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## The Empathy Machine : Using Science Fiction Films to Teach Moral Dilemmas in the High School Social Studies Classroom

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The Empathy Machine: Using Science Fiction Films to Teach Moral Dilemmas in the High  
School Social Studies Classroom

By

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This thesis is submitted in partial fulfillment of the requirements for Honors in the Discipline in  
Education and the Elizabethtown College Honors Program

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The Empathy Machine: Using Science Fiction Films to Teach Moral Dilemmas in the High School Social Studies Classroom

“[T]he purpose of civilization and growth is to be able to reach out and empathize a little bit with other people. And for me, the movies are like a machine that generates empathy. It lets you understand a little bit more about different hopes, aspirations, dreams, and fears. It helps us to identify with the people that are sharing this journey with us.”

– Roger Ebert (as cited in Piper et al., 2014)

### **Introduction**

Art historian Erwin Panofsky once said that film is so important to American culture that its sudden disappearance would be nothing less than a “social catastrophe” (as cited in Knickerbocker, 2014, p. 69). Indeed, a study by Gokcek and Howard (2013) on the use of Hollywood films to teach the Cold War to their college students argues that this medium is especially appropriate for students in the twenty-first century. Today’s learners are more than ever “primed” (p. 438) for visual instruction, they insist, and students therefore prefer the communication and structuring of information, as well as concept learning, through visual media. As such, according to Rollins (1998), today’s students will not be truly educated until they learn to read both verbal and visual forms of communication. In addition, Lippman said, “the only feeling that anyone can have about an event he does not experience is the feeling aroused by his mental image of that event” (as cited in Gockek and Howard, 2013, p. 440). What better way, then, to provide a visual image of social studies concepts to today’s students than through film?

Films provide visual portrayals of content (Journell and Buchanan, 2012), as well as concrete representations of the abstract ideas taught in social studies classes. However, the use of

film in the classroom is often viewed negatively. Some teachers and administrators, for instance, see filmic education as “intellectually feeble and pedagogically lazy” (Leff, 2017, p. 228) due to its perceived use as a reward for students. This view, however, is exaggerated; in a survey conducted by Russell (2012a) of 248 middle and high school social studies teachers across all 50 states, 90 percent reported that they use film as a reward less than half the time or never. Some parents, though, are also hostile to film use in class. In Connecticut, for example, one town banned all R-rated films from schools after a teacher showed *Fahrenheit 9/11* (2004); instructively, this ban was eventually repealed (Stoddard and Marcus, 2010).

In addition to concretizing abstractions, films allow students to identify more easily with historical figures, as recognizable actors can interpret monumental events from the past on a more personal level in film than in other media (Sunderland et al., 2009). On a wider scale, Weinstein (2001) found that 40 percent of Americans cite film and television as among their most common ways of “connecting with the past” (p. 27), and therefore that such visual media are some of the best recruiters for university history programs. Above all, he says, movies are fun, have a broad appeal, and their use in the classroom encourages students to become more critical consumers of a medium pervasive in their lives. It would be irresponsible for teachers, therefore, to ignore it as a method of instruction, especially in social studies, a discipline with a paramount concern for the world outside of the classroom.

Many have argued for the use of film in the social studies classroom, but fewer have examined the uses of films that don’t obviously relate to a social studies subdiscipline. *Schindler’s List* (1993) and *Amistad* (1997) are common films watched in social studies, for example, but *Star Wars* (1977) is not. This study will examine the use of films from the science fiction genre in high school social studies classes, including as a method for teaching moral

dilemmas. Since film, when used effectively, is an effective medium at capturing student interest, ignoring science fiction's application as an "analogy" (Russell, 2012b, p. 159) for the past or to present problems of the world does students a great wrong in their social studies education.

Science fiction is full of ethical themes and has long analyzed societies and social arrangements (Bixler, 2007; Laz, 1996). However, according to Gerlach and Hamilton (2003), the social sciences have largely ignored science fiction's examinations of social issues, especially when it relates to their classroom applications. The field has been gaining some scholarly credibility in the last few decades, though (Laz, 1996). Films like *Star Trek VI: The Undiscovered Country* (1991), *Jurassic Park* (1993), and *X-Men* (2000), for example, were some of the first to be academically examined in this context. However, there remains a large body of science fiction film examining issues of social importance that lies untouched by researchers.

