piedmontese, leaving many southern Italians feeling that they had simply exchanged one foreign ruler for another.

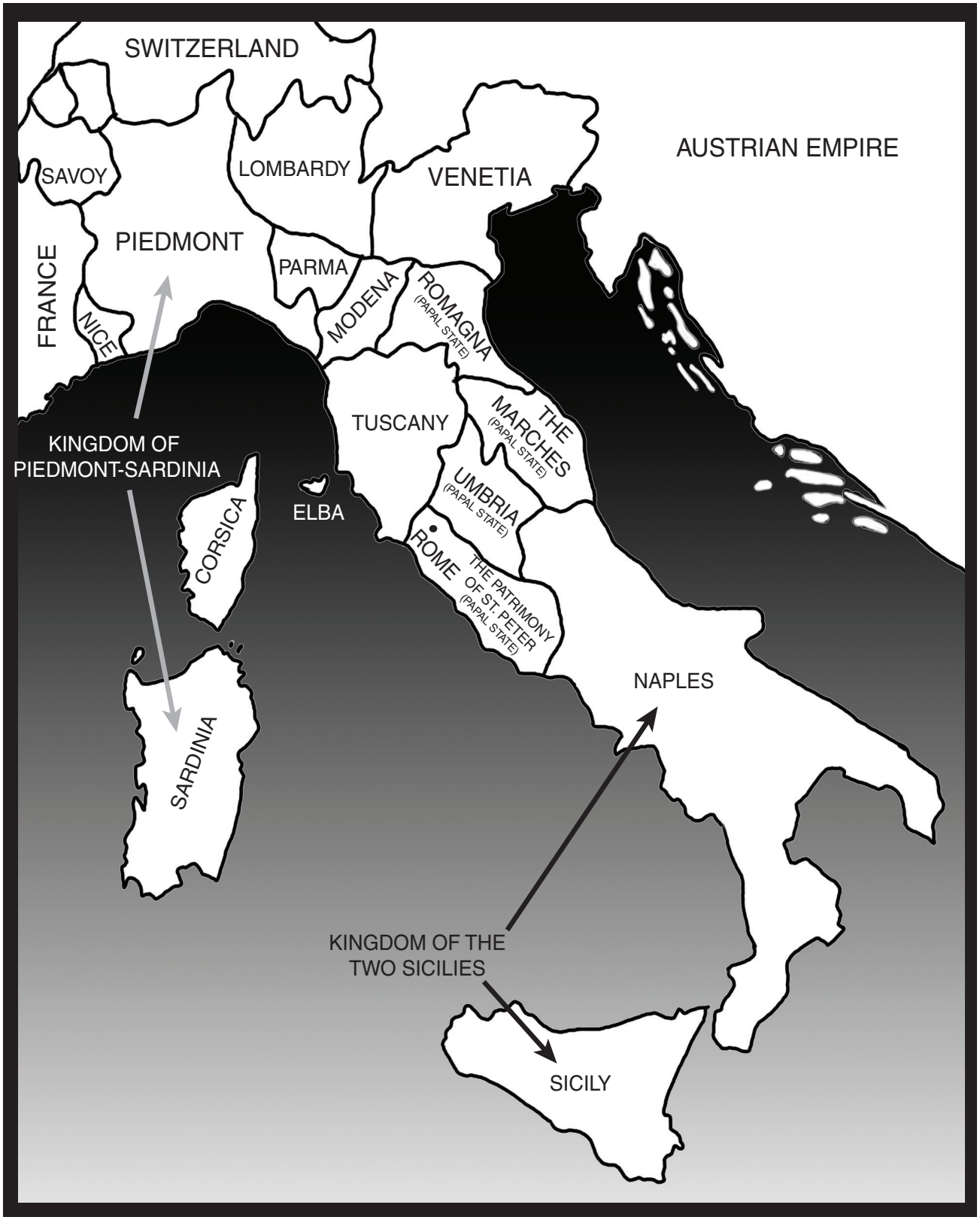
Disappointment for Republicans

Many nationalists were also republicans, who believed in an elected government that would be responsive to the wishes of the population. They, like Mazzini, never accepted the idea of a united Italy under the leadership of Piedmontese king Victor Emmanuel. Others, like Garibaldi, agreed to work with Cavour and his king to unite Italy, in the hope that afterwards they would work towards a more representative government. Many were disappointed. While the new Italian government was a constitutional monarchy, it was by no measure democratically responsive to the will of the people. Only 3 percent of the population had the right to vote. Furthermore, the government was often plagued with corruption and inefficiency. Many dissatisfied Italians turned to radical movements such as Marxism and anarchism.

Risorgimento Achieved

Despite the difficulties, Italian patriots had achieved their goal. After centuries of existing as a mere "geographic expression," Italy finally emerged as a European power. With Mazzini as the "pen," Garibaldi as the "sword," and Cavour as the "mind," Italian nationalists had succeeded in completing the *Risorgimento*.

Map of Italian States in 1859



Historical Investigation Activity

Unification of Italy (1854–1870)

Focus Question

How did the views and methods of the various leaders of Italian unification differ?

Materials Needed for This Historical Investigation

- **Points to Ponder Response Sheet—***one per student*
- **Italian Unification Time Line***—one per student*
- **Documents A–D**
  - *For Option 1 each student receives ONE of the four documents.*
  - *For Option 2 each student receives all four documents.*

Lesson Plan

1. Getting Started
   - Explain that nationalists had many different points of view about the goals of their movement and how the unification of Italy should be achieved.
   - Point out that several of the characters in the Activator reflect different aspects of the movement to unify Italy. In this investigation students will read and analyze writings by four of these individuals: Carlo Pisacane, Giuseppe Mazzini, Camillo de Cavour, and Giuseppe Garibaldi.
   - Review the biographies of these individuals with the students. A brief biography can be found at the top of each of the documents.
   - Based on the biographies, ask students to guess what goals the individuals might have for a unified Italy and how they might believe those goals would most effectively be achieved. Record their answers for future reference.
2. Investigation

Option 1

- In this option each student will only read one document.

- Give each student an **Italian Unification Time Line**, one of the four documents (**Document A**, **B**, **C**, or **D**), and the questions for the document from the **Points to Ponder Response Sheet**.
- Have the students read their documents and write the answers to the questions.
- Divide the class into four groups, based on which document they read: Pisacane, Mazzini, Cavour, and Garibaldi. Have each group play the roles of supporters of the individual whose Document they read.
- Conduct a roundtable discussion, using the following questions.
    - What are your leader's goals for a united Italy? (Ask the members of each group to respond and have a representative write their answer on the board.)
    - How does your leader believe that unification should be achieved? (Ask the members of each group to respond and have a representative write their answer on the board.)
    - How might the members of your group respond to the goals or methods of the members of one of the other groups?
    - What goals and methods do your groups have in common with one another? What goals and methods differ?
    - Could you work together to achieve unification of Italy? How, or why not?

Option 2

- In this option all students will read all of the documents. You could have them work independently, in pairs, or in small discussion groups, each with a scribe writing down the responses.
- Give each student a copy of **Documents A–D** and an **Italian Unification Time Line**.
- Have the students read the Documents A–D.
- Once they have finished reading the documents, have the students write out the answers to the questions.
- When they have finished, conduct a discussion, based on the students' answers to the questions. Refer to the predictions that students made before reading the accounts and ask if their hypotheses were correct.

Points to Ponder Response Sheet

Documents A–D

Focus Question: How did the views and methods of the various leaders of Italian unification differ?

Analyzing Document A

1. When was this document published? (Note the publication date relative to Pisacane's lifetime.) What do you think was Pisacane's purpose in writing it?

2. Look at the **Italian Unification Time Line**. What was happening when this essay was published? How might the timing have influenced what Pisacane wrote?

3. What did Pisacane believe was the effect of the growth of industrialism and trade?

4. Pisacane wrote, "Ideas spring from deeds and not the other way around." What did he mean by this, and what deeds did he encourage citizens of Italy to engage in to achieve unity?

5. How did Pisacane feel about intellectuals who write about ideas of freedom and unification? In your answer, explain with one sentence in your own words and one quotation from the essay to support your statement.

6. Provide an example of a word or phrase chosen to manipulate the reader's emotions.

7. Would Pisacane support the unification of Italy under the leadership of the King Victor Emanuel II of Piedmont-Sardinia? Provide evidence from the essay to support your response.

8. Do you agree with Pisacane's views about society and how to cause change? Why or why not? Do you think your view would be different if you were living in Italy in the nineteenth century?

Analyzing Document B

1. When was this document published? What do you think was Mazzini's purpose in writing it?

2. Look at the **Italian Unification Time Line**. What was happening when this essay was published? How might the timing have influenced what Mazzini wrote?

3. According to Mazzini, what is a country and what is a nationality and how did they come to exist?

4. According to Mazzini, what has happened to countries and nations? Why?

5. Why does Mazzini believe that the true nations of Europe will be united? In your answer, explain with one sentence in your own words and one quotation from the essay to support your statement.

6. What metaphor* does Mazzini use to emphasize his point? How effective is this comparison?

7. Provide an example of a word or phrase chosen to manipulate the reader's emotions.

8. Would Mazzini be satisfied with a unified Italy under the rule of a king who provided no constitution or guarantee of rights for the citizens? In your answer explain with one sentence in your own words and one quotation from the essay to support your answer.

9. Do you agree with Mazzini's views about society and how to cause change? Why or why not? Do you think your view would be different if you were living in Italy in the nineteenth century?

Analyzing Document C

1. When was this document published? What do you think was Cavour's purpose in writing it?

2. Look at the **Italian Unification Time Line**. What was happening when this essay was published? How might the timing have influenced what Cavour wrote?

3. What did Cavour believe was the state of nationalism in Italy at the time he wrote this essay? (Was it widespread or just limited to small groups of people? Growing or declining?)

4. Where did Cavour believe the leadership in movement for unification should come from?

5. Provide an example of a word or phrase chosen to manipulate the reader's emotions.

6. Why did he believe that Piedmont was particularly benevolent and progressive? Provide two examples.

7. Why did Cavour believe that Italians would agree to allow government leaders to guide the unification of Italy? In your answer, explain with one sentence in your own words and one quotation from the essay to support your statement.

8. Do you agree with Cavour's views about society and how to cause change? Why or why not? Do you think your view would be different if you were living in Italy in the nineteenth century?

Analyzing Document D

1. When did Garibaldi issue this proclamation (the date and the occasion)? To whom is this proclamation addressed? What do you think was Garibaldi's purpose in issuing it?

2. Look at the **Italian Unification Time Line**. What was happening when this proclamation was issued? How might the timing have influenced what Garibaldi wrote?

3. What did Garibaldi call for the people of the liberated provinces to do?

4. How did Garibaldi convince people to join him in his fight? In your answer, explain with one sentence in your own words and one quotation from the essay to support your statement.

* Metaphor = a figure of speech in which a word is used to refer to something that it doesn't literally mean in order to suggest that they are similar. (Example: "Life is a rollercoaster.")

5. Provide an example of a word or phrase chosen to manipulate the reader's emotions.

6. When he issued this proclamation, did Garibaldi support the unification of Italy under Victor Emmanuel II? Provide evidence for your response.

7. Do you agree with Garibaldi's views about the duties of free Italians and how to cause change? Why or why not? Do you think your view would be different if you were living in Italy in the nineteenth century?

Italian Unification Time Line

Refer to this time line as needed when answering the questions on the Points to Ponder Response Sheet.

Date	Event
1831	Mazzini forms Young Italy to encourage Italians to expel foreign rulers and form a united Italy.
1848–50	The revolutions of 1848–1849 raise hopes of liberals and nationalists, but then fail. The short-lived Republic of Rome is established but is crushed by the French. Only the Kingdom of Piedmont retains the constitution granted by the king in 1848. Victor Emmanuel II becomes King of Piedmont in 1849.
1852	Count Camillo di Cavour becomes prime minister of Piedmont.
1854–56	The Crimean War. Piedmont sends troops to assist and gains a seat at the Paris Peace Conference.
1859	Following an agreement between Cavour and Napoleon III at Plombières, Piedmont provokes Austria into a war and the French come to Piedmont's side. Although the original agreement would have given Piedmont both Lombardy and Venetia, Napoleon III makes a separate peace with Austria, and Piedmont only receives **Lombardy**.
1860	During the war with Austria, the citizens of **Tuscany**, **Modena**, **Parma**, and **Romagna** (one of the Papal States) rise up against their rulers. Plebiscites are held in the states and the people vote to join Piedmont. Garibaldi and his army of Red Shirts seize **The Kingdom of the Two Sicilies** from the Bourbon King Francis II. The Piedmontese army moves into Naples and conducts a plebiscite. The people of the region vote to join Piedmont, and Garibaldi accepts the outcome. Cavour is worried that Garibaldi will attempt to seize the Papal States, including Rome. He gets Napoleon III's assurance that France will not intervene if Piedmont sends an army to take the **Marches** and **Umbria** (both Papal States), as long as they leave the Patrimony of St. Peter (the area around Rome) to the pope. In plebiscites, the people of these regions vote to join Piedmont, henceforth known as the Kingdom of Italy.
1861	Victor Emmanuel II is declared King of Italy. Cavour dies.
1866	The Kingdom of Italy joins with Prussia as an ally in the Six Weeks War against Austria. When Prussia wins the war, Italy receives **Venetia**.
1870	The Franco-Prussian War causes the French to withdraw their troops from Rome. Victor Emanuel II's army takes **Rome** and makes it part of Italy.

Document A

From Carlo Pisacane, Political Testament (1857)

Carlo Pisacane (1818–1857) was an Italian socialist, anarchist, and nationalist. He died in 1857 in an attempt to overthrow the King of Naples. This essay was published after his death.

My political principles are sufficiently well known; I believe in socialism. . . . I am convinced that railroads, electrical telegraphs, machinery, industrial advances, in short, everything that expands and smooths the way for trade, is destined **inevitably** to impoverish the masses. . . . All of these means increase output, but accumulate it in a small number of hands, from which it follows that much **trumpeted** progress ends up being nothing but **decadence**. If such supposed advances are to be regarded as a step forward, it will be in the sense that the poor man's wretchedness is increased until inevitably he is provoked into a terrible revolution, which, by altering the social order, will place in the service of all that which currently profits only some. . . .

Ideas spring from deeds and not the other way around; the people will not be free until it is educated but it will be well educated once free. The only thing for a citizen to do to be of service to his country is to patiently wait for the day when he can cooperate in a material revolution; as I see it, conspiracies, plots and attempted uprisings are the succession of deeds whereby Italy proceeds towards her goal of unity. The flash of Milano's bayonet *[a reference to an assassination attempt on King Ferdinand of Naples in 1856]* was a more effective **propaganda** than a thousand volumes penned by **doctrinarians** who are the real blight upon our country and the entire world.

There are some who say: the revolution must be made by the country. This there is no denying. But the country is made up of individuals and if we were quietly to wait for the day of revolution to come instead of plotting to bring it about, revolution would never break out. On the other hand, if everybody were to say: the revolution must be made by the country and I, being an **infinitesimal** part of the country, have my infinitesimal portion of duty to do and were to do it, the revolution would be carried out immediately and would be **invincible** because of its scale.

Source: Robert Graham, ed., *From Anarchy to Anarchism (300 CE–1939),* Vol. 1 of *Anarchism: A Documentary History of Libertarian Ideas* (Montreal: Black Rose Books, 2005).

inevitably = unavoidably

trumpeted = widely proclaimed

decadence = moral deterioration or decay

propaganda = deliberate spreading of the doctrines or principles of a movement

doctrinarian = someone who stubbornly tries to apply a theory without regard to practical difficulties

infinitesimal = exceedingly small, minute

invincible = incapable of being conquered or defeated

Document B

From Giuseppe Mazzini, "An Essay on the Duties of Man, Addressed to the Workingman" (1858)

Giuseppe Mazzini (1805–1872) was an Italian nationalist, revolutionary, pamphleteer, and politician. In 1831 he founded a secret society known as Young Italy to promote the Italian Risorigimento under a republican government. Although he spent much of his life in exile, his writings influenced nationalists throughout Europe. His "Essay on the Duties of Man" was published in a book of essays in 1858.

God . . . gave you a country; when . . . he divided Humanity into distinct groups or nuclei upon the face of the earth, thus creating the germ of nationalities. Evil governments have disfigured the Divine design. Nevertheless you may still trace it, distinctly marked out . . . by the course of the great rivers, the direction of the higher mountains, and other geographical conditions. [These governments] have **disfigured** it by their conquests, their greed, and their jealousy. . . .

These governments did not, and do not, recognize any country save their own families or **dynasty**. . . . But the Divine design will **infallibly** be realized; natural divisions and the spontaneous, **innate** tendencies of the peoples will take the place of the **arbitrary** divisions, **sanctioned** by evil governments. The map of Europe will be redrawn. The countries of the peoples, defined by the vote of free men, will arise upon the ruins of the countries of kings and privileged **castes**, and between these countries harmony and **fraternity** will exist. . . . Then may each one of you, fortified by the power and affection of many millions, all speaking the same language, gifted with the same tendencies, and educated by the same historical tradition, hope even by your own single efforts to be able to benefit all Humanity.

O, my brothers, love your Country! Our country is our Home, a house God has given us, placing therein a numerous family that loves us, and whom we love. . . .

So long as a single one amongst your brothers has no vote to represent him in the development of the national life, so long as there is one left to **vegetate** in ignorance where others are educated, so long as a single man, able and willing to work, **languishes** in poverty through want of work to do, you have no country in the sense in which Country ought to exist—the country of all and for all.

Source: Joseph Mazzini, *An Essay on the Duties of Man: Addressed to Workingmen (*New York: Funk & Wagnalls, 1898).

disfigure = deform or deface

dynasty = a sequence of rulers from the same family

infallibly = certainly

innate = inborn, rather than learned

arbitrary = subject to will or whim, rather than law; unreasonable

sanctioned = approved, supported

castes = rigid social classes

fraternity = association of people as if by ties of brotherhood

vegetate = be passive or unthinking

languishes = becomes weak or feeble

Document C

From Count Camillo di Cavour, "On Railroads in Italy" (1846)

Before entering politics Count Camillo di Cavour (1810–1861) founded the Piedmontese Agricultural Society, through which he promoted the introduction of steam navigation, railways, and factories into the country. He wrote "On Railroads in Italy" before entering politics, but in this essay he set forth his views on who should lead the effort to unify Italy. Best known as the prime minister of Victor Emmanuel II, the King of Piedmont-Sardinia and later the King of Italy, Cavour's political, diplomatic, and military maneuvering was largely responsible for the unification of Italy.

This union we **advocate** so **zealously** is not so difficult to achieve as one might suppose if one were to judge society from external appearances or dwell too much on our unfortunate disunity. A feeling of nationalism has become general; it is increasing daily and is already strong enough to unite all the parties in Italy despite their differences. It no longer belongs exclusively to one **sect** or to **fanatics**.

To a certain degree all the social classes may cooperate in this important work. . . .

It is true that all these individual efforts would be **fruitless** without the **concurrence** of the national governments. But this cooperation will not be lacking. . . . With renewed confidence our sovereigns follow their natural inclinations and present daily evidence of their **benevolent** and **progressive** dispositions.

In this regard we need only cite what is happening in Piedmont. The growth of primary education, the establishment of several chairs in social and political science, the encouragement given the corporate spirit in the arts as well as industry, and several other measures in addition to the railroads. . . .

But more than any other administrative reform, and as much as large political concessions, the construction of railroads will contribute to consolidating that mutual confidence between governments and peoples. . . . Grateful for so great a **benefaction**, the people on their part will come to have complete faith in their sovereigns; **tractable**—though full of enthusiasm—they will permit their leaders to guide them to national independence.

Source: Eugene N. Anderson, Stanley J. Pincetl, Jr., and Donald J. Ziegler, eds., *Europe in the Nineteenth Century: A Documentary Analysis of Change and Conflict,* Vol. 1. (Indianapolis, IN: Bobbs-Merrill, 1961).

advocate = to argue for

zealously = passionately

sect = a group united by a specific belief

fanatics = people with extreme views

fruitless = unsuccessful

concurrence = combined action or effort

benevolent = good, kind

progressive = favoring making changes for improvement

benefaction = a good deed

tractable = easily controlled

Document D

From Giuseppe Garibaldi, "The Proclamation of 1860"

Giuseppe Garibaldi, an Italian nationalist, issued this proclamation in May of 1860. It was printed on flyers and distributed throughout the united regions of Italy before he left on a successful military expedition to liberate Sicily from the rule of the Bourbon monarch.

The Sicilians are fighting against the enemies of Italy, and for Italy. To furnish them with money and with arms, and to bring them the aid of his strong right arm, such is the duty of every Italian. . . .

The salvation of Italy began on the day on which the sons of the same soil rushed forward to defend their brothers when in danger.

If we abandon these brave children of Sicily and leave them to their fate, they will have to fight against the **mercenaries** of the Bourbon, plus those of Austria and those of the priest who reigns in Rome.

Let the people of the liberated provinces lift high their voices in championing the cause of their brothers who are fighting! Send your generous youth where the battle is for the Motherland! . . .

A little band of brave men who follow me on the country's battlefields are marching to the rescue along with me. Italy knows them: they appear whenever the **tocsin** of danger sounds. Noble and generous comrades! They have **consecrated** their lives to their country. They will give to her their last drop of blood, seeking no other reward save that of having done their duty, and that a clear conscience may abide with them.

"Italy and Victor Emmanuel!" This, our battle-cry when crossing the Ticino, will echo to the fiery rocks of [AE]tna. To this cry, prophetic of combat, and borne along by Italy's lofty mountains as far as the Tarpeian rock, the tottering throne of tyranny will crash. All, then, will rise as one man!

To arms! At one blow, let us end the sufferings of centuries. Let us prove to the world that it was indeed in this land that the sturdy race of ancient Romans once lived.

