

**MY PROJECT**



**BERLIN**



**Diefenbunker**

Musée canadien de la Guerre froide  
Canada's Cold War Museum



## My Project Berlin

### *Classroom Resources for Teachers*

The fall of the Berlin Wall in 1989 was one of the most notorious events that signaled the crumbling of the Soviet Union, and the approach of the end of 45 years of the intense ideological conflict and political, economic, and military tension that characterized the Cold War. This year, 2014, marks the 25<sup>th</sup> anniversary since the fall of the Berlin Wall, and the resources, lesson plans, and classroom projects included here provide excellent ways of encouraging students to explore and further their knowledge of this period in recent world history.

### Media Literacy and Popular Culture

Contained in this resource package are the tools to develop a lesson or major project that integrates Cold War primary source material with the general aim of prompting students to become more observant and critical of the media and popular culture, while fitting with English Language Arts and Visual Arts curriculum guidelines nationwide for students in grades 3 to 12. You are not required to use all of the materials provided, nor are you obligated to participate in any of the accompanying major projects. As an educator, you can pick and choose the content and materials you wish to use, and tailor it according to your own preferences and needs. Should you choose to use any of the major projects as set out in the packages, you will find that you will be able to participate on a number of levels, and will also be provided with the opportunity to have your students' work featured in an upcoming museum education exhibit here at the Diefenbunker: Canada's Cold War Museum.

#### **This lesson plan**

The Diefenbunker: Canada's Cold War Museum would like to thank you for actively contributing to enhancing understandings of Cold War history across Canada. Should you have any questions or feedback, please do not hesitate to contact us at 1-613-839-0007 ext. 223 or [education@diefenbunker.ca](mailto:education@diefenbunker.ca).

### Curriculum

<b>Lesson:</b> Artistic Media During the Cold War: Literature, Painting, and Music	<b>Level:</b> Quebec, Secondary Cycle 2 (Grades 9-11) English Language Arts & Visual Arts <b>Duration:</b> 55-65 minutes
<b>Topics</b>	Cold War literature, Cold War painting, Cold War music, propaganda

<p><b>Curriculum Expectations</b></p>	<p><i>English Language Arts Secondary Cycle 2</i></p> <p><b>Competency One:</b></p> <p>Contexts for Interaction</p> <ul style="list-style-type: none"> <li>• Procedural Strategies: <ul style="list-style-type: none"> <li>○ Uses teamwork effectively and contributes to team efforts</li> </ul> </li> <li>• Meaning-making Strategies: <ul style="list-style-type: none"> <li>○ Uses collaborative talk purposively in order to initiate discussion, elicit responses and qualify statements; interpret new information and experiences and fit them into what s/he already knows; negotiate meaning with peers by questioning and challenging different viewpoints</li> <li>○ Assumes the stance of an interactive and critical listener: questions, supports, and defends the ideas of others, gives feedback at critical points, exercises critical judgment</li> </ul> </li> </ul> <p><b>Competency Two:</b></p> <p>Making Sense of a Text: Resources Readers Use</p> <ul style="list-style-type: none"> <li>• Readers Stance: Constructing a Reading of a Text: <ul style="list-style-type: none"> <li>○ Focuses on the world of the text to construct an aesthetic reading</li> <li>○ Focuses on a topic and/or issues that is of interest to her/him to construct an efferent reading</li> <li>○ Focuses on the relationship between self as reader and the text to construct an interpretive reading</li> </ul> </li> <li>• Essential Reading Strategies: <ul style="list-style-type: none"> <li>○ Determines the most important ideas/messages/themes in a text</li> </ul> </li> </ul> <p>Exchanges With Other Readers: Response Processes in the Classroom</p> <ul style="list-style-type: none"> <li>• Follows a response process to construct a first reading of a text: <ul style="list-style-type: none"> <li>○ Interrelates reading stance, reading profile, and the structural organization of the text to make sense of themes and/or ideas and/or information for self</li> <li>○ Accommodates responses of peers as part of the discussion process</li> </ul> </li> <li>• Develops profile of self as a reader: <ul style="list-style-type: none"> <li>○ Calls upon intertextual knowledge to draw associations between a text and other texts read, viewed, or listened to</li> </ul> </li> </ul> <p>Reader, Text, Context</p> <ul style="list-style-type: none"> <li>• Draws inferences about the view of the world presented in a text</li> </ul>
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	<ul style="list-style-type: none"> <li>○ Identifies dominant elements and interprets their use</li> <li>○ Identifies the characteristics of the writer/producer and evaluates how these influence meaning</li> <li>○ Makes connections between the depiction of different groups in texts and the context or setting of a text</li> <li>• Justifies her/his interpretation(s) of texts on the basis of own fluency as a reader <ul style="list-style-type: none"> <li>○ Evaluates the way specific codes and conventions of a spoken/written media text are employed to have an impact upon the assumptions, actions, values and beliefs of readers</li> </ul> </li> </ul> <p><i>Visual Arts Secondary Cycle 2</i></p> <p><b>Competency Three:</b></p> <p>Mobilization of resources in a specific context</p> <ul style="list-style-type: none"> <li>• Types of tasks: Reading works of art</li> <li>• Types of productions: Oral and written communication</li> <li>• Ways of working: Along and interactively</li> </ul> <p>Resources</p> <ul style="list-style-type: none"> <li>• Content: Recognition of the concepts</li> <li>• Attitudes: Openness to the images appreciated; constructive attitude with respect to their appreciation experiences; constructive attitude with respect to the comments of others</li> </ul>
<b>Learning Goals</b>	In this lesson, students will analyze and compare examples of artistic expression from the Cold War, produced by artists in the East and West, and determine the ways in which popular culture and art was used to carry specific messages and shape popular thinking.
<b>Materials/Resources</b>	<ul style="list-style-type: none"> <li>• Book: First 10 pages of <u><a href="#">One Day In the Life of Ivan Denisovich</a></u>, by Alexander Solzhenitsyn (available online through Google Books, or in most libraries)</li> <li>• Projector screen with internet to display a copy of a painting by Aleksandr Deineka, available freely online at <a href="http://www.deineka.info">http://www.deineka.info</a> (suggested works: “The Tractor Driver”, “Near the Sea”, or “Donbass”)</li> <li>• Internet access to stream videos or audio alone of one of the following songs: <ol style="list-style-type: none"> <li>1. Bob Dylan’s “Talkin’ John Birch Paranoid Blues”</li> <li>2. Men at Work’s “It’s a Mistake” (video available online)</li> <li>3. Billy Joel’s “Leningrad” (video also available online)</li> </ol> </li> </ul> <p>Ozzy Osbourne’s “Crazy Train”</p>