This study, therefore, examines the worth of several popular science fiction films, all of which have not been widely examined in academia and the oldest of which released in 2002, in illustrating important concepts of the War on Terror. It is timely, as 2018 marked the 200th anniversary of the initial publication of Mary Shelley's *Frankenstein*, and therefore the birth of the science fiction genre (Stewart, 2014), and the twentieth anniversary of the September 11 attacks is quickly approaching. This study provides insights on whether the application of an underused genre by an often-maligned instructional method within social studies education can illustrate and provoke interest in morally complex social, political, and historical issues.

### **Literature Review**

There is a wide body of research over the last 100 years on the use of film as a general medium in the classroom. Some of the earliest to study the subject included Judd (1923), who

called for “a time in school for the discussion of movies” (p. 178), when students could analyze them for realism, quality of screenwriting, and the appropriateness of actors’ portrayals. Eight years later, Consitt concurred with Judd’s call for filmic representation in the classroom, concluding that within the social studies discipline it would be especially effective (as cited in Russell and Kenna, 2014). Later, Fern and Robbins found in the 1940s that US Navy training films increased retention and interest, Allen found in the 1950s that film increased student participation in school, and Eboch found in the 1960s that 97 percent of teachers who showed film in class did so to motivate students about a topic (as cited in Russell, 2007). Maynard (1971), for example, was astounded when he saw delinquent students passionately discussing Marlon Brando’s character in *On the Waterfront* (1954); this supports Bean’s (1940) assertion that movies provoke deeper thinking and better reading habits among students.

Early in its history, Wise (1939) highlighted film’s seemingly unlimited possibilities in education by studying its use in the social studies. He found that those taught in a film-rich environment displayed a greater interest for reading about history; for these and other reasons, the motion picture “possesses distinct pedagogical values” (p. 24). To support his claim, Wise quotes Nebraskan superintendent Nathaniel Graham, who in 1914 predicted that film would lift “schoolroom work out of the shadows of the valley of the abstract into the clear sunlight of human interest” (p. 2), as well as Alice De Breuil, who in 1915 claimed that “evil as well as ignorance will tend to disappear with the motion picture,” (p. 3), and Thomas Edison, who predicted that movies would cause the textbook to go the way of the horse and buggy (pp. 1-2). While these three educational theorists vastly overestimated the eventual impact of film, the fact that such wild claims were so widespread shows the tremendous impact of and enthusiasm for

the motion picture over a century of history, and the consistent hope that it would change education for the better.

Nearly eighty years after the publication of Wise's *Motion Pictures as an Aid in Teaching American History* (1939), teachers have much more literature to draw on when considering the worth of film in their classroom, despite the stereotypes surrounding film's supposed lack of educational value. Roberts et al. (2003), for instance, argue that students have a "natural enthusiasm" (p. 8) for film, and that it provides numerous cognitive benefits; as such, that energy should be harnessed in the classroom. Such benefits include progression up Bloom's Taxonomy, as well as the formation of "higher-order interpretation[s]" of events through cognitive dissonance (Gunn, 2010, p. 648).

73 percent of students surveyed by Bluestone (2000) thought that films helped them think more realistically about class concepts, and Tardieu and Friedman (2014) found that the use of visual media in the classroom bettered students' grades. In Boyer (2002), Pollard argues that film provides opportunities for students to observe concrete examples of abstract concepts in a stimulating manner. Sunderland et al. (2009) and the wider academic community concur; Bixler (2007), for example, writes that films like *The Time Machine* (1960) can explain often-abstract concepts to students in the field of biology, and Raboy (2017) has a similar use for *The Big Short* (2015) in economics. Fleming, Piedmont, and Heim (1990) highlight that film use in psychology courses shows the interaction between art and academics, Berger and Platt (1998) see *Glengarry Glen Ross* (1992) as an effective business teacher, and Goll and Woods (1999) feel similarly about *Apollo 13* (1995) in chemistry (as cited in Bluestone, 2000). Clearly, the effectiveness of film in stimulating students' interests, as well as "concretizing abstractions" (Boyer, 2002, p. 89), is not limited just to history and political science, but that is where this study will focus.