Source: Alexandre Dumas, ed., *The Memoirs of Garibaldi* (New York: D. Appleton and Company, 1931).

mercenaries = soldiers for hire

tocsin = a signal of alarm

consecrated = dedicated

Impressionist Art

Bill Lacey

Lesson Introduction

Overview

Concerned educators and prominent leaders in the arts remind us that elective subjects like drama, music, and art, for years disappearing from school curricula, have at least equal value to the academic subjects of English, science, math, and history. By participating in this Activator, students experience firsthand the wonder and significance of art—specifically impressionist art of the late nineteenth century. Your students become impressionist artists like Claude Monet, Edgar Degas, and Mary Cassatt, who create a new kind of realism by capturing on canvas colorful impressions of the world around them. First, students learn through the **Background Essay** the historical context of the movement that gave birth to modern art. Then, equipped with palette, brushes, easel, and paint (pastels, crayons, markers, etc.), your artists begin their task of "painting" pictures. Next, students critique each other's works in a gallery setting, then participate in a modern art auction. Here is a rare opportunity to have all of your students tap into a tactile, right-brained activity; practice critiquing skills; and have fun bidding on fellow students' paintings.

Setup Directions

1. **Duplication**

Duplicate the following in the quantity indicated in *Italics*.

- **Background Essay***—*class set*
- **Postscript***—*class set*
- **Schematic**—*projection/handout*
- **The World of Impressionist Art**—*projection/handout*
- **Unit Overview**—*projection/handout*
- **Characteristics of Impressionist Style***—*class set*
- **Painting***—*class set*
- **Critiquing***—*class set*
- **Critiquing Vocabulary***—*class set*
- **Auctioning***—*class set*
- **Tips for Auctioneers**—*one or two, as needed*

* You may decide instead to project these pages onto a screen or whiteboard.

- **Spending Limits: Fax Check**—*class set*
- **Bidding Paddles** (on card stock paper)—*class set*

2. **Materials**

Phase 1

- Examples of impressionist art—*a variety of examples*

Phase 2

- Pastels, crayons, colored pencils, markers, or watercolor paints—*six to eight colors per student*
- 22" x 26" poster board

-or-

- 11" x 17" or 11" x 14" White paper—*class set, as the canvases for student work*
- Magazine photo(s), posed human model(s), still life(s) (bowl of fruit, vase of flowers, etc.)

-or-

- A landscape scene outside on your campus with ordinary people doing ordinary things—*as subjects for your students' paintings*

Phase 3

- Index cards (3" x 5")—*class set (or one per painting)*
- Tape or push pins—*enough to hang each work of art*
- Sticky notes—*eight to ten per student*

Phase 4

- Tongue depressors (jumbo craft sticks 6" x 3/4")—*class set*
- Gavel—*one*
- Easel—*one*

3. **Division of the Class and Assignment of Roles**

All students become artists (Phase 2), art critics (Phase 3), and either bidders or auctioneers (Phase 4). Consider choosing only one or two dramatic, articulate, and assertive students as your auctioneers. Your students may enjoy assuming an identity for this Activator, complete

Teaching tip
Optional: Display examples of realist, post-impressionist, or even surrealist art to serve as contrast to the impressionist work. If you want students to watch a modern painter demonstrate how impressionist artists actually worked, go online to http://www.artvilla.com/painting-impressionism/.

Teaching tip
You may be able to find a doctor in the community who will be willing to donate a box of tongue depressors.

Teaching tip
Most of the well-known impressionist artists were French. They lived and painted in and around Paris. Your students may want to choose a French name and place of residence for their identity in this unit.

with a new name, new nationality, and new personality. Not often do we pretend to be late nineteenth-century artists, nor do many of us imitate these impressionists in our names, words, and actions. Depending on your time and desires and the composition of your class, use this creative twist at your discretion.

4. **Costumes**

   Costumes are not essential for this Activator. If your students wish to research and replicate late nineteenth-century bohemian fashion, this flair—as with the name and identity—can make the simulation even more engaging.

5. **Schematic**

   Use the **Schematic** projection or handouts to arrange your classroom on the day(s) of the action of the Activator. These diagrams are provided as a guide for you; use them as such and modify for your space and needs.

6. **Options**

   Decide which of these options you wish to use for this Activator:

   Option A (3–4 class periods)

   Conduct all five phases of the Activator as outlined in the **Lesson Plan**, from the **Background Essay** through **Painting**, **Critiquing**, **Auctioning**, and **Debriefing**.

   Option B (2–3 class periods)

   Lead your class through a selection of the phases if your time is limited, including the **Background Essay**, **Painting**, and either **Critiquing** or **Auctioning**.

   Option C (45–60 minutes)

   After providing a brief historical overview, students "paint" in impressionist style.

7. **Providing Background Information**

   Review the **Background Essay** with your students in class. With this Activator, it will particularly enhance the learning to have plenty of examples of impressionist art available. Posters, books, slides, and online resources bring the colors and sensations to your students.

8. **Resources to Consult**

Russell Ash, *The Impressionists and Their Art* (Stamford, CT: Longmeadow Press, 1993).

Françoise Barbe-Gall, *How to Look at Impressionism* (London: Frances Lincoln Limited, 2013).

Alan Bowness, ed., *The Book of Art: Impressionists and Post Impressionists* (New York: Grolier, Incorporated, 1965).

Richard R. Brettell, *Impressionism: Painting Quickly in France, 1860–1890* (New Haven, CT: Yale University Press, 2000).

Samuel Burchell, *The Age of Progress*, The Great Ages of Man Series (New York: Time, Inc., 1966). Especially valuable is Chapter 7, "Artists at the Crossroads."

Sheldon Cheney, *The Story of Modern Art* (New York: Viking Press, 1961).

Bernard Denvir, *The Chronicle of Impressionism: An Intimate Diary of the Lives and World of the Great Artists* (London: Thames and Hudson, 2000).

Gregory Clive and Sue Lyon, eds., *Great Artists of the Western World: Impressionism* (London/New York: Marshall Cavendish, 1990).

Federick Hartt, *Art: History of Painting, Sculpture, Architecture* (New York: Harry N. Abrams, 1993).

H. W. Jansen, *History of Art*, ed. Anthony F. Jansen (New York: Harry N. Abrams, 1995).

William Somerset Maugham, *The Moon and Sixpence* (London: William Heinemann, 1919). This novel (and later a television play with Sir Laurence Olivier) depicts the life of an artist based on Paul Gauguin.

Jame Rubin, *How to Read Impressionism: Ways of Looking* (New York: Abrams, 2013).

Irving Stone, *Depths of Glory* and *Lust for Life*. These two novels by the master of the biographical novel "impressively" capture the impressionists and post-impressionists in their historical setting. *Depths of Glory* follows the career of Camille Pissaro as he revolves around fellow impressionists in Paris. *Lust for Life* portrays the tormented odyssey of Post-Impressionist Vincent van Gogh. A wonderful 1956 film, starring Kirk Douglas as van Gogh, was made from the book and is available as a DVD.

Marilyn Stockstad, *Art History* (New York: Harry N. Abrams, 1995).

Teaching tip
Gregory and Lyon's *Impressionism* and the books edited by Janson, Hartt, and Stockstad should be popular reference books in most libraries.

Teaching tip
Check out the website http://www.artvilla.com/painting-impressionism/ for demonstrations of how Impressionist artists put paint on canvas. Students would profit from this.

Lesson Plan

Preparation

Phase 1

1. Ensure that your students learn the art history background to augment your history textbook. Choose one or a combination of these options:

    a. Distribute the **Background Essay** either the day before the class as homework or read it together in class.

    b. Give a summary lecture based on what is in the essay and your own knowledge.

    c. Project the **Background Essay** and the **Postscript** on a screen or white board and read them aloud with your students as mini-lectures prior to the action of the Activator and during the **Debriefing**.

2. Check for understanding by conducting an informal discussion on the main points brought out by the **Background Essay**. Show students examples of impressionist art. Color display copies, slides, or pictures obtained from the Internet of the works of Monet, Degas, Cassatt, etc., can be utilized. Projecting works on a large screen in a darkened room achieve a greater impact than merely showing pictures while holding art books. Consult the **Resources to Consult** section for recommended books.

3. As a further historical reference, use **The World of Impressionist Art** as a projection. The impressionist period of art developed in a fascinating historical context, which this page helps to convey.

4. You may choose to use the **Unit Overview** as a projection to give your students a preview of the activities of the Activator. If you have scheduled students to paint their own versions of impressionist paintings in Phase 2, point out their subject matter choices that appear on the Phase 1 portion of the display copy. Suggest that students consider whether they will paint interior or exterior scenes, and to be prepared to paint at the next class session.

Phase 2

1. Distribute and discuss **Painting**.

2. Display (or distribute) **Characteristics of Impressionist Style**. Review the major stylistic qualities that your students will try to replicate during Phase 2. Reassure them that they do not have to paint like the masters!

However, their peers will be critiquing their use of these impressionist *techniques*; thus, they should give their best effort in this activity.

3. Make sure all students have the materials they need and an appropriate surface on which to paint. For those who desire to do outside landscapes, they should be able to tell you what scenes and where on campus they have decided to paint. Use your discretion in this delicate management issue. Give all students a time at which they must return to the studio (your classroom). Perhaps special "hall" passes would be in proper order here.

4. As students "paint," monitor their progress as needed according to the maturity levels of the class. Outside painters may, by the nature of the relative freedom, need more supervision. A word to school administrators about your lesson might be appropriate here. Remind them of the impressionists' style and techniques.

5. After the allotted time, have your students clean up their materials and hang their paintings in a safe place to dry before tomorrow's gallery session.

Teaching tip
The author had great success using basic markers or highlighters for this phase. To more realistically imitate the impressionist style, you might use pastels or other art materials. NOTE: If your students buy their own sets of markers/ highlighters to use in this lesson, steer them to bargain stores where the cost might be just a dollar or two.

Reenactment: Critiquing

Phase 3

1. Distribute one blank note card to each student. Instruct them to write their name and a creative but appropriate title of their masterpiece on the card.

2. Use a hallway, cafeteria, or class walls to hang the artists' paintings. Hang them three to four feet apart, at different levels for aesthetic purposes. Post the cards next to each work identifying the artist and title.

3. Distribute and discuss **Critiquing** and **Critiquing Vocabulary**. Emphasize the criteria and vocabulary with which to evaluate the works on the "gallery" walls. In addition, make it clear that students have two separate tasks to accomplish:

    a. Write intelligent, brief comments on sticky notes and post these next to eight to ten paintings

    b. Compose a half-page critic's review of at least one painting. (This can be done at home from notes taken while viewing the paintings in this phase).

4. Allow adequate time for students to roam the gallery, write their comments and post them next to eight to ten works. While strolling

Teaching tip
At this stage of the critiquing, it might help to refer to your examples of impressionist art to clearly indicate the qualities of these paintings. To further enhance the students' appreciation, show them some examples of realist, post-impressionist, surrealist, or even modern art as well, to contrast with the impressionist style. At the same time, locate and show a Jackson Pollock "drip" painting as an example of abstract expressionism from the mid-twentieth century.

and recording their observations, students choose one painting that moves them and for which they have enough reaction to compose a half-page (more or less) critique. At the conclusion of this gallery note-taking time, gather your students together again to discuss their observations. Consider the following when evaluating and critiquing:

- How closely do the students' paintings match the techniques of the impressionist artists?
- Which paintings capture the transitory?
- Did the artists use bold colors and broad brush strokes?
- Are any paintings more "realistic" than "impressionistic"? Can students note the difference?

5. Thank everyone for their artistic and evaluative efforts and remind them of tomorrow's auction.

Reenactment: Auctioning

Teaching tip
Either you attach the craft sticks securely to the **Bidding Paddles** or have your students do this before beginning the auction.

You may use your school's auditorium or cafeteria for the auction if that venue fits your needs. You might even invite other classes to share in the auctioning experience to enlarge the crowd!

Phase 4

1. Choose one or two auctioneers to guide everyone through the proceeding. Perhaps some of your students have been to an auction or seen one on television or in the movies. Select students who will comfortably assume this leadership role without overplaying the power that this position gives them.

2. Give those students a copy of **Tips for Auctioneers** and clearly outline your expectations for them.

3. With your auctioneers, review the artwork created by your class. Considering the impressionist characteristics and the comments/critiques written by the students, select the paintings to sell in your auction. These should be five to eight of the "best" pieces of impressionist art and the most likely to fetch the greatest return at the auction.

4. Prepare the **Bidding Paddles** by writing a different number in the center of each paddle. You may simply number them #1–30 (or the number of students in your classroom) or use another numbering method of your choice. Students will complete the "Name" and "From" portions of the paddles.

5. Use the **Schematic** or your own ideas to arrange the classroom in an appropriate auction setup. Have an easel or other method for clearly displaying one piece of art at a time. If you do not have access to enough chairs for your bidders, use whatever furniture is available to set up audience-style seating.

6. Prepare the **Spending Limits: Fax Check** duplications and determine a spending limit for your students. To make this most equitable and realistic, use a random assignment of spending limits. If you have thirty students in your class, you may allocate spending limits for the auction as follows:

Spending Limit	Number of Students
$1 million	2
$750,000	3
$500,000	3
$250,000	5
$100,000	5
$50,000	7
$30,000	5

Teaching tip
Use your discretion in allocating the spending limits to your students/bidders for this phase of the Activator. This is simply one suggestion.

The Auction

1. Distribute or project and discuss **Auctioning**. Assign spending limits to students if you have not already done so.

2. As you proceed through the auction, have buyers whose bids were highest come forward and issue a check before picking up the masterpiece. Any of your flourishes to make the simulation more real would help at this time.

3. Assist auctioneers as needed but allow them to lead the class through this high energy and interactive phase of the Activator.

4. Once the masterpieces have been sold, thank all participants and proceed on to **Debriefing** to discuss and reflect upon what students learned in this Activator.

Debriefing

Debriefing serves to critically evaluate the students' experience with each activity. Decide whether you prefer to use a shorter or longer debriefing. Some suggestions to help students more fully comprehend and appreciate the period of impressionist art include:

Shorter Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Review the main points with your class.

2. Conduct a class discussion on what the students learned from participating in the Activator and how they felt as they played their roles and moved through each phase as a painter, critic, and auctioneer or bidder.

3. Students write a **Learning Log** entry following the **Debriefing**.

Longer Debriefing

1. Distribute or project the **Postscript** and have the students read it to themselves or read it aloud together. Review the main points with your class

2. Discuss the following:

    a. What descriptive words fit your perception of an artist? How close to this view were the impressionists of the last quarter of the nineteenth century?

    b. What did you learn about art and artists—in particular the impressionists and the impressionist movement—from this simulation?

3. Assign students to research an artist and his/her life and work, and conclude whether this person fits their perceptions of artists.

4. Conduct a discussion or assign a written discussion of one or more of the following points:

    a. How students enjoyed the classroom experience of painting (using the right, or more creative, side of your brain)

    b. What students learned about impressionism in its historical context

    c. What students learned about art criticism

    d. The experience of participating in a simulated modern art auction

Unit Overview

Phase 1: Preparing

Read the background essay, view examples of impressionist art, gather materials and choose inspirational impressionist-style subject matter and prepare to become an artist. Select your subject matter from:

- Still lifes (e.g., bowl of fruit, chairs in a room) or human models
- Photographs from magazines or real impressionist paintings
- Landscape scenes around your campus (impressionists usually painted outdoor scenes; think Monet's "Water Lilies")

Phase 2: Painting

Using the materials provided, paint pictures using the impressionist style and technique.

Phase 3: Critiquing

In an art gallery setting, evaluate and critique other artists' work.

Phase 4: Auctioning

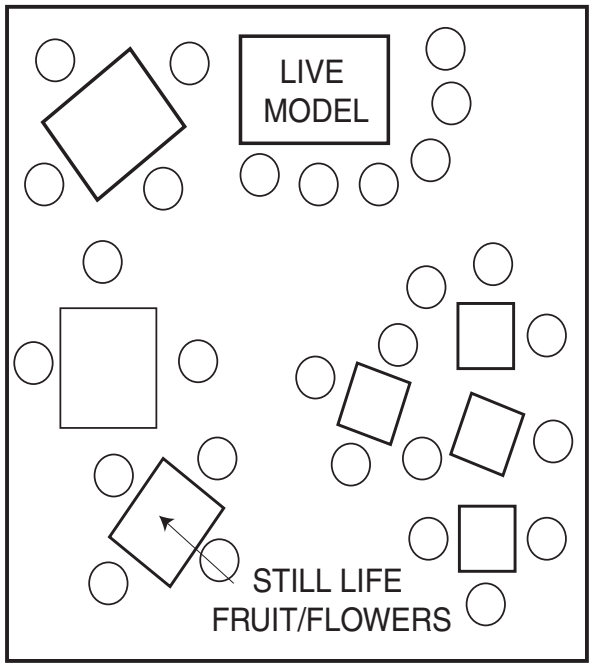
Two or three students are auctioneers at a modern art auction, but most are art lovers and collectors bidding on 5–8 masterpieces selected by the teacher and auctioneers.

Phase 5: Debriefing

After the full experience—as an artist of the nineteenth century, a critic, and an auctioneer or collector—discuss this Activator and its impact on each individual student's perspective.

Schematic: Room Arrangement

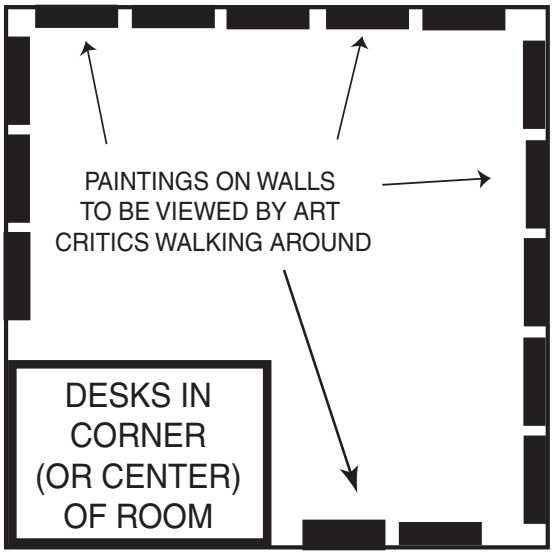
PHASE 2: PAINTING VENUE



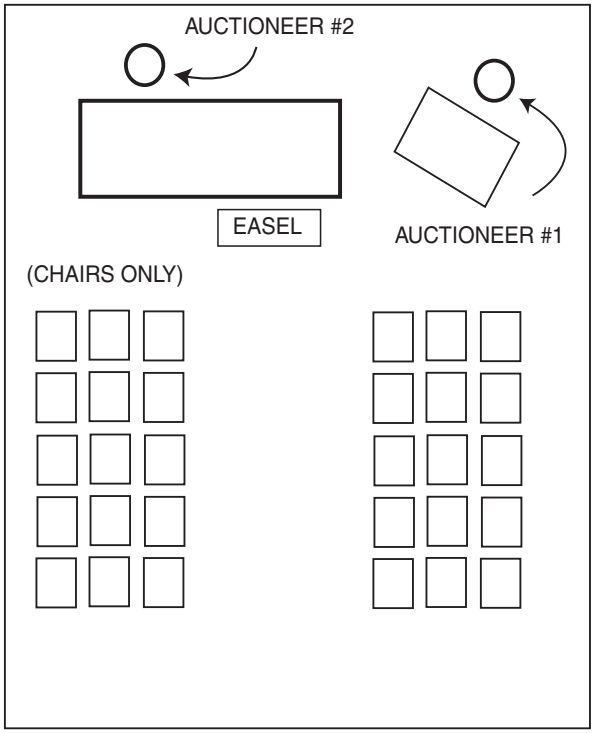
= ARTISTS

= PAINTING OBJECT/PERSON

PHASE 3: GALLERY VENUE



PHASE 4: AUCTION VENUE



Teaching tip
If you don't have stand alone desks with separate chairs, it is okay to use student desk units.

Background Essay

Place: Place d'Anvers—Paris, France
Time: 1800

Age of Progress

Between 1831 and 1851 the population of Paris doubled as increasing urbanization transformed the city from a cluster of small neighborhoods into a congested, noisy metropolis. The nineteenth century has been called "the age of scientific progress." The onset of the Industrial Revolution in the 1870s led to an increasingly modernized world. The advent of new inventions like the camera and brighter oil paints in the 1870s opened up greater possibilities for these developing artists.

Impressionism: A New Art

In the late 1860s, an entirely new style of painting developed known as impressionism, led by the painters Edouard Manet and Claude Monet. These artists, who tried to capture the impression of a scene at a specific moment, were a group of men and women that also included Pierre-Auguste Renoir, Edgar Degas, Camille Pissarro, Berthe Morisot, Alfred Sisley, and Mary Cassatt (an American). Manet did not completely break with past artistic traditions, while Monet and the others sought an entirely new approach to painting modern life. To many art historians, what took place at this time was one of the greatest artistic achievements of mankind, equal to what, some believe, happened in sixteenth century Italy during the Renaissance.

Antecedents: Realism

The art of the first half of the nineteenth century exalted the romantic and heroic side of people and nature. However, after the Revolution of 1848, artists turned away from historical, biblical, and literary themes and began painting the world around them. Amid the social changes, the realists responded by painting rural scenes of everyday life. Longing to escape the fast pace of the modern city, the public welcomed these nostalgic scenes that focused on the ordinary working-class farmers and laborers. The invention of the collapsible paint tube in the 1830s made it easier for artists to venture out of their studios to literally paint what they saw with their own eyes. The realists were among the first to work *en plein air* (out of doors). Generally, these artists would do studies and sketches outside and finish their paintings in the studio. Gustave Courbet, the leader of this group, claimed that realism was "the final form of art" and "a democratic art." He changed the course of art history by bringing painting "down to the good, solid earth." Moreover, Courbet established the right of the artist to paint what he saw, without being bound by tradition.