<b>Instructional Methodology</b>	<p>Literary analysis in small groups</p> <p>Individual assessment and critique of visual art work</p> <p>Individual written journal reflection</p> <p>Whole-class discussion</p>
<b>Pre-Lesson</b>	<p>Introduce students to the Cold War using the curriculum package provided. Ask students to come to class having read the first ten pages (or more if desired) of Alexander Solzhenitsyn's book <u>One Day In The Life Of Ivan Denisovich</u>. *Option: Read the pages together as a class.</p>
<b>Introductory Activity/Hook</b> (5 minutes)	<p>Together as a class, read the short autobiographical narrative provided by Solzhenitsyn in 1970 upon the occasion of him winning the Nobel Prize for Literature and subsequently edited and published. It is available online at <a href="http://www.nobelprize.org/nobel_prizes/literature/laureates/1970/solzhenitsyn-bio.html">http://www.nobelprize.org/nobel_prizes/literature/laureates/1970/solzhenitsyn-bio.html</a></p>
<b>Lesson Outline</b> – (45-55 mins)	<p>Part One (approx. 15 minutes): In small groups of 3-4 students, the teacher will ask the students to discuss the following questions with reference to the text:</p> <ol style="list-style-type: none"> <li>1. What is the topic of this text, and why do you think the author wrote it?</li> <li>2. What is the overall tone of this excerpt, and what literary devices does the author employ in order to communicate his message? (eg. syntax, imagery, symbolism, dialogue, etc.)</li> <li>3. Why do you think that the Soviet government objected to the publication of this book?</li> </ol> <p>Part Two (approx. 15 minutes): Now, on the overhead projector, the teacher will show the students one of the selected Soviet-approved art works by Aleksandr Deineka, asking them to consider why this piece may have been state-approved. The teacher will ask the students to reflect in a journal entry on the painting, creating a T-chart (or a Venn diagram) to pick out some of the similarities and differences between the painting and the Solzhenitsyn text in terms of context, content, overall messages, targeted audience, techniques, and the relationship of each of the artists to the state.</p> <p>Part Three (approx. 15 minutes): The teacher will play one of the selected Cold War popular songs for the class. As a class, the teacher will ask students to identify some of the literary and musical techniques implemented, the overall message of the song, and the intended audience for the song. Some specific elements to focus on are:</p> <ul style="list-style-type: none"> <li>• Style/Genre – What genre is this song? Who was the main audience for this type of music? Why would the composer/singer have wanted to target this particular</li> </ul>

	<p>audience for his or her message?</p> <ul style="list-style-type: none"> <li>• Tempo – What speed is chosen and why? (Is it meant to be relaxing, exciting, evoke feelings of anger, sadness, sympathy, etc.?)</li> <li>• Dynamics – Is the song generally loud or quiet? Does this change throughout, and why? What is important about those moments that the singer/composer is trying to emphasize?</li> <li>• How do the words fit with the music? Which words are emphasized and why? Do you think that the message is clearly communicated?</li> </ul> <p>What kinds of literary techniques are used? Imagery? Metaphor? Narrative voice chosen? What is the significance of these devices?</p>
<b>Closure</b> (10 mins)	If time allows, the teacher can continue the class discussion to try and identify some of the major similarities and differences between these examples of Cold War culture in terms of message, audience, and impact.
<b>Assessment/Evaluation</b>	Small group and whole group discussion, journal reflection
<b>Implications for Future Lessons</b>	This lesson links well with the major project prescribed in the Diefenbunker curriculum package that prompts students to create their own example of Cold War popular culture in the form of a comic strip.