Gokcek and Howard (2013) focus specifically on the Cold War when discussing the worth of film in social studies. Since high school students today were born a decade or more after the fall of the Soviet Union and have grown up in an age of constant technological and visual stimulation, they argue that the best way for them to learn about it is through movies. Russell (2012b) agrees, noting that one of the main uses of film is as a “depicter of atmosphere” (p. 159), helping students visually construct images of the past. Movies can accomplish this in a way that no other medium can (Metzger, 2010). Also writing from the field of political science, Webber (2005) said that movies illustrate the chaos of the world, directly contradicting the image of consistent, theory-based reality taught in the college classroom. Marcus (2005) found that films can be used in history classrooms too, in conjunction with other primary and secondary sources to examine the trustworthiness of historical accounts. DeWitt (2010), for example, echoes Webber and Marcus by using *Indiana Jones and the Last Crusade* (1989) in his high school classes to humorously illustrate the messiness of historical evidence.

Russell (2012b), another widely-published scholar in the field, names “[film] as historiography” (p. 160), or the evaluation of films as sources for studying the periods they were produced in, as another way of using them in the social studies classroom. Engert and Spencer (2009) say that films can also teach about issues, cultural identities, and theories, and scholars have even examined how films from history can and should be used as effective analogies for the present (Wilson and Herman, 1994; Mintz, 1998). In other words, there is a consensus that film is an effective way of analyzing the past and the present, if done properly (Woelders 2007; Sunderland et al. 2009).

Science fiction appears to be the most commonly referenced genre of non-historical film used in history classrooms. This academic attention is appropriate, given that history and science

fiction are, at their core, both about change (Berger, 1988). The genre's importance, especially through film, is compounded by film's cost-effectiveness, according to Russell and Waters (2010a); they suggest science fiction films *Chicken Little* (2005) and *The Incredibles* (2004) as possible movies for use. From its very inception, Gerlach and Hamilton (2003) found, science fiction has been a lens through which teachers can examine social processes in the classroom. Laz, who uses Margaret Atwood's 1985 novel *The Handmaid's Tale* to illustrate concepts like hierarchy, gender, and the sociological imagination in a college sociology course, writes that science fiction effectively translates abstract ideas into real plots, which students can then recognize and translate back to the abstractions they need to learn. In hindsight, given the conclusions in Boyer (2002), Bixler (2007), and Sunderland et al. (2009), Laz stood at the threshold of an era in which scholars would recognize the value of science fiction film in teaching the same concepts that she used books to accomplish.

Kelley (2012), for instance, focuses on the political themes of 1950s science fiction, made by filmmakers too afraid of the House Un-American Activities Committee to criticize the government overtly. Examples of such films include *The Thing* (1951) and *The Blob* (1958). Other works, she says, represent fears of nuclear war, like *The Day the Earth Stood Still* (1951), or communism, like *Them!* (1954). In political science, Cooper (2002) said that the "genre of science fiction is especially well-suited to the metaphorical presentation of politics in stories that seemingly have nothing to do with politics" (p. 12), mentioning *Invasion of the Body Snatchers* (1956) as a prime example; Journell and Buchanan (2013) agree, saying that that film encourages practical political thinking. Engert and Spencer (2009) highlight the special benefits of science fiction, because hidden political metaphors make it a rich genre for discussion, and its metaphorical nature encourages greater student participation. In this spirit, Deets (2009) indicts

instructors at the university level for their lack of embrace of science fiction. “I think we are doing ourselves and our students a disservice by not thinking more about these connections between political science and popular culture,” he writes (p. 743).

Bixler (2007) found that science fiction can help teachers incorporate ethics into their lessons. Hooks extends this finding to social issues, saying “my students learned more about race, sex, and class from movies than from all the theoretical literature I was urging them to read” (as cited in Kennedy et al., 2011, p. 4). Kennedy et al. (2011) found that not only do students develop a critical perspective on social issues from watching film, but that they do so with greater interest and enjoyment. The social studies naturally incorporate such issues into classroom instruction, so an examination of the literature on moral and social issue education, and how they relate to class film usage, is therefore necessary. Seixas (1994) agrees, saying that students need to understand the moral and ethical implications of film, and that most Americans believe that schools have some responsibility for moral education (Russell and Waters, 2010b).