Impressionists' Response to Realism

The impressionists studied realist painting; however, they did not view nature as stable and durable, but as transitory, always changing. The simplicity of the impressionists paintings contrasted greatly with the solid, three-dimensional works of their predecessors. Instead of rural subjects, these new artists turned to modern subjects—painting upper-class Parisian society, landscapes, and leisure activities. Like the realists, the impressionists liked to paint *en plein air;* However, they would actually complete works outside to capture the changing elements.

Trademarks of Impressionism

For the impressionists, the subject of a painting was less important than the properties of color, light, and texture. These artists exalted color by creating a "chromatic veil" to convey the fleeting and the spontaneous with thick, broken brushstrokes. According to historian Russell Ash, "Forms in their pictures lost their clear outlines and became dematerialized, shimmering and vibrating in a re-creation of actual outdoor conditions." In

essence, the impressionists eliminated black from their palette. Instead of the traditional somber tones, these artists utilized bold oranges, blues, greens, reds, and yellows on their canvases. Above all, the impressionists wanted to show the transient effects of natural light. Monet would paint the same scene at different times of the day to record the varying effects of light. This method in which he painted multiple images of a particular subject is called a series. In one series, he focused on a single haystack, studying its form and color under changing light conditions.

Exhibitions

What became the impressionists' style shocked most critics and thus led to continual rejections from the Paris Salon and the public. Dismissed by critics and criticized for the unfinished quality of their work, these artists began to exhibit independently of the established Art Academy. The first time these artists showed their paintings as a group was in 1874. In this exhibition, Monet's *Impression: Sunrise* led an art critic to label this group the "impressionists." Between 1874 and 1886, the impressionists had a total of eight group shows.

Artists' Lives

The members of the Parisian Impressionist community came from diverse social backgrounds. Manet, Degas, and Cassatt came from prominent, wealthy families; Monet and Renoir had been relatively poor. Regardless of their economic upbringing, the disapproval of the Salon made it difficult for these artists to earn a living from their painting. Considering their varied backgrounds, what united the impressionists was their age. These artists, born between 1830 and 1841, were exposed to the same artistic influences and some even studied under the same teachers. Because the impressionists painted outdoors in the daylight, their nights were free to gather at cafes like the Café Guerbois where they met with poets, writers, and journalists.

From Impressionist to Post-Impressionist

By the late 1880s, the group known as the impressionists began to disband. As new painters came forward challenging their style, the impressionists reexamined their aesthetics and moved in different directions. Artists like Paul Cézanne, Vincent van Gogh, Paul Gaugin, and Georges Seurat, labeled the post-impressionists, criticized their predecessors, claiming that their formless work lacked intellectual content and emotional appeal. Although impressionism had its limitations, it released "all subsequent Western painting from traditional techniques and approaches to subject matter." What Monet and the group afforded future artists was the "free use of color and brushstroke." Evidence of the impressionists' legacy can be witnessed in van Gogh's vibrant colors and energetic brushstrokes. Impressionists and post-impressionist artists knew they were creating a French revolution when Paul Cézanne wrote, "[I will] astonish Paris with an apple."

Impact on Today's Art

Needless to say, the impressionists had a profound impact on twentieth-century art and culture. Breaking rules and traditions in painting allowed them to push painting beyond the established boundaries. The artists of the twentieth century have continued to seek new and fresh approaches to painting. Of the many "schools" of art that developed in the 1900s, each has added to the richness and variety that we call modern art.

The Worth of These Works

The celebrated works of impressionists are as highly prized and coveted as treasures from ancient Rome by art collectors of the late twentieth century and early twenty-first century. At art auctions throughout the world, impressionists' paintings always generate excitement and the highest bids, selling well into the millions of dollars. In November 1999, at a sale of impressionist and post-impressionist art at Christie's in New York, Monet's *Nympheas* sold for $22.6 million!

Introduction to the Action

Return now to Paris in the last decades of the nineteenth century as one of these influential painters who rejected the ways and rules of the traditional past. Through your experiences you will begin to understand the origins and importance of impressionism in its own time and the impact of the vision and innovations of the impressionists on art and artists throughout the twentieth century.

Enlarging Your Vision . . . Enhancing Your Enjoyment

Hopefully, what you've read, done, and discussed in this Activator will give you the historical context of impressionism, a sense of what the impressionists were trying to explore and an idea of how modern art originated. Perhaps someday while in a museum, your experience here will allow you to look at an artistic work with an open mind for the artist's choice of subject, the work's subtleties, or the way the artist guides you down a new intellectual path. In any era, then or now, "when the vision is enlarged, enjoyment is greater."

World of Impressionist Art

INFLUENCES:

NEOCLASSICISM
- DAVID
- GERALD
- GROS

ROMANTICISM
- GERICAULT
- INGRES
- DELACROIX
- TURNER
- CONSTABLE

REALISM
- DAUMIER
- COURBET

OTHER INFLUENCES
- GOYA
- RUBENS

"THE BRIDGE FROM STATIC REALISM TO IMPRESSIONISM"

CONTEMPORARY TRENDS/EVENTS
- REALISM IN LITERATURE
- RACE FOR OVERSEAS EMPIRES
- MILITARISM AND ARMS BUILD-UP
- INDUSTRIALISM (THE MACHINE AGE)
- MATERIALISM
- DEMOCRATIC CHALLENGES TO MONARCHIES

CONTEMPORARY PEOPLE
- EDISON
- A.G. BELL
- LINCOLN
- FREUD
- HUGO
- LONGFELLOW
- TWAIN
- TOLSTOY
- WAGNER
- GARIBALDI
- BISMARCK
- SHAW
- DARWIN
- MARX
- KIPLING
- PASTEUR

MANET

(THE FATHER OF IMPRESSIONISM)

IMPRESSIONISTS
- SISLEY
- PISSARRO
- CASSATT
- MORISOT

IMPRESSIONISTS
- MONET
- DEGAS
- RENOIR

POST-IMPRESSIONISTS
- CÉZANNE
- VAN GOGH
- GAUGUIN

PARIS

"THE CAPITAL OF THE WESTERN WORLD OF ART"

1860 - 1910

Characteristics of Impressionist Style

Impressionist artists:

- Usually painted ordinary people in everyday scenes, often outdoors
- Primed their canvasses with white or cream-colored paint to achieve bright, bold colors, often brighter than in nature, and rejected black lines and definition to achieve soft edges
- Tried to capture the fleeting, transitory moment. These artists were, in effect, "seizing the moment."
- Utilized thick and often choppy brush strokes to give tone and texture and an "unfinished" quality
- Usually painted swiftly to catch the mood of natural light

Impressionism resulted in artistic independence from the traditional past in color, subjects, texture, and tone.

Painting

In this phase you try your hand at "painting" a picture imitating the impressionist style. Before you start, make sure you understand what made this cadre of artists different and what they were trying to do with their considerable talents and rebellious ideas about art.

Review your **Background Essay** and **The Characteristics of Impressionist Style**.

Materials

- Painting materials (you can share colors if you are "painting" close to another artist)
- Clean white paper
- Something to paint! Think about what subjects impressionists used for their paintings. You may choose from the options provided by your teacher.

Learning tip

In a recent biography of Vincent van Gogh, the artist's painting style is colorfully described as "thrust, parry, assault . . . retreat." He attacked the canvas "to arrange the colors in a way that makes them vibrate." (Steven W. Naifeh and Gregory White Smith, *Van Gogh: The Life* [New York: Random House, 2012])

Tips for Style and Technique

- Try to capture the transitory, or fleeting, impression of the moment.
- Paint quickly from feeling and instinct. You are interpreting a scene.
- Don't seek perfection by going over blurry colors. Imperfections exhibit "impressions."
- Use bold, but not outrageous colors (a green tree will still be green).
- Try to show short, rapid "brush" strokes (even if you are using crayons or pencils) to create and enhance the texture and tone of your painting.
- Think about and imitate the examples of impressionist art you've seen.
- Title and sign your work!

Critiquing

You have probably read a critical review of a movie, television program, book or concert in a newspaper or magazine. Essentially, experienced art critics use the same writing skills, format, and style to review gallery paintings or sculpture.

Your tasks as an art critic in this phase are as follows:

1. Be clear on the nature and intent of impressionist art—its qualities and characteristics. Remember—you are the expert now, and your comments on the artwork in this gallery must reflect that expertise!

2. Browse the gallery and choose eight to ten paintings that cause you to feel a strong response, which may be either positive or negative. Also, look for paintings that move or touch you enough for you to bid for during an art auction.

3. Using sticky notes, write brief but descriptive comments about these paintings. Use the words from the **Critiquing Vocabulary** to give your reviews more authority. Post the notes beside the paintings. As you make your notes, consider the artist's . . .

    - Choice of subject
    - Choice of color
    - Overall composition or arrangement of items in the picture
    - Imagination (remember, impressionists rejected the realism available through photography)
    - Painting style
    - Use of texture
    - Originality
    - Spacing
    - The painting's effect on you—your brain and heart

4. As you move about the gallery and make your comments, select one painting to review more thoroughly. Return to this painting and take notes that you may refer to after class.

5. Later during class or as homework, write a one-half page art review. Compose a headline and give yourself a byline. Be sure to mention the artist and the title of the painting. Include words from the **Critiquing Vocabulary** in your review.

Learning tip

Be mindful that you are reviewing the work, not the artist. Keep in mind that you and your classmates are not professional artists, and that art is very personal, and responses are very subjective. Also, remember that others are critiquing the "masterpiece" that you created.

Critiquing Vocabulary

If you liked the painting use words such as:

- Spiritual
- Divine
- Astonishing
- Mythical
- Powerful
- Lyrical
- Touching
- Dramatic
- Harmonious
- Vibrant
- Idyllic
- Intoxicating
- Fluid
- Cogent
- Primal
- Exotic
- Bold
- Vitality
- Vigorous
- Heroic
- Sensuous
- Lavish
- Evocative
- Sublime
- Forceful
- Intense
- Poetic
- Intuitive
- Personal
- Nuanced
- Candid
- Sparkling
- Distinctive
- Glorious
- Haunting
- Pristine
- Muscular
- Splendid
- Visual
- Profound
- Pithy
- Groundbreaking
- Deep
- Symbolic

If you didn't like the painting, use words such as:

- Boring/Boorish
- Trivial
- Inhibiting
- Dull
- Uninspired
- Incoherent
- Sober
- Dead
- Somber
- Undistinguished
- Rigid
- Imprecise
- Unattractive
- Primitive
- Colorless
- Bland
- Listless
- Ordinary
- Familiar-like
- Cartoonish
- Vulgar
- Copybook-like
- By-the-numbers
- Contrived
- Imitative
- Lurid
- Ghastly
- Amateurish
- Plastic
- Fluffy
- Insignificant
- Flat
- Limited
- Tepid
- Childlike
- Traditional
- Sentimental
- Ponderous

OR, similar words found in a thesaurus

Auctioning

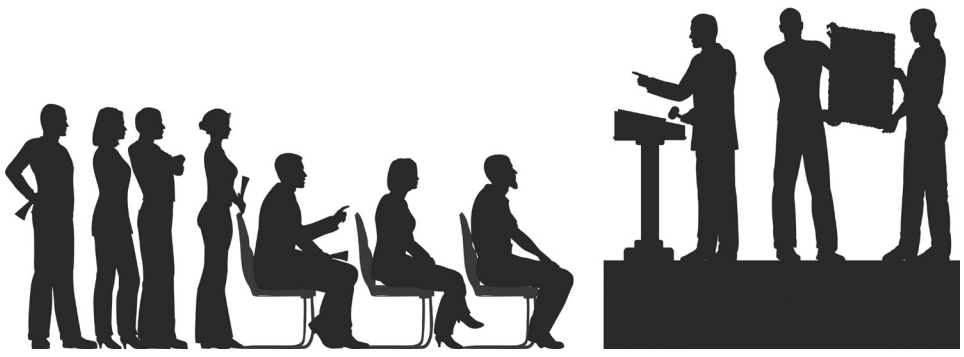
Now we move forward in time to a modern art auction so you can experience the bidding frenzy that so often now accompanies the selling of masterpieces by Monet, Degas, and Cézanne. Before you actually bid on impressionist works by students in your class, it will help if you learn some "ins and outs" of an art auction and the etiquette required of all those involved.

Before the Auction

- Choose which of the paintings you would like to purchase.
- Decide on your top bidding price. Write it down and don't go beyond that figure. You also have a spending limit, determined by your teacher, which sets the uppermost limit on your bidding.
- Fill out a **Bidding Paddle** provided by your teacher with your name and hometown. (If you assume an identity other than your own, you add interest to this activity!)

During the Auction

- To begin the auction, all students stand and introduce themselves and their hometown as written on their **Bidding Paddle**.
- Bid only on paintings that move you and have potential value to other collectors or art lovers years from now.
- Raise your numbered paddle when you want to bid. Each time you flash your paddle, you boost the price by another increment.
- Demonstrate an appropriate balance between seriousness and fun with your role as an art lover or collector when you bid and compete for art.
- You may not exceed your spending limit.
- If you purchase more than one painting, borrow a check from a classmate. Because there are many more bidders than there are paintings, most people will leave the auction empty-handed.
- Applaud each purchase at the end of the bidding when the auctioneer strikes the gavel and announces the painting has been "sold."



Tips for Auctioneers

1. With the help of your teacher, determine which and how many paintings from your class will be put up for bid. Consider how much time is available and the quality of paintings produced in your class. Use the critiques on the sticky notes as guides to the "best" of the class. Again, be sure to select the items carefully, based on which are the best paintings, not who are the most popular students/artists.

2. Plan the order of sale. Each item is displayed on the easel or chalkboard individually and is removed when sold. Have a plan for storage of paintings to keep the auction running smoothly.

3. Cooperate with your fellow auctioneer. One of you may do the auction patter while the other places each work on an easel and receives the purchaser's check.

4. Auctioneers build excitement for each masterpiece up for bid, mentioning the artist's name, the painting's title, and any additional interesting information about the piece. From that, the auctioneer should decide at what price the bids start, the increment amounts (for example, each new bid is $5,000 higher than the previous bid), and then proceed through the bids with the famous and stereotyped auctioneer's patter. (You might have seen an auction as depicted by Hollywood. For example: *North by Northwest* [1957] with Cary Grant awkwardly bidding to gain police attention; *The Red Violin* [1999], a fascinating view of a famous violin sought after by numerous bidders.)

5. What is auctioneer's patter? "Patter," as defined by *The American Heritage College Dictionary*, is "glib, rapid speech, as of a salesperson." Practice this type of sales pitch at home before auction day. Do not sacrifice clarity of speech for speed. There is a big difference between a livestock auction and an art auction!

Spending Limits: Fax Check

BIDDER'S NAME _____

FROM _____, _____

YOUR SPENDING ***LIMIT*** FOR THIS

ART AUCTION IS:

$ _____

_____

_____

_____

_____

Note: If you buy more than one painting keep track of your total expenses on this slip.

TOTAL EXPENSES _____

Below is a check you will complete to purchase a painting at this auction. If you have resources to buy more than one painting, borrow another check from a fellow patron or get one from your teacher.

_____
_____
_____

FAX-CHECK No. _____

DATE _____

PAY TO THE ORDER OF _____ **$** _____

_____ **DOLLARS**

BANK _____

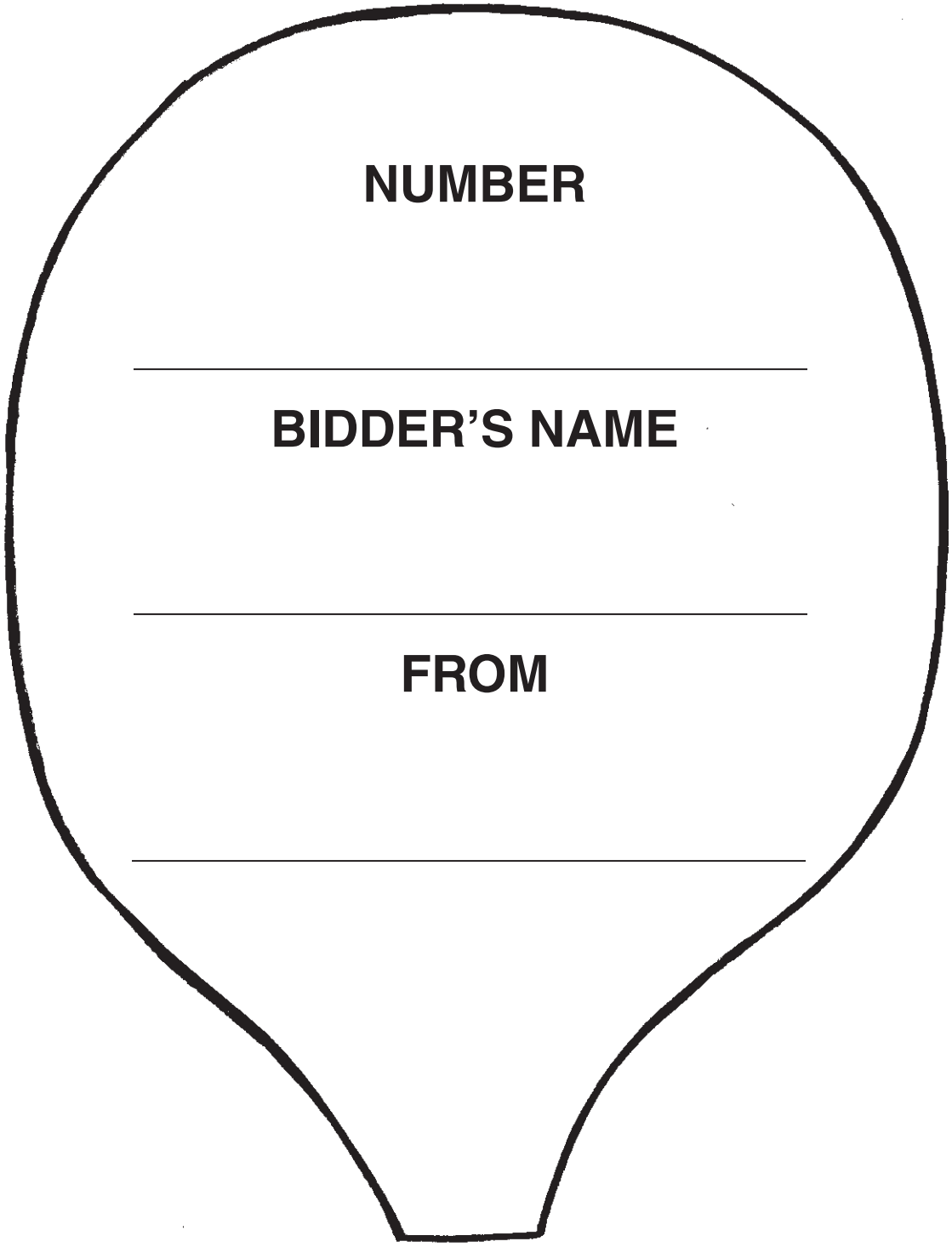
_____

MEMO _____

_____

SIGNATURE

Bidding Paddle



Historical Investigation Activity

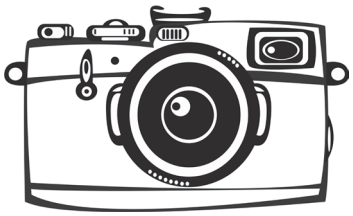
Impressionist Art (1867–1886)

Focus Question

Did the development of the camera and photography have a positive or negative impact on impressionist artists?

Materials Needed for This Historical Investigation

- **Documents A–E**
- **Points to Ponder Response Sheet**



Lesson Plan

1. Getting Started

   - Ask students, "What can you tell me about the development of the camera and photography?" Write responses on the board as spokes out from a "hub" circle, and discuss those responses.

2. Backstory to Use as Instruction

   - It may seem like the camera and photography have been around forever—actually less than 200 years, since about 1840.
   - The first reliable photographic process was discovered by Louis Daguerre (LOU-ee day-GARE), whose "daguerreotypes" were capable of producing positive images fixed on lightly polished metal plates and soon became widely available, mostly for professionals.
   - The first cameras were heavy and clumsy, required a tripod or stand, and often used exploding powder to give off enough flash light for exposure of the subject, especially indoors.
   - By the 1860s "snapshots" with faster exposure times were possible. At about the same time, William Talbot's system simplified development.
   - By the late 1880s a handheld camera—the famous Eastman-Kodak "Brownie"—became popular because it could catch people "in the act," enhancing realism, or the impression of fleeting immediacy, and capturing unusual perspectives and angles.
   - So by 1865–1870 the camera was a new "toy," photography a new obsession for Europeans to use to capture events in their busy lives, and, to some, a new art form.

- The questions are: Was this new art form a rival of, and competition for, the impressionist artists of the mid to late ninteenth century? Or did these artists embrace this new form and utilize it in their work? And last, *did the development of photography then have a mostly positive or negative impact on impressionist artists?* Let's look at the documents.
- Ask students, "From this backstory and in your opinion, before we look at the documents, was the camera's impact *positive* or *negative* on these artists?" Pass out and have them write on the **Points to Ponder Response Sheet**.

After allowing students 5–7 minutes to write and discuss their responses, take a poll by show of hands, giving you a working hypothesis.

3. Say, "Our working hypothesis is, The camera and photography's impact on impressionist artists was mostly _____. What do the documents we have tell us? What can we conclude?"

4. Pass out a package of the **Documents A–E** and explain what they are to do.

5. Allow 20–25 minutes for students (perhaps in pairs or groups of three) to read and analyze the document package. Perhaps you or a student should read aloud the first one or two documents and discuss the gist of each. Remind students that they should analyze the documents carefully and that the documents are not in sequence.

Points to Ponder Response Sheet

Analyzing Documents A–E

Focus Question: Did the development of the camera and photography have a mostly positive or negative impact on impressionist artists? Why?

1. Your first reaction to the focus question before analyzing the documents.

2. After analyzing the Documents A–E, what kind of artist was probably negatively affected by photography? Why?

3. What were some of the ways impressionist painters used the camera and photography?

4. What could the camera do that artists could not do?

5. In what ways did the camera "liberate" these artists?

6. In general, how was the advent of the camera and photography greeted by these artists?

7. Based on the documents you analyzed, write a long paragraph answering the focus question at the top of this sheet. Make at least 3–4 major points to substantiate your position (positive or negative impact).

8. How might an impressionist painter today use computers, an iPad or iPhone in his work? Would they embrace twenty-first-century technology in their work?

Documents A–E

Document A

The new invention [the camera/photography] had an immediate effect on artists, especially miniature portrait painters: It put many of them out of business.

Source: Robert Katz and Celestine Dars, *The Impressionists Handbook* (New York: MetroBooks, 1999).

Document B

Painters had been supplementing their drawings with photographs ever since Louis Daguerre, twenty-five years earlier, had created the first workable camera. A writer in . . . a journal dedicated to photography, noted the "intimate association of photography with art." . . . Even the most renowned painters of that day availed themselves of this new technology.

Source: Ross King, *The Judgment of Paris: The Revolutionary Decade That Gave the World Impressionism* (Canada: Anchor Canada, 2006).

Document C

The painter and art historian Eugene Fromentin blamed photography for the decline in moral spirituality which he saw in their painting. He felt their work lacked the "fantasies of the imagination" which he admired in Dutch and Flemish seventeenth century art. In this period [the 1860s] photography had changed artists' vision, particularly their understanding of the effects of light. As a result, with [Edouard] Manet's work in mind . . . "painting has never been so clear, so explicit, so formed, so crude."

Source: Anthea Callen, *Techniques of the Impressionists* (London: Orbis, 1982).

Document D

It was especially appropriate that the first Impressionist exhibition [1876] should have been held in a photographer's studio, for the camera was to have an important influence on the style and techniques of the movement. In the first place, [the camera] . . . provided images that could be copied. . . . Monet . . . made use of photography for his series paintings. Cézanne's self-portrait of 1866 was copied from a photograph. . . . More significant . . . was the fact that it reinforced the Impressionists' concern with realism. . . . It caught people in the act and, especially after the invention of the snapshot type of photograph in the 1880s, provided abruptly cut-off images, unusual perspectives, and views from a great height or from a window, [giving] an enhanced impression of immediacy.

[Many artists] took the scrupulous fidelity of the photographic image as good reason to work imaginatively or conceptually and thus liberate their art from the dictum of perpetual truth.

Source: H. H. Arnason and Marla F. Prather, *History of Modern Art*. 4th ed. (New York: Harry N. Abrams, 1998).

Document E

From an account of Degas's friend Daniel Halevy:

"Monsieur [Edgar] Degas can think of nothing but photography". . . wrote wife Julie Manet. . . . "Degas [at a photographic session at his house in 1895] ordered that a lamp should be brought into the small drawing room and that anybody who was not going to pose should leave. . . . One had to obey Degas' fierce will. . . . I sneaked into the room and, silent in the shadows, I watched Degas. . . . He moved lamps, changed the reflections. . . . 'Come on, come on. You can smile so nicely when you want to . . . bend your head—more, go on, still more.' . . . Then he stepped back, and happily exclaimed, 'That's it!' The pose was held for two minutes, and then repeated. We shall see the photographs tonight or tomorrow night. He is coming to show them to us—he seems so happy about the whole thing."

Source: Bernard Denvir, *The Chronicle of Impressionism: A Timeline History of Impressionist Art (*Boston: Bulfinch Press, 1993).

A Shot in Sarajevo

Katherine Ward

Lesson Introduction

Overview

It is the early summer of 1914. Tensions among European nations are high, and governments negotiate to form secret military alliances that may provide security for their nations. On June 28, shocking news is telegraphed throughout Europe: The heir to the Austro-Hungarian throne has been shot and killed in Sarajevo, Bosnia. This assassination sets off a chain of events that propels the European nations inevitably toward the horrors of modern war. In this Activator, students represent European governments hoping to avoid a major war but desperate to protect their countries if one were to break out. With the classroom set up as a map of Europe, students take their places as officials of the various governments racing from capital to capital, trying to balance diplomacy against military preparedness and strategy. Radio Announcers narrate and interpret the unfolding events. As they relive the crucial weeks that led to war, students will gain an understanding of how a series of decisions dragged the nations of Europe into the war they were trying to avoid.

Setup Directions

1. **Duplication**

   Duplicate the following in the quantities indicated in *italics*:

   - **Background Essay**—*class set + master copy* (optional)*
   - **Narration**—*class set*
   - **Postscript**—*class set + master copy* (optional)*
   - **Schematic**—*master copy**

2. **Division of the Class and Assignment of Roles**

   a. Assign the following speaking roles:

   - Serbian Prime Minister Pašić
   - Austro-Hungarian Emperor Franz Joseph
   - Austro-Hungarian Foreign Minister Berchtold
   - German Kaiser Wilhelm II
   - German General Moltke

Teaching tip

Remind your students that although most of the protagonists historically were male, both girls and boys will fill roles during the Activators.

Clarify for your students that the use of radio announcers in this Activator is not historically accurate. Radio broadcasts were not technologically possible in 1914. However, the Radio Announcers provide a narrative device within the Activator that allows the action to flow from one set of characters to another.

* The master copy can be a paper or digital copy for projection via digital camera or computer.

- German Foreign Minister Jagow
- British Prime Minister Asquith
- Russian Czar Nicholas II
- Russian Foreign Minister Sazonov
- Russian General Sukhomlinov
- Belgian King Albert
- Radio Announcer #1
- Radio Announcer #2
- Radio Announcer #3

b. Assign the following nonspeaking roles:
   - Austro-Hungarian Military Coordinator
   - Russian Military Coordinator
   - German Military Coordinator
   - French Military Coordinator
   - British Military Coordinator
   - Belgian Military Coordinator

c. Optional: Assign the following roles for the pantomime of the assassination:
   - Franz Ferdinand
   - Sophie
   - Gavrilo Princip
   - Two Police Officers

d. If you have a smaller class, you may combine the three Radio Announcers into one person. Also, students with speaking roles can perform the roles of the nonspeaking Military Coordinators.

e. If you have a larger class, increase the number of Radio Announcers. Also, assign additional students to the various governments as advisers, who will sum up the actions and motives of their governments during the debriefing.

Teaching tip
Suggest that students therefore keep notes on what their governments do and why.

3. **Props**

   The following props will make the Activator more visual.

   a. Use plastic soldiers, colored plastic cups, photocopied pictures of World War I soldiers, or other markers to represent the armies of the various nations. Place about twenty "soldiers" in the center of each country, except for Belgium, which gets about five. When each nation mobilizes, the Military Coordinators move their "soldiers" to the borders to represent the mobilization of armies as indicated in the **Narration**. Cluster the French army along the French-German border, where they were concentrated in anticipation of a German attack.

   b. Have students make and display a sign showing the name of each country.

   c. Have students create a flag to fly over each country. Use encyclopedias or the Internet to research the flags of each country in 1914.

   d. Make a poster-sized "blank check" for Germany to hand to Austria-Hungary to emphasize the importance of the unconditional support that Germany granted Austria-Hungary after the assassination in Bosnia.

Teaching tip
Though the map is dramatically simplified, the boundaries do indicate where major powers shared common borders.

4. **Schematic**

   Set up your classroom to create a simplified map of Europe, as indicated on the **Schematic**.

   a. Use masking tape on the classroom floor to mark the boundaries of the "countries."

   b. Students in each government cluster their desks in the center of their "country" on the classroom floor map.

   c. Project the **Schematic** onto a screen or whiteboard to help explain to students how the lines on the floor represent the boundaries between the Great Powers of Europe in 1914.

5. **Options**

   Read through the **Lesson Plan** options for the conduct of the Activator and select the method that best suits your teaching style and the abilities of your students.

   Option A—The teacher assumes the role of Director, facilitating the action as the participants move through the **Narration**.

Option B—Several days before the actual lesson, assign one student to be the Director, who will facilitate the action as the events unfold. The Director reads through the script carefully so that he or she understands the movement of the players and can direct the action as necessary.

Teaching tip
You may prefer to read the **Background Essay** aloud with the class or project it onto a screen or whiteboard and read through it with the class.

6. **Providing Background Information**

   a. Several days before the actual lesson assign roles and hand out the **Background Essay** and **Narration**.

   b. Go over the **Background Essay** in class pointing out the important ideas.

   c. Either in class or for homework, students make or acquire the props that you have decided to include in the production.

   d. For homework the day before the action of the Activator, students memorize their lines or familiarize themselves with their roles.

7. **Resources to Consult**

   Books

   Christopher Clark, *The Sleepwalkers: How Europe Went to War in 1914* (New York: Harper Collins, 2013).

   Margaret MacMillan, *The War That Ended Peace: The Road to 1914* (New York: Random House, 2013).

   A. J. P. Taylor, *Illustrated History of the First World War* (New York: G. P. Putnam's Sons, 1963).

   Barbara Tuchman, *The Guns of August* (New York: Macmillan, 1962).

   Visual History

   The Guns of August, directed by Nathan Kroll (Universal City, CA: Universal Pictures, 1964), Documentary.

   World War I in Color, directed by Jonathan Martin (UK: Fremantle Home Entertainment, 2003), Television mini-series.

Lesson Plan

Reenactment

Teaching tip

You may film the action for viewing and discussion later.

It is helpful though not necessary to run through the blocking of the action as described in Option B, with the teacher acting as Director.

1. On the day of the reenactment, arrange the room according to the **Schematic** and instruct students to take their places.

2. Conduct the class according to one of the following options:

   Option A

   a. The teacher assumes the role of Director, facilitating the action as the participants move through the **Narration**.

   b. As the teacher directs the action, students read through the **Narration**, saying the lines and following the stage directions.

   Option B

   a. One student assumes the role of Director, facilitating the action as the events unfold. The Director reads through the script carefully so that he or she understands the movement of the players and can direct the action as necessary.

   b. Either the day before the action or at the beginning of class, the Director conducts a quick, abbreviated run-through of the **Narration** in which the actors go through their actions but do not say their lines.

      - The Director will state, "First Radio Announcer #1 speaks, then Franz Ferdinand and Sophie die." The actors go to their spots but do not actually act out the pantomime.
      - The Director continues, "Next, Radio Announcer #2 speaks, then Pašić stands to make his statement." Pašić stands, but does not say his lines.
      - The Director continues the blocking, through the action of the **Narration**.

   c. Before the final performance of the Activator's **Narration**, students practice their lines, either in class or on their own time.

   d. For the final performance, the Director facilitates the action as the students proceed through the **Narration**, saying the lines and following the stage directions.

Debriefing

Decide whether you prefer to use a shorter or longer debriefing. Here are suggestions to help students to more fully comprehend the significance of the events of the summer of 1914.

Shorter Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.

2. Conduct a class discussion on what the students learned from participating in the Activator and how they felt as they played their roles.

3. Consider having students write a **Learning Log** entry following this debriefing.

Longer Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.

2. Conduct a discussion of the War Guilt Clause. In light of the series of events that led to World War I, did Germany bear the sole responsibility for causing the war?

    a. Reread the **Narration** or view the video of the students' action, stopping periodically for class discussion.

    b. At each point of decision, ask, "How did this nation respond to this event? Could the nation have responded differently? How? Or why not?"

    c. Be sure that students are aware of the following points:

    - Austria-Hungary used the assassination of Franz Ferdinand as an excuse to smash Serbia, despite the possible consequences of setting off a general European war.
    - Germany's "blank check" led Austria-Hungary to believe that Germany would provide unconditional support for whatever retaliation Austria-Hungary chose to make against Serbia, causing them to react more aggressively.
    - France gave Russia its assurance of support, even if Russia's actions might lead to a general war.
    - Russia gave its support to Serbia, also despite the possible consequences.

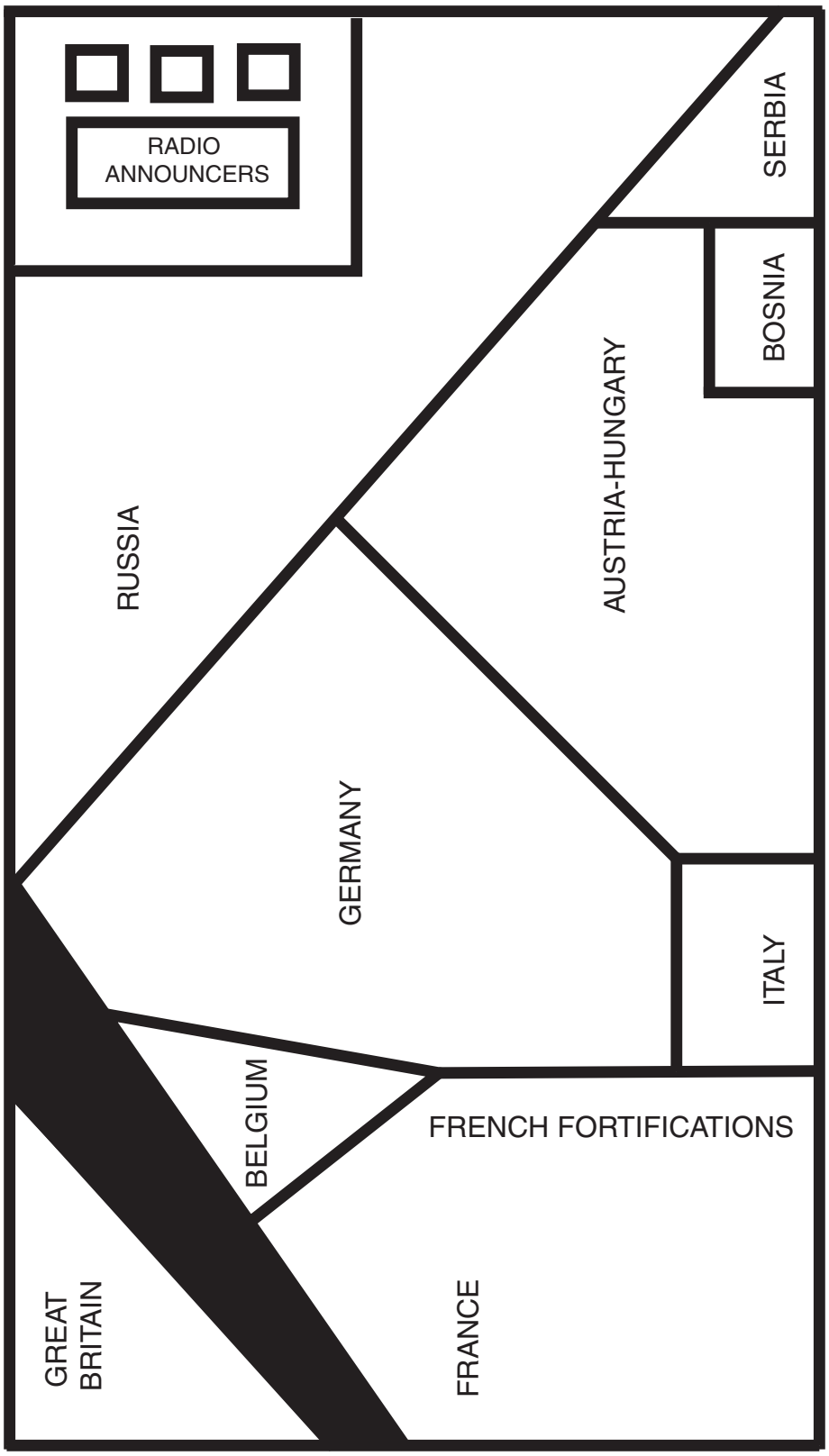
- Russia mobilized its troops against Germany as well as Austria-Hungary, though Germany had not indicated its intention to go to war with Russia and the Kaiser was having second thoughts about the "blank check."
- Germany's Schlieffen Plan involved an attack on Belgium, a nation whose neutrality Germany had previously pledged to uphold, and on France, which had not formally declared its intention to enter the war.
- Although the British Foreign Minister Edward Grey tried to act as a mediator to prevent war, the British did not make it clear to Germany that there was a good chance that Great Britain would enter the war. The Germans expected the British to remain neutral, and it is possible that they might not have invaded Belgium if they had known that the action would bring Great Britain into the war.

3. Your discussion of the War Guilt Clause might involve dividing students into the four major delegations at the peace conference in Paris in 1919.

   a. The delegations and their leaders:
      - France (President Georges Clemenceau)
      - Great Britain (Prime Minister David Lloyd George)
      - Italy (President Vittorio Orlando)
      - United States (President Woodrow Wilson)

   b. The positions of the delegations:
      - The French and Italians took the hard line against Germany, emphasizing Germany's invasion of a neutral country and the need to assign blame in order to justify huge reparations, which the Allied Powers needed for rebuilding.
      - The British took a moderate position, needing the reparations, but worried about the possible consequences of assigning blame.
      - The Americans opposed the War Guilt Clause, pointing out the possible future consequences, such as intense German resentment that could ultimately lead to another war.

Schematic



Background Essay

Place: Europe
Time: June 28–August 4, 1914

A Dangerous Situation

In the early twentieth century, the nations of Europe feared and mistrusted one another. Struggling with evolving concepts of national identity and jockeying for power and security, nations were desperate to protect themselves in the event of hostilities. To shield themselves from the danger of fighting alone, nations formed alliances with other powers. Little did they know that those commitments, crafted to provide protection, would be the very forces to draw them into world war.

The Rise of Nationalism

Throughout the nineteenth century, tensions were rising among the nations of Europe. The various peoples of Europe experienced growing nationalism, a sense of pride in their own group, with language and culture different from other Europeans. For some groups, like the Germans and Italians, nationalism had led to the unification of their people into new nations. For others, like the British and French, it meant a greater desire for their nations to be respected by the rest of the world. Still others increasingly resented being ruled by people of a different nationality than their own. This bitterness was particularly strong in a region known as Bosnia, a Slavic region that was once part of the Ottoman Empire. For thirty years Austria-Hungary had occupied Bosnia, and it finally annexed the area in 1908. The annexation infuriated the people of neighboring Serbia, whose population was also Slavic. Many Bosnians and Serbs believed that the Slavs in Bosnia should be part of a Greater Serbia, not ruled by a foreign people. The Austrians, however, saw Serbia's ambition as a dangerous threat to their empire.

Colonial Conflicts and an Arms Race

Throughout the nineteenth century, European countries competed for control of colonies in Asia and Africa. The colonies were sources of raw materials, markets for their products, and proof of international power and prestige. The colonial rivalries led to a series of crises among various nations, several of which brought the countries involved to the brink of armed conflict. Governments began to prepare for war. They built weapons and battleships. They increased the size of their armies and developed elaborate strategies to put into action if war came. Military strategies on all sides were extremely detailed and relied on specific railroad schedules and elaborate movement of troops. Because these plans for mobilization were so complicated, it would be nearly impossible to change them at the last moment. This inflexibility would be a fatal flaw in their plans.

A System of Alliances

Each nation feared that if war were to come, it might find itself fighting alone against more than one opponent. Governments scrambled to make alliances with other countries, making commitments that each would come to the other's assistance in the case of armed conflict. In 1914, Germany, Austria-Hungary, and Italy made up the Triple Alliance, in which each power pledged military support to the others. Russia, France, and Britain formed the Triple Entente, a less formal bond of friendship among the three nations. While France and Russia had agreed to come to the other's aid if either were attacked by Germany, Great Britain refused to make solid commitments because of the longstanding tradition of "splendid isolation" that it enjoyed as an island, separate from continental Europe.

Shots Ring Out in Sarajevo

On June 28, 1914, amid this explosive situation, the Archduke Franz Ferdinand, heir to the throne of Austria-Hungary, visited Sarajevo, the capital of Bosnia, with his beloved wife Sophie. As their motorcade passed through the city, a Serbian nationalist named Gavrilo Princip, stepped out from the crowd, raised his gun, and fired several times. Franz Ferdinand and Sophie were both killed instantly.

Suspicion and Anger

Emperor Franz Joseph of Austria-Hungary was grief-stricken and furious. He was certain that Princip had not acted alone; the act must have been part of a conspiracy involving the Serbian government. Princip belonged to a revolutionary group known as the Black Hand, whose goal was to unite Bosnia with Serbia. In fact, though some Serb officials were sympathetic to the group, the Serbian government had not masterminded the plot, as the Emperor believed. But Franz Joseph was determined to use the incident as an excuse to eliminate the Serbian threat, once and for all. His next move would determine the fate of Europe. Could this crisis be limited to a few nations directly involved, or would the nations of Europe find themselves dragged into a war over these murders in Sarajevo?

Introduction to the Action

In this Activator, you will experience the dramatic chain of events that dragged the nations of Europe into the most horrifying war that had ever been fought. Members of your class will represent European nations, each one hoping to avoid a major war but desperate to protect itself if one begins. Your class will now relive the tense days following the assassination. Diplomats and telegrams race from capital to capital. Generals prepare their armies for war. Can a world war be avoided?

Narration

Radio Announcer #1. June 28. The world mourns today for a man who would have been emperor and his beloved wife. Archduke Franz Ferdinand, heir to the throne of Austria-Hungary, and his wife Sophie were assassinated today in the streets of Sarajevo!

Optional Action:

Students in "Bosnia" reenact the scene in pantomime. Franz Ferdinand *and* Sophie *sit side by side as they "ride" along.* Princip *aims and fires, first killing* Franz Ferdinand *and then* Sophie. Police Officers *rush to the scene and arrest* Princip.

Radio Announcer #2. The murderer, a Serbian nationalist by the name of Gavrilo Princip, was apprehended on the scene. He reportedly belongs to a militant organization known as the Black Hand. This group has sworn to free the Slavs in Bosnia from Austro-Hungarian rule and allow them to join with their sisters and brothers in Serbia. The Serbian government responded immediately with a statement:

Serbian Prime Minister Pašić *stands*

Prime Minister Pašić. (*Loudly.*) The Serbian government condemns this horrible act. Serbian officials will conduct a thorough investigation. All individuals responsible for this assassination will be apprehended.