Altikulaç and Uslu (2014) found that secondary students, though they think mainly on the second level of Kohlberg’s scale of moral development, generally reexamine their own values when confronted with moral dilemmas. Nicholes (1981) argued that the moral dilemma, long used by teachers in the social studies and language arts, allows students to rationalize solutions to complex issues that they can then apply outside of the classroom. Byford, Lennon, and Russell (2009) established that teachers overwhelmingly favor using this type of moral examination in their students, and that though many are afraid of administrative or community backlash to do so, such examination is critical for American society. Yilmaz (2007) advocates for the development of an empathetic “historical imagination” (p. 331), requiring students to examine their own perspectives in the style of Altikulaç and Uslu (2014) and Byford et al. (2009). She also found

that students need to have an imagination to develop empathy, an imagination that can surely be provoked by science fiction.

A few other authors have examined science fiction film as a method of teaching ethics in the social studies classroom. “A well-chosen movie draws students into a topic and provides a focal point for ethical analysis,” Teays (2017, p. 116) argues. For instance, Gokcek and Howard (2013) use a *Star Trek* film to explore issues in the Cold War. Putman (2013) also uses the *Star Trek* franchise to teach about specific moments in history, having designed an entire course that parallels the end of the twentieth century and beginning of the twenty-first with episodes, films, and novels set within that universe. Russell (2012b) argues that “[film] as analogy” (p. 159) is a legitimate method for using film in the classroom, in that those involving class topics, but not explicitly about them, challenge students’ critical thinking skills. For example, he uses the science fiction superhero film *X-Men* to teach about the Holocaust. Several authors use sci-fi movies to teach about historical eras, with Putman (2013) citing *Invasion of the Body Snatchers* as an illustration of the Red Scare of the 1950s, and Walker (2006) using *Jurassic Park* as a window into the view of technology in the 1990s, using Russell’s (2012b) models of teaching film as both historiography and analogy. Technology figures larger for Mason (2017), who proposes examining the ethical implications of new technologies in science fiction films like *Westworld* (1973), *Blade Runner* (1982), *The Terminator* (1984), *Avatar* (2009), and *Her* (2013). Russell and Waters (2010b), too, specifically propose using *Armageddon* (1998), *Serenity* (2005), *I Am Legend* (2007), *Iron Man* (2008), and others at the high school level for character education.

Few authors have extended science fiction’s usefulness in ethics and moral education to the teaching of moral dilemmas. Percy (2015), though, says that teachers are thereby wasting

the “powerful opportunities for inquiry” (p. 43) found in science fiction films and those of other nontraditional genres. He points to *Gravity* (2013) and the *Batman* films as sources for rich discussions of moral dilemmas, allowing students to form their own opinions about social issues. Films present arguments emotionally, according to Peyton (1979), and therefore they challenge viewers to take action on an issue and make connections across diverse groups regarding the challenges characters face. The moral dilemma was Kohlberg’s favored device of moral education, and he thought that students grow through such discussion with others (McClellan, 1999, pp. 84-85). Since science fiction films provoke moral dilemmas, and moral dilemmas help students grow, there is surely an educational value for such films at the high school level.

Russell and Waters (2014) and Woelders (2007), however, focused explicitly on the use of film at the middle school level, and most others study the college level. At the high school level, Journell and Buchanan (2012; 2013) examined the use of political television like *The West Wing*, Byford, Lennon, and Russell (2009) studied the teaching of controversial issues with no particular emphasis on film, and Marcus and Stoddard (2007) and Russell (2012a) examined film use without regard to grade level. The articles by Walker (2006) and Russell and Waters (2010b) are some of the only ones that studied applicable film use at the high school level. Both Walker (2006), referencing *Night of the Living Dead* (1968) and *Jurassic Park*, and Russell and Waters (2010b), who provide a list of suggested films, include references to science fiction films in their studies, but neither specifically addresses using them to explore moral dilemmas. A gap in the research, therefore, exists in teaching moral dilemmas with science fiction films at the high school level, which is the focus of this study. Donnelly (2014), as well as Marcus and Stoddard (2007), call for greater teacher education on the use of film in the classroom, and this research seeks to answer that call in the form of science fiction movies as moral education.