Radio Announcer #3. June 29. As a train carries the bodies of the archduke and his wife home to Vienna, the world waits to see how the Austro-Hungarian government will respond. Emperor Franz Joseph makes his opinion clear:

Austro-Hungarian Emperor Franz Joseph *stands.*

Acting tip
Pay attention to the stage directions. "Stage whisper" represents secret discussions. Speak loudly enough for the class to hear, but indicate that this is a private discussion using body language or mannerisms. "Loudly" indicates a broadcast for all to hear. Speak the line emphatically to the class as a whole.

Emperor Franz Joseph. (*Loudly.*) I believe that the Sarajevo affair was the result of a well-organized conspiracy, which can be traced back to the Serbian government. Those who are responsible for this murder must be punished!

Radio Announcer #1. July 5. Tensions rose today as Austria-Hungary consulted with its ally Germany. The subject of their conversations was secret, but undoubtedly Emperor Franz Joseph wishes to learn whether his country will have German support in case of war. If Kaiser Wilhelm II promises support, Austria-Hungary may be encouraged to act boldly to crush Serbia, knowing that Germany would come to its aid if necessary.

Austro-Hungarian Emperor Franz Joseph *crosses from "Austria-Hungary" into "Germany" and converses with* German Kaiser Wilhelm II.

Emperor Franz Joseph. (*Stage whisper.*) This Bosnia incident must not be tolerated. Clearly the Serbian government is involved. If this act goes unpunished, it will pose a danger to the stability of Europe. As a fellow member of the Triple Alliance, will Germany come to the aid of Austria-Hungary in the event of war?

Kaiser Wilhelm II. (*Stage whisper.*) Germany will stand by Austria-Hungary, as is required by the obligations of its alliance.

German Kaiser Wilhelm II *hands a poster-sized facsimile of a blank check to* Austro-Hungarian Emperor Franz Joseph*, who carries it back to "Austria-Hungary."*

Radio Announcer #2. By agreeing to support Austria-Hungary with no conditions, Kaiser Wilhelm has just given its leaders a "blank check" to respond in any way they choose.

Radio Announcer #3. If the leaders of Austria-Hungary feel that they have Germany's full military support, they will not hesitate to start a war.

Radio Announcer #1. July 23. The Serbian government responds with disbelief to an Austro-Hungarian ultimatum delivered today.

Austro-Hungarian Foreign Minister Berchtold *stands and reads the ultimatum to all.*

Foreign Minister Berchtold. (*Loudly.*) Serbia must accept the following demands within the next forty-eight hours. Failure to do so will result in the most serious of consequences.

- First, Serbia must suppress all anti-Austrian groups and dismiss all anti-Austrian officials.
- Second, Serbia must allow Austrian officials to take part in the investigation of the assassination and the punishment of those found responsible.

Radio Announcer #2. July 24. The fate of the world depends on Serbia's response. To allow Austrians to enter Serbia and participate in the investigation would be a threat to Serbian independence.

Radio Announcer #3. But assured of German support, Austria-Hungary will surely invade Serbia if its government refuses the demands. Serbia will look to the Russian government, which has always supported the freedom of all Slavic people.

Serbian Prime Minister Pašić *crosses from "Serbia" into "Russia" to consult with* Russian Foreign Minister Sazonov.

Prime Minister Pašić. (*Stage whisper.*) Please help us. We're not strong enough to resist Austria-Hungary on our own. Without your help, millions of your fellow Slavs will fall under Austrian domination.

Foreign Minister Sazonov. (*Stage whisper.*) Russia will consider your request.

Serbian Prime Minister Pašić *returns to "Serbia."* Russian Foreign Minister Sazonov *crosses from "Russia" into "France" to consult with* French President Poincaré.

Foreign Minister Sazonov. (*Stage whisper.*) As your partner in the Triple Entente, we request your assurance that if Russia is drawn into war, the Republic of France will come to our aid.

President Poincaré. (*Stage whisper.*) If war comes, France will stand by her Russian friends.

Russian Foreign Minister Sazonov *crosses from "France" into "Serbia."*

Foreign Minister Sazonov. (*Stage whisper.*) The Russian Empire will stand by the Serbian people in their struggle against Austrian domination.

Radio Announcer #1. July 26. This just in: A dramatic new development in the deepening international crisis! The Serbian government has rejected Austria-Hungary's ultimatum. Nations step up their preparations for war.

Serbian Prime Minister Pašić *stands.*

Prime Minister Pašić. (*Loudly.*) Serbia accepts most of Austria-Hungary's demands, but this nation will *never* allow Austrian interference in a Serbian criminal investigation.

Austro-Hungarian Emperor Franz Joseph *stands.*

Emperor Franz Joseph. (*Loudly.*) My government considers the Serbian response to be a rejection of the ultimatum. Austria-Hungary declares war on Serbia! Mobilization of Austro-Hungarian troops will begin!

Austro-Hungarian Military Coordinator *moves soldiers to the Serbian boundary.*

Radio Announcer #2. July 29. Breaking story! In response to Austria-Hungary's declaration of war on Serbia, Russia has begun to mobilize its army.

Russian Military Coordinator *moves soldiers to the Austro-Hungarian border and to the German border.*

Russian Czar Nicholas II *discusses plans with* Russian General Sukhomlinov.

Czar Nicholas II. (*Stage whisper.*) Why are we mobilizing against both Austria and Germany? Our fight is with Austria. Germany hasn't declared war on Russia. Sending troops to the German border will only provoke Germany into the war against us.

General Sukhomlinov. (*Stage whisper.*) We never planned for a war against *just* Austria. All of the train schedules and troop movements are designed for a war against Austria *and* Germany. We can't change them at the last minute. If we want Russia to be ready to fight, we must mobilize against both countries.

Radio Announcer #3. July 31. The threat of war escalated today. The German government has issued an ultimatum demanding that Russia cease mobilization within twelve hours. Can any of the Great Powers back down now or is Europe on a runaway train to war?

German Kaiser Wilhelm II *stands.*

Kaiser Wilhelm II. (*Loudly.*) The German nation demands that Russian troops be withdrawn from our border within twelve hours. Failure to comply will result in war between our two nations.

Radio Announcer #1. August 1. At noon today, the German ultimatum to Russia expired with no response. Russian mobilization continues. Faced with this threat, Germany seems to have no choice but to honor the "blank check" and join Austria in war against Russia.

German Kaiser Wilhelm II *discusses plans with* German General Moltke.

Kaiser Wilhelm II. (*Stage whisper.*) We must prepare for war.

General Moltke. (*Stage whisper.*) We cannot fight against both France and Russia at the same time. We must initiate the Schlieffen Plan, the centerpiece of German strategy. We will invade France through Belgium to avoid French defenses on the French-German border. France will be taken by surprise and will fall quickly. Then we can turn the full strength of our army against Russia. The Russians are already mobilizing. If we don't act now, we'll find ourselves fighting a war on two fronts.

Kaiser Wilhelm II. (*Stage whisper.*) But France hasn't threatened us in any way. We don't even know if France will get involved in this war. And haven't we pledged to honor Belgium's neutrality? And won't the invasion of Belgium bring the British into the war against us?

General Moltke. (*Stage whisper.*) True, we did pledge to honor Belgium's neutrality, but this is the only plan we have. And if the British were going to get involved in a European war, they would have taken a stand by now.

Kaiser Wilhelm II. So you believe that Great Britain will follow its policy of "splendid isolation"?

General Moltke. Exactly! But more importantly, we have no strategy for a war against *just* Russia. The Schlieffen Plan relies on carefully coordinated railroad schedules. If we change our plans, we'll lose time, give up the advantage of speed, and lose the war on two fronts!

Kaiser Wilhelm II. (*Stage whisper.*) So we have no choice. We must move boldly or be destroyed. (*Loudly.*) Germany declares war on Russia and France!

German Military Coordinator *moves soldiers to the Belgian and Russian borders.*

French Military Coordinator *moves some soldiers to the Belgian border, leaving most at the French-German Border.*

Radio Announcer #2. August 2. The specter of a great European war is now upon us! Germany has demanded free passage through the Belgian countryside to France. This act is a bold violation of the treaty of 1839, signed by five European nations, including Germany, guaranteeing Belgian neutrality.

German Foreign Minister Jagow *crosses from "Germany" into "Belgium" to present the German demand to* Belgian King Albert.

Foreign Minister Jagow. (*Loudly.*) We have received reliable information that France is planning an attack against Germany. My country must protect itself by moving its army across Belgian soil. If the Belgians allow free passage for the German army, we can maintain good relations between our two nations, but if they resist, Belgium will be viewed as an enemy and will be treated as such.

King Albert. (*Loudly.*) There is no evidence of a French offensive. We will defend our neutrality! We will oppose with all of our might any violation of our borders!

German Military Coordinator *moves soldiers into Belgium.*

Belgian Military Coordinator *moves all of the Belgian soldiers toward the advancing German soldiers, in a hopeless attempt to resist the invasion.*

Radio Announcer #3. August 4. This station has received reports of German atrocities against the Belgian population as the tiny Belgian army mounts a valiant defense. The war has begun in all of its horror.

Radio Announcer #1. Now the final question remains: What will the British do? Will they honor their commitment to protect Belgium's neutrality, or retreat behind the English Channel and watch in "splendid isolation" as the flames of war consume the Great Powers of Continental Europe?

British Prime Minister Asquith *stands and announces:*

Prime Minister Asquith. (*Loudly.*) Our nation is bound to uphold the neutrality of Belgium and observe the treaty that both Germany and we signed. Great Britain declares war on Germany!

British Military Coordinator *moves soldiers to the coast.*

Radio Announcer #2. A state of war now exists among the Great Powers of Europe. Only Italy has abandoned its allies, leaving Germany and Austria-Hungary to face Britain, France, and Russia in battle.

Radio Announcer #3. As men of all nations march into battle, military experts assure us all that the war will be over in four months.

Postscript

The Great War

The cascade of events in the summer of 1914 led to four years of the most horrifying bloodshed the world had ever known. New weapons required new forms of warfare that produced enormous casualties. An assassination in Sarajevo became a true world war, involving most European nations, their colonies, the United States, and Japan.

The Combatants

The members of the Triple Entente—Great Britain, France, and Russia—came to be known as the Allied Powers and were joined by twenty other nations, including the United States and Japan. As for the Triple Alliance, two of its members—Germany and Austria-Hungary—were joined by the Ottoman Empire to form the **Central Powers**. Italy, a member of the Triple Alliance, remained neutral until 1915, when it turned against its former partners to join the Allied Powers, who promised to hand over certain Austrian lands in which many Italians lived.

Stalemate

Germany's Schlieffen Plan to crush France quickly and then turn the full force of its army against Russia was a failure. By autumn of 1914, the **Western Front**, the battle line between France and Germany, had stabilized. For the next three years, neither side gained significant ground. Likewise, battles on the Eastern Front, with Germany and Austria-Hungary on one side and Russia on the other, were indecisive. Along both lines, armies dug in and the death toll climbed.

Trench Warfare

In World War I a new form of fighting emerged, known as **trench warfare**. Soldiers dug long, deep and often muddy ditches, which they defended with machine guns and where they lived for weeks at a time. Between the lines of opposing trenches lay **no man's land**, a treacherous field of barbed wire and landmines. The only way to advance was for commanders to order their troops over the top towards the enemy's line, almost certainly a death sentence for those involved. As they entered no man's land, the soldiers ran into a shower of enemy machine gun fire and exploding mines. Attempting to make their way through tangled barbed wire, they were easy targets. It is easy to see why casualties were enormous. The battle of the Somme, which lasted from June to November of 1916, killed or wounded over one million men.

Other Innovations

World War I also saw the introduction of several new weapons, contributing further to the deadly nature of modern warfare. In addition to machine guns, soldiers in the trenches were subjected to poison gas. Tanks, zeppelins, airplanes, and submarines also made their appearance during the course of the war.

1917: The Turning Point

The year 1917 marked the withdrawal of Russia from the war and the entry of the United States. In Russia, the citizens grew more and more angry because of the tremendous casualties in the war and

ever-worsening economic conditions at home. This discontent led to the Russian Revolution and the execution of the czar. The new Bolshevik leaders signed a separate peace with Germany, in which they gave up about one quarter of Russia's land. On the other hand, German submarine warfare in the Atlantic ultimately brought the United States into the war in April 1917. The arrival of fresh American troops tipped the balance in favor of the Allies, who began to push the Central Powers back.

Armistice

On November 11, 1918, Germany agreed to an armistice, ending the fighting. The war had caused the deaths of over 10 million men and had wounded 20 million. European nations saw a generation of young men devastated with so many killed or maimed, either physically and/or psychologically. The total cost of the war was approximately $250 billion in 1918 (which translates to about $4 trillion based on costs in the early twenty-first century). With many cities, farms, and industrial areas in ruins, the countries of Europe were deeply in debt.

President Wilson's Vision

The leaders of the victorious nations met to fashion the terms of a settlement in 1919. Because of the Bolshevik Revolution, Russia was excluded from the peace talks. Many nations looked to the idealistic American president Woodrow Wilson to give some meaning to the bloodshed by incorporating into the peace treaties the democratic principles he had set forth one year earlier in a list of **Fourteen Points**. These principles included territorial settlements based on the wishes of the populations concerned, no financial penalties on the losers, and a League of Nations to settle all future international disputes.

A Difficult Process

As the victors debated the terms of the armistice at the conference known as the Peace of Paris, the British, French, and Italians, devastated by the war and bound by certain prior secret agreements, were not willing to be generous. In the end, Wilson gave in on most of his principles, in exchange for a commitment to create a League of Nations. Ultimately, the Allies signed separate peace treaties with each of the Central Powers, each in a different suburb of Paris. The final territorial settlements, although they provided for self-determination in some cases, often ignored the desires of the people involved.

A Harsh Treaty

The treaty with Germany, known as the **Treaty of Versailles**, required that Germany pay disastrously high financial reparations to the victorious European nations. The treaty also contained the greatest psychological blow, the **War Guilt Clause**, which assigned all responsibility for starting the war to Germany.

Wilson's Dream Denied

Ironically, although President Wilson had given in on virtually all of his idealistic principles in the belief that a League of Nations would ultimately resolve the issues, the United States never joined the League. The United States Senate refused to ratify the treaty, and ultimately the United States signed a separate peace ending hostilities with the Central Powers.

Historical Investigation Activity

A Shot in Sarajevo (1914)

Focus Question

What happened in the Christmas Truce of 1914, and why did enemy soldiers participate?

Materials Needed for This Historical Investigation

- **Points to Ponder Response Sheet**—*class set*
- **Documents A–N**—*class set*

Lesson Plan

Getting Started

1. Explain to students how the soldiers of World War I found themselves involved in trench warfare.

    - Throughout the summer and late fall of 1914, young men throughout Europe rushed to fight for their countries in a war that many believed would be over by Christmas. It was not.
    - Unlike in the wars of the nineteenth century, commanders found it impossible to move their forces forward in the face of modern weapons such as machine guns, mortars, and heavy artillery.
    - Unable to push their opponents back, the armies dug trenches where they would be better protected from enemy fire. Here they settled for a long, grueling, and deadly stalemate.
    - Between the trenches of the opposing armies lay a barren stretch of land, known as "no man's land," that was not controlled by either side. Along the Western Front, the distance between the trenches was typically 100 to 300 yards, but in some places it was fewer than 10. Strung throughout no man's land were tangled jungles of barbed wire, with many stretches that were more than 100 feet deep.
    - Offensive attacks took the form of "going over the top," in which the soldiers climbed out of the trenches into no man's land, on command, charging into the fire of enemy machine guns, in futile attempts to advance their lines.

2. Hand out **Documents A–H** and the **Points to Ponder Response Sheet**.

3. Have the students work in pairs or small groups to discuss the documents and respond to the questions.

4. (Optional) Conduct a whole-class discussion focusing on some or all of the questions in the **Points to Ponder Response Sheet**. (It is interesting to note that after the Christmas Truce many of the soldiers on the Western Front were rotated to different positions, as their commanders recognized their unwillingness to fire on the now-familiar enemy.)

Investigation

1. **Preparing to Fight: Patriotism and Propaganda:** Working in pairs or small groups, students should examine **Documents A–C**. Have students answer the questions in Section 1: *Preparing to Fight: Patriotism and Propaganda* of the **Points to Ponder Response Sheet**. One student in each group should write down the group's responses to the questions. When the students have finished their discussions, ask members of the groups to share their answers, and then discuss the responses with the whole class.

2. **Life and Warfare in the Trenches:** After you have finished discussing *Preparing to Fight: Patriotism and Propaganda,* have the students read and examine **Documents D–G.** Have the students answer the questions in Section 2: *Life and Warfare in the Trenches* of the **Points to Ponder Response Sheet**. One student in each group should write down the group's responses to the questions. When the students have finished their discussions, ask members of the groups to share their answers, and then discuss the responses with the whole class.

3. **The Christmas Truce:** After you have finished discussing Section 2, have the students read and examine **Documents H–P.** Have students answer the questions in Section 3: *The Christmas Truce* of the **Points to Ponder Response Sheet**. One student in each group should write down the group's responses to the questions. When the students have finished their discussions, ask members of the groups to share their answers, and discuss the responses with the whole class.

Follow-up:

1. Have students write a diary entry in the voice of a soldier describing the events of Christmas Eve or Christmas Day in 1914. The entry should include some of the events described in **Documents H–P** and should express the soldier's point of view about the situation.

2. Critics of the British leadership in World War I have portrayed the British army as "lions led by donkeys," with the "lions" referring to the brave infantrymen and the "donkeys" to the incompetent commanders. Discuss the question of whether the generals displayed poor leadership by sending men "over the top" or if they were doing what was necessary with the military technology they had at the time.

Points to Ponder Response Sheet

Focus Question: What happened in the Christmas Truce of 1914, and why did enemy soldiers participate?

Section 1

Analyzing Documents A–C

Preparing to Fight: Patriotism and Propaganda

1. Who were the authors of the statements in Documents A, and when did they make these statements?

2. Based on the readings in Document A, how did these two soldiers feel about the Great War?

3. What is the poem in Document B about? Why do you think it was composed and distributed? How effective do you think it was in achieving its goal? Explain your reasoning.

4. Describe the image in Document C. What do you think was the purpose of this poster? How effective do you think it was? Explain your reasoning.

Section 2

Analyzing Documents D–G

Life and Warfare in the Trenches

1. Who are the authors of Documents D–G? Do you think they are reliable sources? Why or why not?

2. Based on the information in Documents D–G, describe the living conditions in the trenches.

3. Based on the information in Documents D–G, describe the experience of a soldier going "over the top" and advancing into no man's land.

4. Based on the information in Documents D–G, how might a soldier's view of the war change after several months of serving in the trenches?

Section 3

Analyzing Documents H–P

The Christmas Truce

1. After reading Documents H–P, briefly describe what happened on some sections of the Western Front on Christmas in 1914?

2. How did the soldiers in Documents H–P feel about their opponents in December 1914? Use examples from the readings to support your response.

3. Why do you think many soldiers were willing to disobey orders and risk being shot to enter no man's land and celebrate Christmas with their enemies?

4. According to Document N, why did the High Command disapprove of the Christmas Truce?

5. Many soldiers did not observe the Christmas Truce. What reasons are provided in the documents for not participating? Can you think of other reasons for not participating?

6. Do you think you would have walked out into no man's land on Christmas Eve in 1914? Why or why not?

7. Read Document P. How do you think the soldiers felt after the truce was over, when they were ordered to start shooting again?

8. After reading Documents H–P, describe how as a historian you would go about determining what actually happened around Christmas on the Western Front in 1914?

Documents A–P

Document A

My dear ones, be proud that you live in such times and in such a nation, and that you have the privilege of sending several of those you love into this glorious struggle.

—letter from a German soldier to his family in 1914, written before boarding the train to the front

The general view was that it would be over by Christmas. Our major anxiety was by hook or crook not to miss it.

—British Lieutenant Harold Macmillan

Source: Jim Murphy, *Truce: The Day the Soldiers Stopped Fighting* (New York: Scholastic, 2009).

Document B

"Hymn of Hate"

French and Russian they matter not;
A blow for blow, and a shot for a shot:
We love them not, we hate them not, . . .
We will never forego our hate,
We have all but a single hate,
We love as one, we hate as one,
We have one foe and one alone—ENGLAND!

This song, written by Ernst Lissauer, was distributed to the German soldiers, taught to children in school and sung in concerts throughout Germany in 1914.

Source: Ross F. Collins, *World War I: Primary Documents on Events from 1914 to 1919* (Westport, CT: Greenwood Press, 2008).

Document C

Image source: By David Wilson (Public domain, via Wikimedia Commons)

A BIT OF ENGLAND
OUR Homes are secure.
OUR Mothers & Wives safe.
OUR Children still play and fear no harm.

A BIT OF BELGIUM
THEIR Homes are destroyed.
THEIR Women are murdered & worse.
THEIR Children are dead or slaves.

—World War I British anti-German propaganda poster

Document D

Hell is the only word descriptive of the weather out here and the state of the ground. It rains every day! The trenches are mud and water up to one's neck, rendering some impassable—but where it is up to the waist we have to make our way along cheerfully. I can tell you—it is no fun getting up to the waist and right through, as I did last night. Lots of men have been sent off with slight frost-bite—the foot swells up and gets too big for the boot.

—Vyvyan Harmsworth, letter to Lord Rothermere, January 13, 1915

Source: S. J. Taylor, *The Great Outsiders: Northcliffe, Rothermere and the Daily Mail* (London: Weidenfeld & Nicolson, 1996).

Document E

What is life like in the trenches, well, muddy, and cramped, and filthy. Everything gets covered with mud; you can't wash, for water has to be fetched for a mile. There is no room, and if you walk upright in many of the trenches, you run grave risks; and you sleep, huddled together, unable to stretch. All day long shells and rifle bullets go banging and whistling, and from dark to midnight the Huns fire rifle-grenades and machine-guns at us.

—Lieutenant Bernard Pitt, letter to his parents, December 25, 1915

Source: Bernard Pitt, *Essay, Poems, Letters by Bernard Pitt* (London: Edwards, 1917).

Document F

We got into no man's land, and I followed the first line into the smoke. Everything seemed unreal—the noise was so great that it just became a constant sound, and I could see men dropping, like puppets with no strings. I wondered why they didn't keep up. I didn't recognise it then as a sign they had been shot dead. I kept close to old Charlie, and soon we were up to the wire. We were told not to bunch up, but men did which made them easier targets. A group of men were running along, trying to find a way through the wire, and just folded up as a machine-gun caught them. Charlie jumped into a shellhole and I followed. When the fire slackened I asked him if we should go back, but he was dead, hit in the head by a bullet. At dusk I crawled back to our lines. It all seemed like a bad dream, but I didn't realise until next day how close I had been to dying.

—Private Will Wells

Source: Martin Pegler, *British Tommy: 1914–1916* (Oxford, UK: Osprey, 1996).

Document G

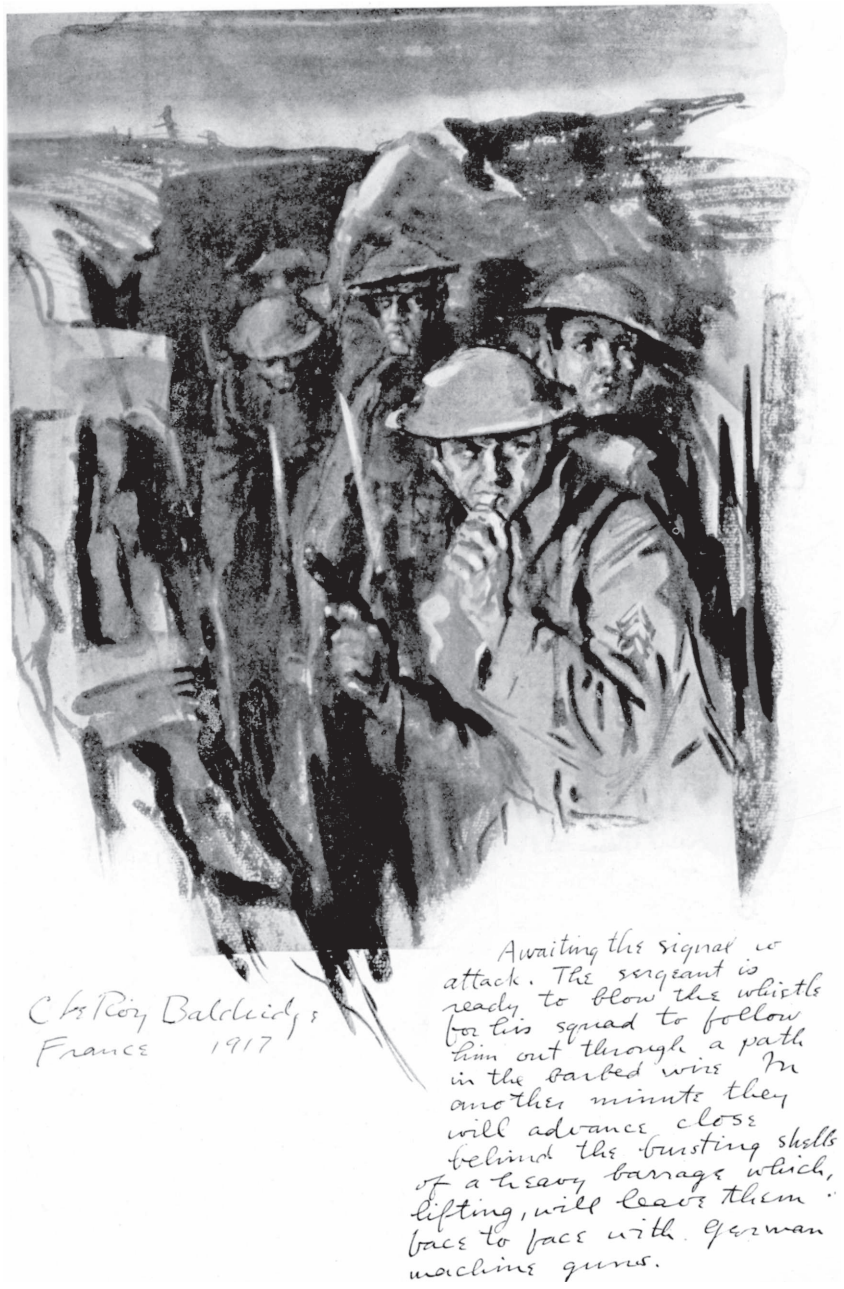


Image source: By Cyrus Leroy Baldridge (Public domain, via Wikimedia Commons)

"Awaiting the signal to attack. The sergeant is ready to blow the whistle for his squad to follow him out through a path in the barbed wire. In another minute they will advance close behind the bursting shells of a heavy barrage which, lifting, will leave them face to face with German machine guns."

Document H

British Lieutenant Colonel Laurence wrote home to his wife: "Jimmy went out last night and says he could hear the Huns sloshing about in their trenches & coughing as much as we do, so I expect they are equally uncomfortable."

Source: Jim Murphy, *Truce: The Day the Soldiers Stopped Fighting* (New York: Scholastic, 2009).

Document I

[S]uddenly, lights began to appear along the German parapet, which were evidently makeshift Christmas trees, adorned with lighted candles, which burnt steadily in the still, frosty air! Other sentries had, of course, seen the same thing, and quickly awoke those on duty, asleep in the shelters, to "come and see this thing, which had come to pass". Then our opponents began to sing "*Stille Nacht, Heilige Nacht*" ["Silent Night, Holy Night"]. . . . They finished their carol and we thought that we ought to retaliate in some way, so we sang "The First Nowell", and when we finished, they all began clapping; and then they struck up another favourite of theirs "*O Tannenbaum*" ["Oh Christmas Tree"]. And so it went on.

—Rifleman Graham Williams

Source: Marc Ferro, et al., *Meeting in No Man's Land: Christmas 1914 and Fraternisation in the Great War* (London: Constable & Robinson, 2007).

Document J

On Christmas morning we stuck up a board with "A Merry Christmas" on it. The enemy had stuck up a similar one. . . . Two of our men then threw their equipment off and jumped on the parapet with their hands above their heads. Two of the Germans done the same and commenced to walk up the riverbank, our two men going to meet them. They met and shook hands and then we all got out of the trench.

Buffalo Bill [the Company Commander] rushed into the trench and endeavoured to prevent it, but he was too late: the whole of the Company were now out, and so were the Germans. He had to accept the situation, so soon he and the other company officers climbed out too. We and the Germans met in the middle of no-man's-land. Their officers was also now out. Our officers exchanged greetings with them. . . .

We mucked in all day with one another. They were Saxons and some of them could speak English. By the look of them their trenches were in as bad a state as our own. One of their men, speaking in English, mentioned that he had worked in Brighton for some years and that he was fed up to the neck with this damned war and would be glad when it was all over. We told him that he wasn't the only one that was fed up with it. We did not allow them in our trench and they did not allow us in theirs.

—Private Frank Richards, 2nd Battalion Royal Welsh Fusiliers

Source: Frank Richards, *Old Soldiers Never Die. East Sussex* (UK: Naval and Military Press, 1933).

Document K

So in the grey light of dawn, our platoon commander Lieutenant Grosse met an English officer and agreed to bury the dead between the two lines if the higher authorities gave their assent.

—Hugo Klemm of the 133rd Saxon Infantry

Source: Stanley Weintraub, *Silent Night: The Story of the World War I Christmas Truce* (New York: Free Press, 2001).

Document L

Eventually the English brought out a soccer ball from their trenches, and pretty soon a lively game ensued. How marvelously wonderful, yet how strange it was.

—Kurt Zehmisch of the 134th Saxons (Some accounts exist of this soccer game, but no photographs.)

Source: Stanley Weintraub, *Silent Night: The Story of the World War I Christmas Truce* (New York: Free Press, 2001).

Document M

Image source: By Harold B. Robson (Public domain, via Wikimedia Commons)

During the unofficial Christmas Truce, German and British soldiers gather in No Man's Land.

Document N

The Corps Commander, therefore, directs Divisional Commanders to impress on all subordinate commanders the absolute necessity of encouraging the offensive spirit of the troops, while on the defensive, by every means in their power.

Friendly intercourse with the enemy, unofficial armistices (eg 'we won't fire if you don't' etc.) and the exchange of tobacco and other comforts, however tempting and occasionally amusing they may be, are absolutely prohibited.

—Order from General Sir Horace Smith-Dorrien, commander of the British II Corps

Source: Malcolm Brown and Shirley Seaton, *Christmas Truce* (New York: Hippocrene Books, 1984).

Document O

We have issued strict orders to the men not on any account to allow a truce, as we have heard that they will probably try to. The Germans did. They came over towards us singing. So we opened rapid fire on them, which is the only truce they deserve.

—Captain Billy Congreve, 3rd Division, diary entry

Source: Billy Congreve, *Armageddon Road, A VC's Diary, 1914–1916* ed. Terry Norman (London: William Kimber, 1982).

Document P

[I]f we had been left to ourselves, there would never have been another shot fired. . . . We were on the most friendly terms, and it was only the fact that we were being controlled by others that made it necessary to start shooting each other once again.

—Major Murdoch Mackenzie Wood, Gordon Highlander, speaking about the event sixteen years later

Source: Marc Ferro, et al., *Meeting in No Man's Land: Christmas 1914 and Fraternization in the Great War* (London: Constable & Robinson, 2007).

Holocaust: 1944

Bill Lacey

Lesson Introduction

Overview

Holocaust: 1944 is a powerful reenactment of the experiences of Jewish prisoners arriving at the Auschwitz death camp. Most students will portray Jews; a few will be Nazis or collaborators. The Activator will likely provoke strong emotions and therefore is a powerful instrument of learning. Debriefing is critically important to the ability of students to incorporate their experiences into their understanding of history, hatred, and discrimination.

Setup Directions

1. **Duplication**

   Duplicate the following in the quantity indicated in *italics*:

   - **Background Essay***—*class set or one per group and/or one master copy*
   - **Identity Slips**—*one for each student*
   - **Postscript**—*class set or one per group or one master copy*
   - **Schematic**—*one master copy***
   - **Star of David***—*one per student portraying a Jew*

Teaching tip
Random assignment of roles parallels the way all people find themselves born of a particular nationality, ethnicity, or gender.

2. **Division of the Class and Assignment of Roles**
   a. If you have an ethnically diverse class, do not assign roles on the basis of ethnic background. In this Activator, assigning all roles by chance seems to work best. As identities are established, also hand out **Stars of David** to students filling the role of Jews.
   b. Select students to fill the following roles:
      - Doctors—*two*
      - Jewish victims—*most students*
      - Nazi Military Guards—*two*
      - Musicians—*three to five* (optional)
      - Narrator—*two*
      - Nazi SS Officers—*two to three*
      - Sonderkommandos—*two or three*

* You might copy this emblem on yellow construction paper or cardstock.
** The master copy may be a paper copy or digital version for projection onto a screen or whiteboard.

c. You might consider casting all the Nazis from outside your class. Doing so adds an extra dimension of bonding for your students. Do you have some staff members (vice principals or tough coaches, for example) who would agree to role-play Nazis? One might even bring a large German shepherd on a leash.

3. **Costumes and Props**

a. Encourage students to dress up, whatever role they fill.

The following costumes will heighten the sense of reality:

- It is essential that each student playing a Jew wear a **Star of David**, complete with identity information.
- Jews—Dress in heavy, but old overcoats, bandannas, hats, and shoes. All wear a yellow Star of David to indicate their religion or status.
- Military guards—Fashion armbands emblazoned with swastikas, arm with "rifles" made from wrapping paper tubes or PVC pipe 30" to 36" long.
- Dr. Mengele—white gloves

b. Enlist the help of your students to find and bring to your classroom props that contribute to setting the somber mood of a death camp in Poland. Some suggestions:

- Alsatian or German shepherd dog
- Voting booths or portable room dividers (to distinguish the showers from the ovens)—*one or two*
- Wheelbarrow—*one or two*
- Musical instruments (violin, cello, viola, etc.)—*an assortment* (optional)
- Masking tape—*one roll*
- Markers—*two or three*

4. **Schematic**

Study the **Schematic** of Auschwitz carefully.

a. On the day of the action of the Activator, review the **Schematic** with your students.

b. Refer to the display copy as you and your students move the furniture and put up separators to make your classroom resemble the **Schematic**.

5. **Options**

   Read through the **Lesson Plan** options for the conduct of the Activator, and select the method that best suits your teaching style and the abilities of your students.

   Option A—The teacher assumes the role of director as the students move according to the **Narration**.

   - Select two students to be the Narrators and allow them several days to become familiar with the **Narration**.
   - Randomly assign all other roles on the day of the action of the Activator.

   Option B—The students rehearse their roles, with major characters delivering their **Narration** lines.

   - Randomly assign students' roles one or more days prior to the action of the Activator.

6. **Providing Background Information**

   a. Either the day before or on the day of the action of the Activator, assign role identities. Communicate the objective of the Activator when suggesting student responsibilities for costumes and props.
   b. Insist that all students play their roles convincingly.
   c. In preparing for the action, the "Jews" or Jewish victims flesh out individual biographies of their identities up to the point of their arrest.
   d. Either the day before or on the day of the action of the Activator, hand out the **Background Essay**.
   e. Conduct an informal discussion of the main points.

Teaching tip

If your students see the information for the first time on the day of the Activator, consider projecting onto a screen or whiteboard the **Background Essay**, which you dramatically read.

7. **Actions**

   The following suggestions for the action will enhance the Holocaust experience for your students.

   a. Doctors
      - Make sure your doctors (especially Mengele) use a white-gloved finger like a metronome as they guide the victims to the right and left.
      - Have two students play Jewish twins. Mengele will stop them and smile at the prospect of having medical specimens for experimentation.

b. Jewish laborers—Jewish prisoners guided to the right to labor for the Nazis
   - While the **Narration** emphasizes what happens to those bound for the gas chamber, remember to provide action for prisoners assigned to be workers.
   - SS guards print numbers on masking tape and place them on the forearms of the workers.
   - Have workers pretend to carry "heavy objects" from place to place, or pantomime breaking up rocks at the rock quarry. Encourage workers to act beaten down and forlorn as they work.

c. SS Officers—supervise the short journey from the trains to the gas chamber
   - One reads the "welcoming speech" from the **Narration**.
   - One or more officers conduct a roll call for each of the two groups—the "condemned" en route to the "showers" and the "strong" preparing to survive the camp by slave labor. Call role by last names only to depersonalize the prisoners.
   - Behavior makes the students portraying Jews feel that they are objects being manipulated, that they are less than human.

d. Sonderkommandos—Jewish prisoners guided to the right to labor for the Nazis
   - Sort out belongings left after the Jews disrobe; collect gold fillings, human hair, and personal valuables from bodies; finally, take the lifeless bodies from the "showers" to the ovens to be cremated

8. **Flourishes**

Depending on your time constraints, student abilities, and available resources, use one or more of the following suggestions to heighten the drama of this Activator on the Holocaust.

a. Make some signs to place around the death camp similar to those the Nazis used to deceive the Jews. For example:
   - "To the Physician"
   - "To the Washroom"
   - "Infirmary"
   - "Work will make you free"
   - "This is the gate through which the righteous shall enter."

Teaching tip
If you lack sufficient students, use students from outside your class as the orchestra.

Students need a visual experience with the Holocaust horror. Therefore, if you are unable to show a film, obtain photographs from materials in the **Resources to Consult** section and put them in your students' hands.

b. Simulate a train by requesting access to a school bus parked outside your classroom. Make it crowded inside—and dark.

c. Play classical music (Wagner or Mendelssohn) during the *selektion* process. The student musicians "play" the music on real or invisible instruments.

9. **Resources to Consult**

There is a vast bibliography on the Holocaust.

- *The Apparatus of Death* (Alexandria, VA: Time-Life Books, 1991).
- Michael Berenbaum, *The World Must Know: The History of the Holocaust as Told in the United States Holocaust Memorial Museum* (Boston: Little, Brown & Company, 1993).
- Jack R. Fisher, *The Holocaust*, Wesport (CT: Greenwood Press, 1998).
- Anne Frank, *Diary of a Young Girl.* (many editions)
- Rhoda Lewin, ed., *Witnesses to the Holocaust: An Oral History* (Boston: Twayne Publishers, 1990).
- Deborah Lipstadt, *Denying the Holocaust: The Growing Assault on Truth and Memory* (New York: Free Press, 1993).
- Arthur D. Morse, *While Six Million Died: A Chronicle of American Apathy,* (New York: Random House, 1968).
- Michael Neufeld, "Auschwitz Bombing Controversy" *Encyclopaedia Judaica,* 2nd ed., Vol. 2. (Detroit: Keter Publishing House, 2007), 673–74.
- Michael Neufeld and Michael Berenbaum, eds., *The Bombing of Auschwitz: Should the Allies Have Attempted It?* (New York: St. Martin's Press, 2000).
- Barbara Rogasky, *Smoke and Ashes: The Story of the Holocaust* (New York: Holiday House, 1988).
- Lynn Smith, *Remembering Voices of the Holocaust* (New York: Carroll & Graf Publishers, 2005).
- David S. Wyman, *The Abandonment of the Jews: America and the Holocaust, 1941–1945* (New York: Pantheon Books, 1984).

Visual History

- *American Experience: America and the Holocaust*, directed by Martin Ostrow (Los Angeles, CA: PBS, 1994) Television documentary.

- *Schindler's list,* directed by Steven Spielberg (Universal City, CA: MCA Universal Home Video, 1993), DVD. This Academy Award winning film is intense and suitable only for more mature students. Its length and complicated story is such that only certain portions should be shown. Parental permission is a must.
- "Part 12,"*War and Remembrance*, Episode 12, directed by Dan Curtis (New York: ABC, 1989), Television miniseries. The final episode includes the train ride and the experience at the Auschwitz death camp. Show only a video snippet of these scenes. Again, use discretion and consider the age and maturity of your students.
- "Genocide," *The World at War,* Episode 20, (Thames Television. 1973), Television documentary.

Lesson Plan

Preparation

1. Decide how you will disseminate the information in the **Background Essay** to your students.

   Options:

   a. Give each student a copy to read in class or as homework.
   b. Establish groups of five or six students. Give each group one copy to read and discuss.
   c. Project the **Background Essay**, and read it aloud with your students.

Reenactment

Teaching tip

You may film the action for viewing and discussion later.

Do all you can to make this vicarious re-creation of the Holocaust realistic. Allow no mockery or laughter. This is a serious historical event that demands mature behavior from all participants.

You and your students will be amazed how wearing the Star of David affects their behavior and thinking. Make sure students wear their Juden emblems.

1. On the day of the action of the Activator, try to arrange the room according to the **Schematic** and instruct students to take their places. Use some of your own ideas to make the activity's venue look authentic.

2. Conduct the class according to one of the following options:

   Option A

   a. Assign all roles by chance, except the Narrator(s), who need time to practice the **Narration**.
   b. Have everyone put on their costumes (coats, **Stars of David**, etc.), and move into their places, either outside or inside the classroom.
   c. Slowly begin the **Narration**. Make sure all can hear. Direct your students' movements and actions.
   d. Make any changes and adjustments as necessary, like a movie director on a set setting up a scene to film.
   e. Proceed through the **Narration** at a comfortable pace, allowing for some improvisation along the way.
   f. Allow for critical discussion as warranted by your students' reactions, questions, or observations.

   Option B

   a. A few days in advance of using the Activator assign all roles by chance.
   b. Tell the major characters to practice their lines (e.g., SS officers).

c. All students rehearse to prepare for their assigned roles. Their objective is to role-play to the best of their ability how a European Jew or Nazi soldier would respond to the death camp at Auschwitz in 1944.

d. Rehearse using the **Narration** at least a few times.

e. Have everyone put on their costumes (coats, **Stars of David**, etc.), and move into their places, either outside or inside the classroom.

f. Let the action, including scripted or improvised dialogue, proceed without any narration.

Debriefing

Decide whether you wish to use a shorter or longer debriefing. Here are some suggestions to help students reflect upon their Activator experience.

Teaching tip
A solid debriefing allows students the opportunity to sort out their emotions and incorporate their understanding of their experience with the Holocaust. Discussion will also emphasize the seriousness of what students have just experienced.

Shorter Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.

2. Ask students to discuss what they learned and what they felt as they played their roles. Be sure to contrast a Nazi obeying orders with a Jew having no control over his or her fate.

3. Ask students if something like a holocaust is happening or could happen in the second and third decades of the twenty-first century.

4. Have students write a **Learning Log** entry following this debriefing.

Longer Debriefing

Teaching tip
Prior to the **Debriefing** time, you or another person may read and record the **Postscript**. Play the tape at the appropriate time, accompanied by slides or display copies.

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.

2. Discuss any or all of the following questions:

   a. Should students constantly see Jews as seemingly defenseless victims, being herded into camps and gassed, or would assertive, modern Israelis be more suitable models?

   b. As a method of battling anti-Semitism today, should neo-Nazis and racist skinheads, under conviction for race crimes, be forced to meet—in person—survivors of Hitler's Holocaust?

   c. Should camps like Auschwitz be restored to their 1944 condition and operated as interactive tourist destinations, or should these barracks and gas chambers be left as silent memorials to history's

most "awful premeditated barbarism"? Will commercial use tame the horrific enormity of what happened in the camps?"

d. Have students write a **Learning Log** covering their experiences during the Activator and Debriefing.

Teaching tip
Learning Logs are powerful ways to crystallize student learning.

3. Use one or more of the following debriefing activities:

a. Have one student play Hitler in an interview format as two or more reporters seek to understand his viewpoints, particularly his "Final Solution."