### **Methodology**

Modern scholarly inquiry can be divided into two camps: quantitative and qualitative research. According to Leedy and Ormrod (2010), quantitative research measures numerical amounts of “variables of interest” (p. 94) by testing a hypothesis and looking for explanations that can be generalized to situations outside those being studied. An educational theorist who studies test scores to determine the effectiveness of different styles of teaching, for example, would utilize quantitative research. Qualitative research, on the other hand, is less focused on statistics. It seeks to describe the nature of certain things, interpret different perspectives of a phenomenon, test theories in a real-world context, or judge the effectiveness of a practice.

Qualitative researchers want “a better understanding of complex situations,” often by building their own theories “from the ground up” (p. 95). They accomplish this through one or several of the different types of qualitative study, articulated by Creswell (2013). Qualitative studies can take the form of narrative, phenomenological, grounded theory, ethnographic, or case study research. Narrative research involves collecting the experiences of various people, told directly or otherwise, to tell a story, often focused on times of change. Phenomenological research is similar, but is more focused on the experience of a large group which has experienced the same event. Grounded theory research extends such group experiences a step further in an attempt to develop a unifying theory about people’s experiences. Ethnographic researchers examine shared patterns in a larger group with a common culture, not a group that simply has similar experiences; they are interested in how groups function, and how individuals behave within groups. Finally, case study research involves “in-depth data collection involving multiple sources of information” (p. 97). Yin argues that case studies should primarily focus on real, contemporary settings (as cited in Creswell, 2013).

Case studies can be divided into instrumental, collective, and intrinsic studies.

Instrumental case studies focus on one issue, selecting a single bounded case in which to study it. Collective case studies follow the same process, but choose multiple cases to explore the topic of interest. Intrinsic case studies, however, focus more on cases than issues, especially cases that offer an unusual, unique situation to examine. This study will therefore follow Creswell's model of an instrumental case study. Stake said that such a method "focuses on an issue or concern, and then selects one bounded case to illustrate this issue," (as cited in Creswell, 2013, p. 99), and this study accordingly focuses on building a model unit where science fiction films are used to teach about twenty-first century history. The choice of this type of study is consistent with current trends toward qualitative methods in its field; as Dinkelman and Cuenca (2017) said, "qualitative research clearly has established itself as the preferred scholarly methodology in social studies education" (p. 122).

Using the recommendations of the academic literature on how best to integrate film and moral dilemmas into social studies instruction, the unit will consist of five science fiction films, chosen and shown to teach students about the War on Terror. The five films include *Star Trek into Darkness* (2013), *The Dark Knight* (2008), *Captain America: The Winter Soldier* (2014), *Minority Report* (2002), and *Star Wars: Episode III – Revenge of the Sith* (2005). A "substantial number of films that emerged from the United States in the decade after 9/11 can be quite clearly seen as a reaction to the 'cultural trauma' of 9/11 and the war on terror," writes McSweeney (2014, p. 9), and each of the five included in this unit accordingly presents a complex depiction of US politics in that period, mostly surrounding the debate on the necessary boundaries of freedom, security, and government authority. Such issues presented in the films are outlined in the table below:

Film	Summary of the Film	Problems Connecting to 9/11 and the War on Terror	Selected Moral Dilemma(s) Presented in the Film
<i>Star Trek into Darkness</i> (2013)	After a terrorist attack kills Captain Kirk's mentor, Commander Pike, Kirk and the <i>Enterprise</i> crew are ordered to kill the man responsible. However, when Kirk finds Starfleet's admiral to be withholding key information about the mission, he must question where his loyalties lie.	Responding to terrorist attacks, extrajudicial killings, and the worth of a single life	Is a civilization's right to independence worth more than a single life?  What is the best way to respond to an attack by foreign terrorists?
<i>The Dark Knight</i> (2008)	When the Joker, a terrorist who mirrors the title character's vigilante style, upsets the social order in Gotham City with a series of terrorist attacks, Batman and District Attorney Harvey Dent must find a way to defeat him without compromising their own moral values.	Counterterrorism, mass surveillance, and vigilantism	Is violating moral principles in the name of defeating terrorism justified?
<i>Captain America: The Winter Soldier</i> (2014)	Now living in the nation's capital, Captain America uncovers a vast conspiracy while investigating a government official's apparent treason and must expose and eradicate his undercover enemies before millions of people are killed.	Mass surveillance and drone warfare	What is worth more: freedom or security?