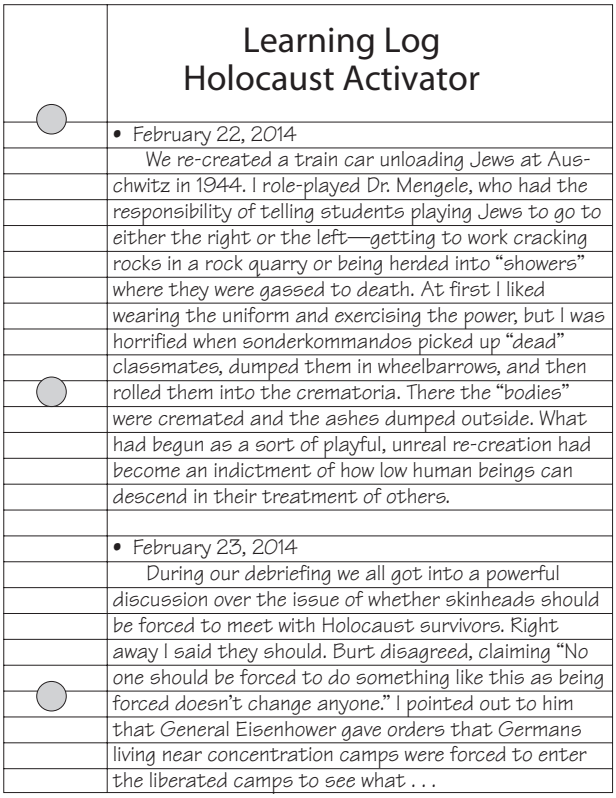
b. Show a scene or scenes from videos such as *Schindler's List*, *The World at War* (Genocide), *War and Remembrance*, or other visual interpretations of the Jewish experience with Nazism. On the bombing of Auschwitz, find and show a PBS documentary, such as *American Experience: America and the Holocaust*.

c. Use the Internet to gather documentary film or still photos of the Holocaust.

- *The World Must Know* by Michael Berenbaum has many powerful photos of the death camps, especially of piles of shoes and toothbrushes taken from the Jews.
- Also wrenching are photos of crematoria scenes using plaster of Paris models, on display in the Holocaust Memorial Museum in Washington, DC. The museum opened in April 1993.

d. Require that students fill out a self-assessment form as part of the debriefing. Include the following questions:

- Whom did you play?
- What did you learn while playing this role?
- To what extent was your portrayal convincing and accurate?
- What grade would you give yourself, and why?



Learning Log
Holocaust Activator

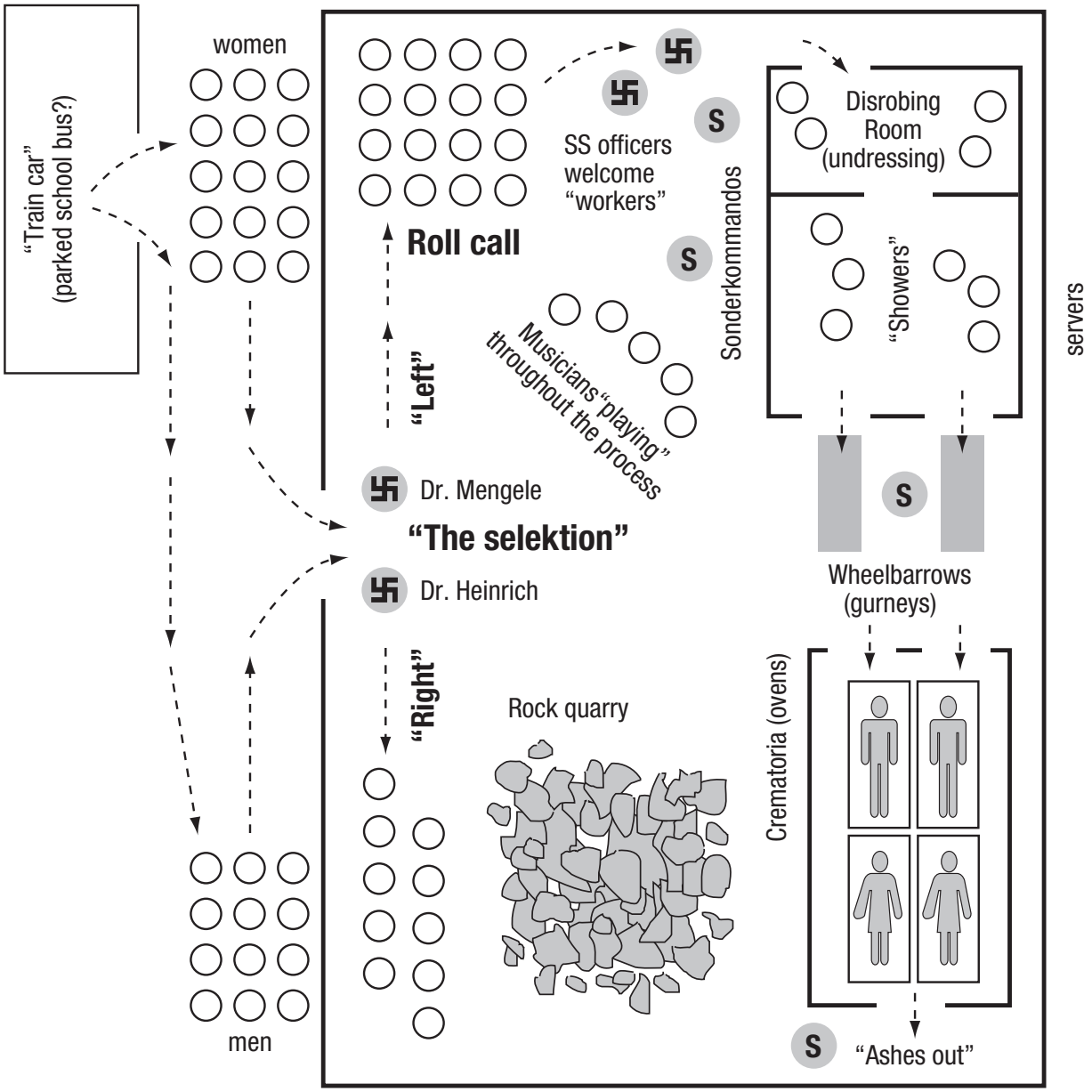
• February 22, 2014

We re-created a train car unloading Jews at Auschwitz in 1944. I role-played Dr. Mengele, who had the responsibility of telling students playing Jews to go to either the right or the left—getting to work cracking rocks in a rock quarry or being herded into "showers" where they were gassed to death. At first I liked wearing the uniform and exercising the power, but I was horrified when sonderkommandos picked up "dead" classmates, dumped them in wheelbarrows, and then rolled them into the crematoria. There the "bodies" were cremated and the ashes dumped outside. What had begun as a sort of playful, unreal re-creation had become an indictment of how low human beings can descend in their treatment of others.

• February 23, 2014

During our debriefing we all got into a powerful discussion over the issue of whether skinheads should be forced to meet with Holocaust survivors. Right away I said they should. Burt disagreed, claiming "No one should be forced to do something like this as being forced doesn't change anyone." I pointed out to him that General Eisenhower gave orders that Germans living near concentration camps were forced to enter the liberated camps to see what . . .

Schematic



Suggestions (Flourishes)

- Participants wear "costumes" and act our their roles.
- Orchestra "playing" silently to a classical tape (Wagner or Mendelsohn).
- Make signs mentioned in the narration.
- Parked school bus to be the "train"?
- Doctors wear white gloves.
- Teacher or student voice on audiotape reads the **Postscript** accompained by images of the Holocaust from the Internet or copied from books

Roles

- 2 Nazi doctors
- 2–3 SS guards
- 2 narrators
- 2–4 sonderkommandos (Jews who helped in camp in exchange for their lives)
- Jewish victims (20 or more)

Background Essay

Place: Auschwitz, Poland
Time: September 1944

Introduction

This Activator will involve you in one of history's darkest chapters, the Holocaust of 1941–1945. Your class will re-create what happened to six millions Jews who lived in central and eastern Europe because one obsessed dictator, Adolf Hitler, decided to eliminate an entire people. Thankfully, he and his "Final Solution" failed. However, before he was stopped, he ordered the deaths of Jews and other "undesirables" and bequeathed a legacy of unbelievable, unspeakable horror in death camps all over Europe.

Holocaust

Few events in all of history equal the incredible horror of the mid-twentieth century Holocaust, which, by definition, was the "systematic state-sponsored murder of six million Jews by the Nazis and their collaborators during World War II." Literally, *holocaust* means "great or total destruction of life, especially by fire." *Holocaust* accurately describes the fate that awaited Jews in the gas chambers and crematoria of infamous death camps such as Auschwitz in Poland.

Unprecedented Annihilation

Events similar to the World War II Holocaust have occurred on smaller scales throughout history. However, most of these took place when one people with brutal force ruled over a minority. Not until 1941 did a government target peaceful, non-threatening people such as the Jews with such a systematic and efficient policy of mass destruction. Why did it happen? How did this barbaric idea take root in a modern, civilized nation like Germany? These questions cry for explanation.

Adolf Hitler

Perhaps the explanation starts and ends with Adolf Hitler, Germany's dictator from 1933 to 1945. An Austrian by birth and a German soldier in World War I (1914–1918), Hitler looked for reasons why Germany had lost the war. For hundreds of years some Christian leaders persecuted Jews, blaming them for political or economic problems; in the 1920s, because of continuing anti-semitism, Jews were easy to blame for Germany's economic ills. They became **scapegoats**.

Mein Kampf

Hitler formally announced to the world his hatred for the Jews in a book called *Mein Kampf*. He dictated this book while in a Munich prison in the mid-1920s. In it Hitler ranted about Jews being natural enemies of the "superior" Aryan-Nordic race to which the Germans belonged. Jews were dangerous because they controlled the money, the land, and the press. His greatest fear was that Jewish "blood" would poison the pure "blood" of the Aryan. His solution was to kill all Jews. Few in the world took him seriously until he began to implement a plan. Then it was too late to stop him.

Rise to Power

The Great Depression and economic chaos in Germany set the stage for the German people to accept new leadership. Hitler's ability to mesmerize the people in person and his use of the radio to deliver speeches helped him gain more and more power. In 1933, he was elected chancellor—the leader of the new German republic, the Third Reich. The German people called him "Der Fuhrer," the leader. His war against the Jews began. Soon laws and decrees showed his anti-Semitic feelings. His speeches clearly outlined the fate of Europe's Jewish population and Hitler's vision of Germany's destiny. Few within or outside of Germany, however, took him seriously.

Kristallnacht

The first few years of Hitler's dictatorship consolidated his power. The **Nuremberg Laws** made Jews German subjects instead of German citizens. Jews lost the right to vote and to marry Gentiles (anyone not a Jew). Jews began to lose their jobs and take non-Jewish names. Anti-Jew signs and banners appeared all around the country. On the night of November 9–10, 1938, Hitler stepped up his war. Nazi thugs roamed the streets of cities, burning nearly two hundred synagogues and destroying countless Jewish-owned shops and businesses. They murdered thirty-six Jews and arrested thousands. *Kristallnacht*, the night of broken glass, was a pivotal step toward the Holocaust. New laws followed, forbidding Jews to own businesses or attend concerts and exhibitions and expelling Jewish children from public schools.

World War II

Hitler's blitzkrieg and occupation of Poland in the fall of 1939 began World War II. In the spring of 1940, Germany invaded and occupied Denmark, Norway, Belgium, and France. The failure of Hitler's aerial attacks on Great Britain stalled his war machine in the west. Nevertheless, his plan to eliminate the Jews intensified. By September 1939, laws required Jews to wear yellow Stars of David whenever they appeared in public. In addition, laws forbade Jews to go out of town without permission or to buy bread at certain times of the day or to plant vegetable gardens.

Ghettos

For some Jews in eastern Europe, especially Poland, the Nazi invasion of their country meant being confined to a ghetto, a walled off part of the city guarded by Nazi soldiers. Polish Jews in Warsaw, Lodz, and Krakow lived sealed off by walls, barbed wire, or wooden fences. To the Nazis, the ghettos were holding pens for a subjugated population with no rights. Ghetto Jews could be exploited for labor or easily rounded up for extermination. In any case, ghettos were full of squalor, disease, hunger, and despair. Frequently, the Nazis cut off or limited food and water supplies.

"The final solution . . ."

Many historians have tried to pinpoint exactly when Hitler made the decision to murder all the Jews. It appears that the decision came after the invasion of Russia in June of 1941. With more "inferior" peoples (the Russian Slavs and Jews) captured, the need to eliminate larger populations forced the Nazi leadership to articulate a new policy. At the Wannsee Conference held on January 20, 1942, the "final solution to the Jewish problem" was clearly stated. It was a turning point in Hitler's war against the Jews. Genocide, the killing of an entire race, became state policy—intentional, premeditated, and unrelenting.

Essential Rail Links

When the Nazis decided to kill all the Jews, the railroads in Germany and Poland became an essential link in the extermination process. Between 1942 and 1945, millions of Jews, Slavs, and gypsies were hauled on cattle trains from towns and cities to the death camps, conveniently located along rail lines. In these years Jews were deported to six major killing centers: Auschwitz/Birkenau, Majdanek, Chelmo, Treblinka, Belzec, and Sobibor.

Deportation and Deceit

Always clever, the Nazis were careful to use euphemisms and doublespeak to confuse their human cargoes. Deportation was called "resettlement in the east." Further, Jews were told to bring their belongings to camps, where, for the most part, they would spend their days laboring for the Third Reich.

Cruel and Barbarous Transport

If Jews scheduled for extermination saw through the Nazi's attempt to hide their real intentions, that discovery probably came during the train ride to the camps. First, the ride was long and arduous, especially if the Jews were coming from Hungary or Greece. In the summer, the cattle cars were hot and nearly suffocating. In the winter, they could be freezing cold. Additionally, the Nazis made sure there were not enough food and water provisions for the prisoners. For bodily needs, the Nazis provided only one bucket with no privacy, woefully inadequate for the people in the overcrowded cars.

Death Moans

One look at a single train car confirmed the Nazi goal to punish Jews even before they arrived at the camps. The cramped interior of each car held between eighty and one hundred people! Deportation trains usually hauled one thousand to two thousand persons each trip. The weight of the train resulted in a slow 30-miles-per-hour journey, painfully prolonging the entire ordeal. Inside each car, after several days of being closed up without sunlight, people's agony intensified. Screams and cries from children, death moans from the elderly, and an unbelievable stench from bodily wastes made the train ride a "living hell."

Introduction to the Action

It is now time for you and your classmates to re-create the final stage of the Jewish Holocaust—arrival at the Auschwitz/Birkenau camps in Poland in September 1944. You will vicariously experience the indignities these people suffered. Most of you will role-play the victims, and this will disturb you. Others will be cast as Nazis in charge of the camps and those who assisted in this genocide. Their motives and actions will also disturb you.

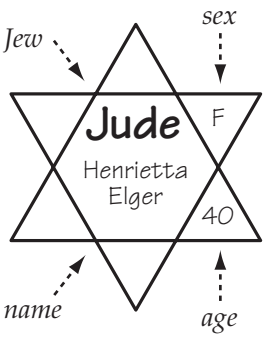
Remember . . .

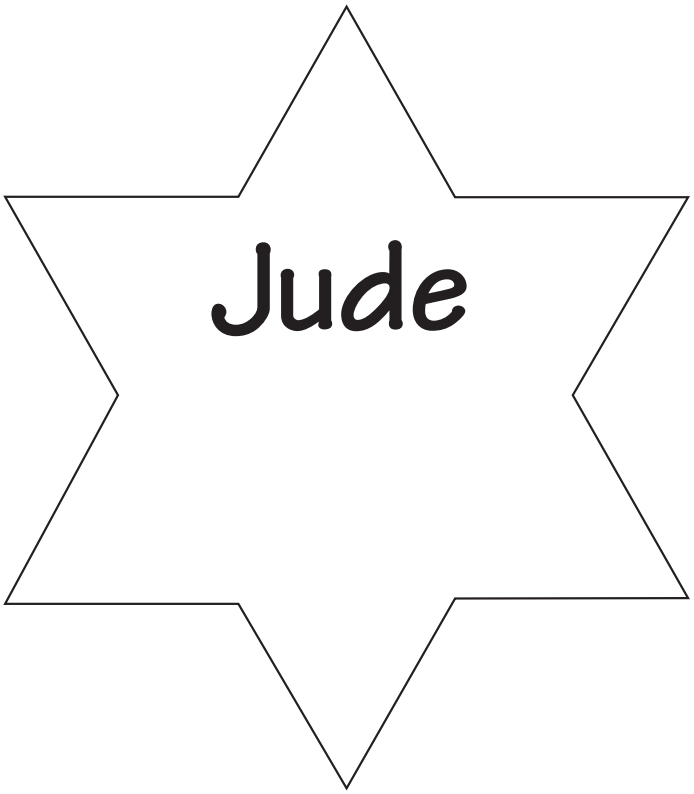
What happens to you now is not intended to make fun of or in any way mock the horrors that befell European Jews. This Activator experience, re-creating the vicious death or slave labor of Jews during World War II, is intended to give you empathy for what happened to them. The world must never forget nor distort the facts of these horrific events. Soon the doors of your cattle car will open . . .

Star of David

Directions:

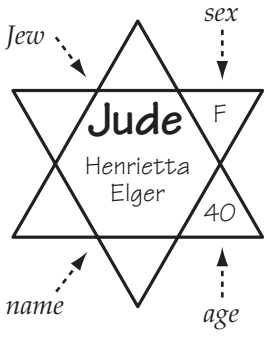
Cut out the Star of David carefully.
Color it yellow (if necessary).
Print your character **Identity Information** as required by the German government.

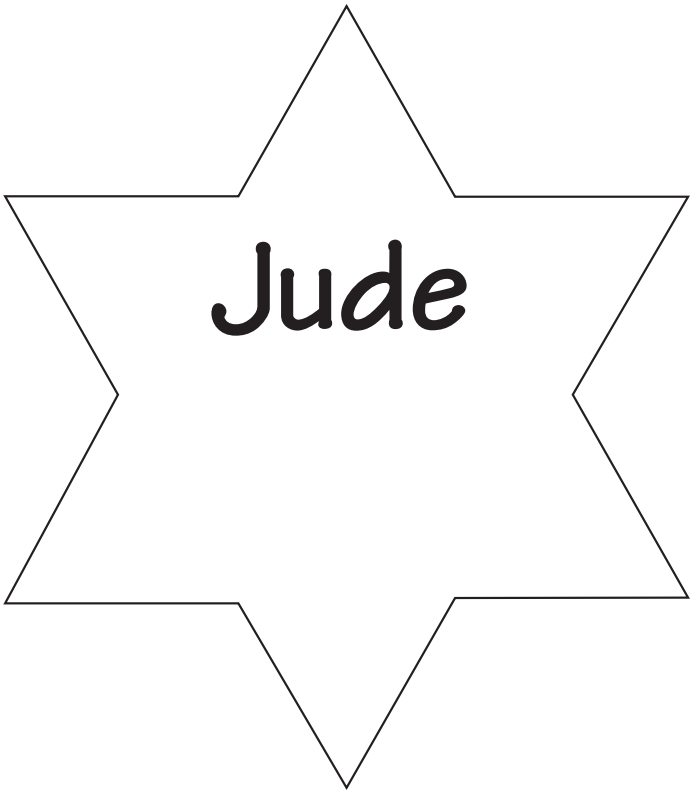




Directions:

Cut out the Star of David carefully.
Color it yellow (if necessary).
Print your character **Identity Information** as required by the German government.





Identity Information

Identity Slips 1

Duplicate and cut apart for students. The number in the Star of David represents age.

Henry Oertelt
Health: Child under 12
6

Victor Mintz
Health: elderly
84

Gessya Danziger
Health: elderly
74

Rose Meyerhoff
Health: Child under 12
7

Hinda Kilbort
Health: diabetic
63

Helen Mastbaum
Health: prematurely gray
56

Seva Scheer
Health: overweight
47

Gissela Konopka
Health: vigorous
35

Felicia Weinbarten
Health: blind
51

Samuel Bankhaller
Health: strong
31

Jules Zaidenweber
Health: elderly
83

Frederick Baron
Health: muscular
22

Dora Zaidenweber
Health: shattered leg, ... on crutches
25

Benjamin Rosenberg
Health: vigorous
23

Berek Latarus
Health: liver problems
41

Libby Rosenberg
Health: energetic, strong
21

Identity Slips 2

Duplicate and cut apart for students. The number in the Star of David represents age.

Charlotte Hirsh
Health: nervous disorder
32

Max Schwartz
Health: vigorous
24

Edvard Grosmann
Health: elderly
75

Solomon Zaidenweber
Health: strong, tall, body builder
34

Peter Gersh
Health: Child under 12
2

David Elger
Health: short but very muscular
30

Henrietta Gersh
Health: only one arm
27

Manfred Klein
Health: strong
28

Maria Spiewak
Health: 6 fingers missing
27

Dieter Ditmann
Health: terrible cough and runny nose
30

Danuta Trybus
Health: Child under 12
12

Allan Mastbaum
Health: mentally impaired
61

Gerta Klein
Health: elderly, shuffles
96

Kurt Klein
Health: elderly, senile
89

Solomon Weisel
Health: arthritic, slumped
82

David Gold
Health: thick glasses
26

Narration

Narrator #1. After the agonizing train ride from a village in Poland, anticipating the car's doors being finally opened brings an odd excitement. The climax of waiting comes with a sudden crash of noise and light. Along with these comes the loud barbaric barking of German authorities.

Narrator #2. As the Jews step from the train, a vast platform opens up. It is lit by reflectors. Walking to a place on a platform commanded by SS men, some Jews look back to see the dead bodies removed from the train cars. Deafening commands from officers with whips and half-wild Alsatian dogs signal that the prisoners must gather at the end of the train platform.

Acting tip
Read with a clear voice. Do not muddy your sounds.

Use enough volume so that everyone can hear you.

When necessary, become more dramatic.

Above all, do not read in a monotone voice that puts listeners to sleep.

Narrator #1. The Jews, still wearing their colored Stars of David, form two large columns—men on one side, women and children on the other. One by one, the Jews march past two doctors, who make on-the-spot decisions as the prisoners walk by. One of the doctors, Dr. Josef Mengele, makes it a custom to "welcome" each new trainload of prisoners. As the Jews pass him, he indicates by a flick of his white-gloved finger or swagger stick who goes to the right to be spared for medical experimentation or to labor, or to the left, which leads directly to the gas chambers.

Narrator #2. This is the Nazi's first *selektion*, a process which will be repeated over and over for those who are spared this first time. A small orchestra plays classical music nearby.

Narrator #1. Mengele and other Nazi doctors often ask questions of prisoners as they pass by, usually about their age and health. Some prisoners try to disguise a limp or gray hair, usually with no success. Many Jews, sensing the fate of who goes to the left and who goes to the right, now realize that most of them, predominately women, children, and the elderly, will probably not live to see tomorrow.

Narrator #2. A few children guided to the left plead with Mengele, trying to show how strong they are for labor. But the German economy has no use for the efforts of children under twelve years old, most women, the elderly, or the sick and disabled.

Narrator #1. Mengele's finger seems like a metronome, swaying side to side as each Jew appears before him. His face expressionless, only Mengele's finger seems alive and it spells out a ghastly message.

Narrator #2. Those who were pointed to the right walk swiftly, often away from a wife or children who have been pointed to the left. Cries of painful separation are heard from both husband and wife. Those individuals, mostly men, who have been spared will work at backbreaking labor in stone quarries, on farms, or for German industries to glorify the Third Reich.

Narrator #1. Clearly the Nazis have an ample supply of slave laborers. Some of these will survive the war—the lucky ones. Most will die working or eventually die when they are pointed left in a later *selektion*, heading for the "showers." A few Jews will become Sonderkommandos, feeding the crematoria and sorting out toilet articles, shoes, clothes, jewelry, and gold fillings.

Narrator #2. But for the time being, each Jewish worker is given an identification number of six or seven digits and the number is tattooed on the forearm of each person. Soon they will be given a thin, striped pajama-like uniform and a skullcap.

Narrator #1. Those considered too old, too young, too ill, or too weak to labor for Hitler's Germany are rushed to the left, and a looming death. Sped toward some buildings, the prisoners are confused. Posted signs increase the confusion. Some read, "To the Physician" and "To the Washroom." A special walkway for invalids, the very old, and cripples leads to a smaller building flying a Red Cross flag, with an "Infirmary" sign. Jews who enter this dwelling and walk through it to the outside are shot and thrown into a large ditch.

Narrator #2. Arriving at a building labeled "showers," the clever Nazi deceptions reach the ultimate. Painted on the front wall of the building housing the gas chambers is a large Star of David, with a Hebrew inscription, "This is the gate through which the righteous shall enter." As they hand out towels and bars of soap, guards call the victims "sir" and "madam." An SS officer then addresses the throng:

Acting tip
Deliver this speech to the waiting prisoners with a confident, loving manner to soothe their fears. After the trip and the selection, they are obviously frightened. You need to get them under control. A calm group of prisoners is much easier to handle than an unruly mob.

SS Officer #1. On behalf of the camp administration I bid you welcome. This is not a holiday resort but a labor camp. Just as our soldiers risk their lives at the front to gain victory for the Third Reich, you will have to work here for the welfare of the new Europe. How you tackle this task is entirely up to you.

SS Officer #2. We shall look after your health, and we shall also offer you well-paid work. After the war, we shall assess everyone according to his merits and treat him accordingly.

SS Officer #1 or 3. Now, would you please all get undressed. Hang your clothes on the hook we have provided and please remember the number of the hook. When you've had your bath there will be a bowl of soup and coffee or tea for all!

Narrator #1. It is a convincing speech. Deceived for the last time, the exhausted Jews undress and walk with soap in hand—and without a struggle—into what appears to be a large, windowless shower area. For some the last sounds they hear, before the heavy iron door is closed and locked, is the classical music coming from a small orchestra which has been playing since they arrived at the train platform.

Narrator #2. Outside, Sonderkommandos sort out hair brushes, clothes, toothbrushes, and the like. Later the items will be put in warehouses just a few miles from the camp.

Narrator #1. Now everyone is crammed into the showers and they await the refreshing water from the showerheads above them.

Narrator #2. But there will be no water. Instead, at the command of an officer, crystals of a vermin and rat poison, Zyklon B, drop through the openings in the roof. Seeing the gas pellets hit the floor and other people, the Jews panic, yell, and try to find a corner. As they scramble for safety, people fall over each other. A few pray, prepared to die quietly with dignity. Many die within a minute or two; for the remaining, death comes within ten minutes.

Narrator #1. Observing through a small peephole, the SS guards wait for about 30 minutes until the last spasms of life are no more and the mists of Zyklon B have vaporized. The guards signal the Sonderkommandos to start their work, knowing that another group of Jews will follow this fatal process soon.

Narrator #2. Without hesitation, these Jewish prisoners begin their tasks. Earlier, they had sorted out the victims' belongings. Now they must haul out bodies, extract gold teeth, shave women's hair, and confiscate watches and wedding rings.

Narrator #1. Elevators transport ten to fifteen corpses at a time from the gas chambers to the ovens, or crematoria, one floor above. The several furnaces will incinerate up to six thousand people in one day.

Narrator #2. Killing has become an efficient industry for the Nazis. This pattern of horrors has been going on—sometimes murdering thousands daily—since September 1941. The killing will continue until the Allied vise closes in on Hitler's Germany in early spring 1945.

Postscript

Reality, Not Myth

That the Jews experienced such horror during the war years is difficult to believe. Yet, it happened, despite those who would attempt to deny or minimize the Holocaust.

Unbelievable Horror

Between 5,700,000 and 6 million Jews were rounded up and deported, then gassed, shot, starved, or worked to death by the Nazis implementing their efficient genocide policy. The magnitude of these deaths numbs most people. Even those who witnessed firsthand conditions in the camps as they were liberated by advancing Allied Armies in the spring of 1945 could not believe what they saw. Hardened U.S. combat soldiers were sickened as they witnessed piles of dead, or near dead, bodies stacked like wood and huge, uncovered graves containing hundreds of bodies. Jews still alive were walking skeletons, wandering trance-like around the now empty camps. Offered foods like chocolate and k-rations, the near dead could not digest the rich and heavy food. For days after liberation, in one camp three hundred Jews died each day.

Documentation of Death

General Dwight D. Eisenhower, sickened at the sights of one camp, sent for Army photographers to record forever the ghastly atrocities. He also ordered local townspeople to walk through the camp, producing similar reactions of incredulity. To those who saw the terrible Nazi legacies, the mental images of those days stayed for a lifetime. One Army journalist concluded his report, "Dachau [one death camp] gives answer to why we fought."

Responsibility and Retribution

The man most responsible for the atrocities, like most of his henchmen, did not face the tribunal of history. On April 30, 1945, Adolf Hitler shot himself after witnessing his wife take poison. Within a week, on May 7, 1945, the war in Europe was over. Others also responsible for the "Final Solution" escaped trial and sentencing by taking poison or by hanging themselves in prison. A few received long prison terms. Adolf Eichmann, a high-ranking Gestapo officer in charge of the Jewish deportations, lived for a time in South America. In 1960 he was captured by Israeli Nazi hunters who dedicated themselves to locating and punishing those responsible for such atrocities. During his trial in Israel, Eichmann's confession revealed further details about the horrors of the Holocaust and led to his execution. Like Eichmann, Dr. Josef Mengele, who performed sadistic medical experiments on Jewish victims at Auschwitz, fled to South America. Evidence indicates that Mengele drowned in a Brazilian river in 1979.

Rebuilding Lives

Jews who survived the camps could not return to their homes in Germany, Poland, or the Soviet Union. In 1948, Jewish survivors of World War II established the nation of Israel. Eventually, many displaced Jews began new lives in Israel. With some difficulty, many survivors migrated to the United States. Demonstrating the strength of the human spirit, the survivors renewed their lives, vowing to educate future generations to ensure that people and governments never forget the lessons of the Holocaust.

Historical Investigation Activity

The Holocaust (1944)

Focus Question

Should the Allies (including the United States) have attempted bombing Auschwitz in 1944 to stop or minimize the Nazi murder of European Jews?

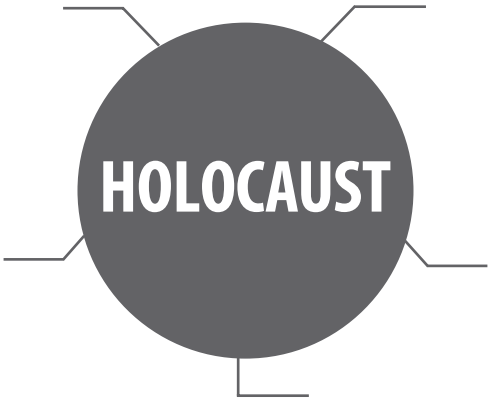
Materials Needed for This Historical Investigation

- **Documents A–J—***class set*
- **Points to Ponder Response Sheet***—class set*

Lesson Plan

1. Getting Started

   - Whether you did the Activator on the Holocaust or not, review or find out what students know about the Holocaust and what happened to Jews at extermination camps like the most famous one at Auschwitz-Birkenau (in southwest Poland). Put responses on the board as spokes of a wheel with the hub/circle labeled "Holocaust." The discussion that follows should serve as a backstory to the focus question and the documents the students will analyze.



2. Further Backstory to Use as Instruction

   - Since 1944—when the opportunity to use this military strategy appeared—historians and others have debated whether the Allies could and should have bombed the gas chambers-crematoria complexes of the Auschwitz-Birkenau camp and/or the train tracks bringing Jewish prisoners to it, with the outcome of stopping the extermination of Jews.

- Solid evidence that the Nazis were, in fact, exterminating Jews as a cornerstone of their Final Solution policy was filtering through Nazi-controlled Europe to the outside world, especially to Britain and the United States.
- Escapees from Auschwitz in late April and May 1944, confirmed with details and drawings what had been unbelievable rumor: The Nazis were mass murdering Jews in gas chambers and burning their bodies in ovens.
- But for various reasons, this news coming in the summer of 1944, to London and to Washington, DC, received "chilly receptions," especially among officials in the U.S. Department of War.
- Pressure to get the U.S. Air Force to bomb Auschwitz-Birkenau came from several sources. Many Jewish leaders around the world supported the air strikes, regardless of the almost certain "collateral damage" (deaths) of prisoners inside Auschwitz. Also vocal at this time about the bombing of rail lines headed toward Auschwitz in the southwestern corner of Poland were Jewish leaders in Budapest, Hungary. They believed the Nazis were poised to deport along these train tracks thousands of Hungarian Jews to Auschwitz for immediate extermination. Bombing the camp or the rail lines, they hoped, would prevent the fateful journey or at least slow down the annihilation process.
- U.S. President Franklin D. Roosevelt seemed outwardly sympathetic by establishing the (underpowered and underfunded) War Refugee Board (WRB) to save Jews and other victims of the Nazis.
- However, some historians would later describe FDR as "passive" but not indifferent to these ardent pleas, and they list his inaction in this case as a major failure of his presidency. (Interestingly, five years before, both the Cuban and American governments rejected or ignored an appeal from Jewish passengers aboard the *SS St. Louis* off the coast of Havana and then Miami as they sought asylum from Nazi persecution in Europe. Sent back to Europe, many of these Jews were later executed in the death camps.)
- By late June and through August of 1944, the U.S. government, specifically officials in the Department of War, was faced with what became a moral dilemma: Should the United States act upon the numerous pleas to use its Air Force to bomb Auschwitz (and/or rail lines), thus stopping or minimizing further mass murders?

3. Ask students, "From this backstory (and the activator you have experienced), and before we examine the documents on this subject, do you think the U.S. Air Force should have bombed Auschwitz and/or the rail lines to it?" Pass out the **Points to Ponder Response Worksheet** so students can write their opinions on the lines provided for #1.

4. After a few minutes of writing, stop your students and poll them with a show of hands, giving you a working hypothesis. Discuss responses if you have time. Say, "Our working hypothesis, before we analyze the documents, is _____."

5. Pass out the **Documents A–J** package. Say, "What do the documents tell us and what can we conclude? That's our task." It may be wise to orally read the first one or two documents and go over what they say. Remind students how to work through documents carefully, and tell them there is no order or sequence to the documents. Perhaps the first task might be to have students put the documents in chronological order. Once done, release students (in pairs or small groups) to work.

6. Allow 30–40 minutes for students to work before having them fill out the **Points to Ponder Response Sheet**.

7. Then discuss thoroughly and have students write their longer paragraphs on the focus question (#10) as a closure. Eventually have volunteers read these to conclude the activity.

Points to Ponder Response Sheet

Analyzing Documents A–J

Focus Question: Should the Allies (including the U.S.) have attempted to bomb Auschwitz in 1944 to stop or minimize the Nazi murder of European Jews?

1. Your first reaction to the focus question before analyzing the documents:

   _____

   _____

2. After analyzing the documents A–J, what would the consequences have been if Allied planes had bombed the Auschwitz-Birkenau complexes?

   _____

   _____

3. Only bombed train tracks leading to Auschwitz?

   _____

   _____

4. In general, what were the feelings of most Jewish leaders about bombing Auschwitz?

   _____

   _____

5. What were the "official" reasons the U.S. Department of War gave to those who supported the strategy of bombing the extermination camp? In your opinion, what other reasons were never mentioned?

   _____

   _____

6. In hindsight (years later), what are some of the most compelling reasons used to support the bombing strategy that was never carried out?

   _____

   _____

7. Likewise, in hindsight, what are some of the most compelling reasons to support rejection of the bombing strategy?

   _____

   _____

8. Why do you think the bombing of the rail lines leading to Auschwitz, with less chance of killing Jewish victims, was rejected also?

_____

_____

9. How might the bombing of Auschwitz—and probably killing many Jews inside—have fueled a propaganda effort by the Nazis?

_____

_____

10. In one lengthy paragraph of about four sentences, answer the Focus Question, using references from the document packet to support your point of view.

_____

_____

Documents A–J

Document A

August 9, 1944

Hon. John J. McCloy
Under Secretary of War
War Department
Washington, D.C.

My dear Mr. Secretary:

I beg to submit to your consideration the following excerpt from a message which we received under date of July 29 from Mr. Ernest Frischer of the Czechoslovak State Council through the War Refugee Board:

"I believe that destruction of gas chambers and crematoria in Oswiecim [Auschwitz] by bombing would have a certain effect now. Germans are now exhuming and burning corpses in an effort to conceal their crimes. This could be prevented by destruction of crematoria and then Germans might possibly stop further mass exterminations especially since so little time is left to them. Bombing of railway communications in this same area would also be of importance and of military interest."

Sincerely yours,

Leon Kubowitzki
Head, Rescue Department

World Jewish Congress

Source: Leon Kubowitzki, Leon Kubowitzki to John J. McCloy, August 9, 1944. Quoted in Jewish Virtual Library, https://www.jewishvirtuallibrary.org/jsource/Holocaust/wjcbomb.html.

Document B

We should have bombed it.

—President George W. Bush referring to railway tracks leading to Auschwitz, as he viewed photos of Auschwitz in the Holocaust Memorial in Jerusalem. He was the first U.S. President to acknowledge the dilemma facing the U.S. in 1944.

Source: Associated Press, "Bush Pushes Peace in Kuwait, Says U.S. Should Have Bombed WWII Death Camp" (New York: *Fox News,* 2008) http://www.foxnews.com/story/2008/01/11/bush-pushes-peace-in-kuwait-says-us-should-have-bombed-wwii-death-camp/.

Document C

November 18, 1944

Mr. John W. Pehle, Executive Director
War Refugee Board
Treasury Department Building, Rm. 3414
Washington, D.C.

Dear Mr. Pehle:

I refer to your letter of November 8th, in which you forwarded the report of two eye-witnesses on the notorious German concentration and extermination camps of Auschwitz and Birkenau in Upper Silesia.

The Operation Staff of the War Department has given careful consideration to your suggestion that the bombing of these camps be undertaken. In consideration of this proposal the following points were brought out:

a. Positive destruction of these camps would necessitate precision bombing, employing heavy or medium bombardment, or attack by low flying or dive bombing aircraft, preferably the latter.
b. The target is beyond the maximum range of medium bombardment, dive bombers and fighter bombers located in United Kingdom, France or Italy.
c. Use of heavy bombardment from United Kingdom bases would necessitate a hazardous round trip flight unescorted of approximately 2,000 miles over enemy territory.
d. At the present critical stage of the war in Europe, our strategic air forces are engaged in the destruction of industrial target systems vital to the dwindling war potential of the enemy, from which they should not be diverted. The positive solution to this problem is the earliest possible victory over Germany. . . .

Based on the above, as well as the most uncertain, if not dangerous effect such a bombing would have on the object to be attained, the War Department has felt that it should not, at least for the present, undertake these operations.

I know that you have been reluctant to press this activity on the War Department. We have been pressed strongly from other quarters, however, and have taken the best military opinion on its feasibility, and we believe the above conclusion is a sound one.

Sincerely,

John McCloy
Assistant Secretary of War

Source: John McCloy, John McCloy to John W. Pehle, November 18, 1944. Quoted in Jewish Virtual Library, https://www.jewishvirtuallibrary.org/jsource/Holocaust/mccloyreply.html.

Document D

Why weren't the railways leading to Birkenau bombed by allied bombers? As long as I live I will not understand that.

—Elie Wiesel, Nobel Peace Prize Laureate, at the dedication of the U.S. Holocaust Memorial Museum in Washington, DC, 1993

Source: Elie Wiesel, "Remarks at the Dedication Ceremonies for the United States Holocaust Memorial Museum, April 22, 1993."

Document E

As the debate is by its nature hypothetical, it can never be settled, but a few conclusions can be reached. . . . A raid or raids on Birkenau were certainly feasible, but it remains debatable whether such attacks would have been effective in taking out the gas chambers, and what the cost would have been in prisoner lives. . . . Sustained pressure from top Allied leaders, most notably President Roosevelt and Prime Minister Churchill, would have been required to overcome the inertia of the Allied military command, which was tasked with winning a gigantic war with resources that were always less than ideal. It appears, however, that Roosevelt was unsympathetic to the idea and most appeals never reached him. . . . A raid would likely have had a strong symbolic value even if it was unlikely to save many lives.

Source: Michael J. Neufeld, "Auschwitz Bombing Controversy," *Encyclopaedia Judaica*. 2nd ed. Vol. 2 (Detroit: Macmillan Reference, 2007), 673–674.

Document F

August 14, 1944

Dear Mr. Kubowitzki:

I refer to your letter of August 9 in which you request consideration of a proposal made by Mr. Ernest Frischer that certain installations and railroad centers be bombed.

The War Department has been approached by the War Refugee Board, which raised the question of the practicability of this suggestion. After a study it became apparent that such an operation could be executed only by the diversion of considerable air support essential to the success of our forces now engaged in decisive operations elsewhere and would in any case be of such doubtful efficacy that it would not warrant the use of our resources. There has been considerable opinion to the effect that such an effort, even if practicable, might provoke even more vindictive action by the Germans.

The War Department fully appreciates the humanitarian motives which prompted the suggested operation, but for the reasons stated above, it has not been felt that it can or should be undertaken, at least at this time.

Sincerely,

John J. McCloy
Assistant Secretary of War

Source: John McCloy, John McCloy to Leon Kubowitzki, August 14, 1944. Quoted in Jewish Virtual Library, https://www.jewishvirtuallibrary.org/jsource/Holocaust/wjcbomb.html.

Document G

We were not afraid. And yet, if a bomb had fallen on the blocks, it alone would have claimed hundreds of victims on the spot. But we were no longer afraid of death; at any rate, not that death. Every bomb that exploded filled us with joy and gave us new confidence in life.

Wiesel was inside Auschwitz in 1944 and later was a Nobel Peace Prize recipient.

Source: Elie Wiesel, *Night* (New York: Avon, 1969).

Document H

Without risking more than minute cost to the war effort, the War Department could have agreed to stand ready, if deportations resumed, to spare bomb tonnage. . . . As it happened, on ten different days from July through October, a total of 2,700 bombers traveled along or within easy reach of both rail lines on the way to targets in the . . . Auschwitz region. . . . Could aerial bombing have been precise enough to knock out the mass-murder buildings? Definitely yes. . . . Heavy bombers flying at their normal altitude of 20,000 to 26,000 feet could have destroyed the buildings. . . . Jewish leaders . . . concluded that the loss of life under the circumstances was justifiable. . . . The bombings might kill some of them, but it would halt or slow the mass production of murder.

Source: David S. Wyman, *The Abandonment of the Jews* (New York: Pantheon Books, 1984).

Document I

With modest bomb loads and ideal conditions the aircraft [B-17s, B-24s, and British Mosquitos] might have reached Auschwitz at the very limit of their endurance. . . . Thus, flying over 620 miles in radio silence, crossing the Alps [from bases in Italy] . . . at low altitude, then sneaking through German air defenses with enough fuel to make a coordinated precision attack on five targets and return home beggars [goes beyond] belief.

Source: James H. Kitchens, III, "The Bombing of Auschwitz Re-Examined," *Journal of Military History* 58 (Lexington, VA: The Society for Military History, 1994), 233–266.

Document J

The refusal to bomb Auschwitz was part of a broader policy by the Roosevelt administration to refrain from taking action to rescue or shelter Jewish refugees during the Holocaust. Tragically, the United States turned away from one of history's most compelling moral challenges.

—Rafael Medoff, Director of the David S. Wyman Institute for Holocaust Studies in Washington, DC

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Release Form for Photographic Images

To Teachers:

To help illustrate to others the experiential activities involved and to promote the use of simulations, we like to get photographs and videos of classes participating in the simulation. Please send photos of students actively engaged so we can publish them in our promotional material. Be aware that we can only use images of students for whom a release form has been submitted.

To Parents:

I give permission for photographs or videos of my child to appear in catalogs of educational materials published by Interact.

Name of student: _____ (print)

Age of student: _____ (print)

Parent or guardian: _____ (print)

Signature: _____ Date: _____

Address:

_____

_____

_____

_____

Phone: _____

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