<p><i>Minority Report</i> (2002)</p>	<p>In the 2050s, Detective John Anderton works for the District of Columbia's Precrime division, which arrests criminals before they commit crimes. However, when he himself is accused of a future murder, he must prove his innocence against the seemingly infallible system he had previously relied on.</p>	<p>Due process and the humane treatment of prisoners</p>	<p>Should someone be punished if a suspicion exists that they will commit a crime in the future?</p> <p>How should people under the care or imprisonment of the government be treated?</p>
<p><i>Star Wars: Episode III – Revenge of the Sith</i> (2005)</p>	<p>After rescuing his mentor, Chancellor Palpatine, from kidnappers, Anakin Skywalker discovers that Palpatine is an evil Sith lord, working to consolidate power in the Galactic Senate and eradicate the Jedi. On the promise that Palpatine's teachings will save the life of his wife, Anakin joins the dark side and becomes Darth Vader.</p>	<p>Democratic decay</p>	<p>How much power should the leader of a democracy be given in wartime?</p>

According to Ammon (2014), *Star Trek into Darkness* examines “human responses to loss, fear, death, and the anxiety of an unpredictable world” (p. 380), in addition to many moral issues ripe for discussion. *The Dark Knight* features a classic Batman villain rebranded in the post-9/11 image of a terrorist and a title character who grapples with escalating violence and the meaning of justice, issues faced by the United States during the War on Terror (McSweeney,

2014). After watching these two films and examining the moral dilemmas within, students will have the opportunity to choose either *Captain America: The Winter Soldier* or *Minority Report* to watch next. The former alludes to drone warfare and the NSA’s surveillance program by depicting a US government trending toward totalitarianism (Vu, 2016), while the latter examines the dangers of relying on science as absolute truth, which can lead to a “subsequent invasion of civil rights and privacy” (Geisler, 2005, p. 163). Both, however, heavily emphasize the debate on where measures protecting people’s security should stop, in the name of protecting their individual freedoms. Finally, students will watch *Star Wars: Episode III – Revenge of the Sith*, which Baldwin (2005) argues examines democratic decay by connecting the actions of the Galactic Empire to the Bush administration. In addition to viewing the films, students will discuss the issues they present about the War on Terror and complete various other activities, all of which to reinforce their content knowledge of the period by examining how that content is presented in these five science fiction films.

In addition to aligning with the Common Core State Standards on social studies and history, this unit maps to the National Council for the Social Studies’s curriculum standards, presented in the form of ten themes. The themes emphasized in this unit are discussed in the following table (Adler et al., 2010):

Standard	Relation to Unit Learning Goals
NCSS Standard I (Culture)	Students will learn about the concept of freedom as it is interpreted in the United States through the Constitution, and by extension how some perceived their freedom to be threatened by 9/11 or the War on Terror. They will then examine how these debates are represented in the science fiction films of the period.
NCSS Standard V (Individuals, Groups, and Institutions)	Students will learn how the government evolved to fight terrorism in the aftermath of 9/11, and in turn how the interpretations of

	central American concepts like freedom and security by people and the government changed over the course of the War on Terror, as well as how they are represented in the science fiction films of the period.
NCSS Standard VI (Power, Authority, and Governance)	Students will examine the use of government authority and power during the War on Terror, its ethical implications, and how debates on the use of power are portrayed in the science fiction films of the period.
NCSS Standard X (Civic Ideals and Practices)	Students will examine the responses of citizens to the War on Terror, primarily through how filmmakers framed those responses in science fiction films of the period, and how those who responded to terrorists or the government perceived their actions as democratic responsibilities.

### Pedagogical Choices

The choices made in the construction of this unit are consistent with best practices surrounding film use, especially science fiction film use, in the classroom as established by academic literature. The five films are accompanied by a variety of activities and are shown in various ways, emphasizing clips in *Star Wars: Episode III – Revenge of the Sith*, for example, while the remaining four films are to be watched in their entirety, as well as allowing students to select a film of their choice at one point in the unit. The five chosen films were influenced by the author’s filmic viewing history, chosen because they had been previously seen, appeared to connect to the War on Terror, and had a present but extremely limited body of academic literature accompanying them. The few scholarly works on the films in this unit influenced the unit’s development, but most decisions regarding the application of the films to the War on Terror are the author’s own, and any identified bias that exists in the unit’s construction pertains to those connections. The course content on terrorism and the War on Terror will be presented primarily through interactive lecture-based direct instruction, shown to be a sophisticated and

effective means of conveying large amounts of information when constructed well (Stacy, 2009). Accompanying the lectures are student activities to support both content instruction and film viewing, all in support of presenting and allowing students to work through the various moral dilemmas of this period. This addition to direct instruction, including video-based material and students' active engagement with sources, incorporates the merits of traditional direct instruction with the flipped classroom (Isaias, 2018), for the purpose of incorporating science fiction film into secondary social studies instruction.

The inclusion of moral dilemmas in the unit is where this study breaks new ground, and therefore deserves special attention. At various points in the unit, students will be asked to consider complicated questions like what the best way for the federal government to respond to 9/11 would have been, or whether the government overstepped in its curtailing of individual liberties for the purpose of counterterrorism. These questions do not have easy answers, and their examination helps to develop character and moral growth in students (Russell and Waters, 2014). Such moral education is supported by decades of practice, in social studies and language arts especially, and this unit leans particularly on the moral, or ethical, dilemma, which Kohlberg defined as the defense of a position, with evaluation based on moral reasoning (McClellan, 1999). These recommendations most strongly influenced the fishbowl debate on the necessary boundaries of freedom and security, conducted after students watch either *Captain America: The Winter Soldier* or *Minority Report*. Rapping (1992) wrote that teachers need to include films with such dilemmas into their practice, and Nicholes (1981) listed effective teaching of moral dilemmas as including questions on the main action of a story, the problems faced by the characters, and why they believe these are classified as problems. These practices can be found in the unit anywhere there is a moral dilemma discussed.

Regarding the viewing of the films themselves, there is great disagreement in academic literature on whether students are better served by watching entire films or shorter clips selected by the teacher. Bluestone (2000), for instance, contributed to this debate, recognizing the appropriateness of clips for the purposes of saving time, but also acknowledging that it may be appropriate in some scenarios to show entire films. Roberts et al. (2003) agree, highlighting the importance of clips in focusing students' attention on a specific issue. However, they also found that students generally prefer viewing entire films in class, a finding echoed by Journell and Buchanan (2013). As many as eighty years ago, Wise (1939) wrote that showing clips instead of full films confused students by not providing full contexts. There are, therefore, distinct pedagogical advantages and disadvantages to both approaches, and so both are utilized in this unit in an attempt to maximize all possible advantages.

The first four films are to be shown in their entireties, as their primary foci lie on issues relevant to the War on Terror. All also work as stand-alone films without any absolutely necessary background viewing, though some are nominally sequels. The final film in the unit, *Star Wars: Episode III – Revenge of the Sith*, is less intelligible to students who have not seen the films that came before, partly due to the *Star Wars* saga's deep mythology, and many of the film's subplots are largely irrelevant to the aims of the unit. Thus, in order to focus students' attention on a specific plotline, the film will be shown in clips, supporting the findings of authors like Bluestone (2000) by also saving time. This unit, therefore, provides the best of both worlds, incorporating the findings of authors on both sides of the debate.

What scholars can agree on, though, is the need to provide support for students' understanding of films by periodically stopping them, discussing what students had just seen and informing them of what to look for next. Russell (2012a) found that 79 percent of surveyed

teachers stop films periodically more than half the time films are shown, and 99 percent explain to their students what to look for in a film more than half the time. Pausing films encourages student engagement, found Sunderland et al. (2009), and the resultant increase in comprehension allows for more substantive discussions (Journell and Buchanan, 2012). Therefore, the three films shown to students as a class include specific breakdowns on when they should be paused, what ought to be reviewed, and a preview of upcoming content to help focus student attention and facilitate connections between the films and the content.

The first film to be shown, 2013's *Star Trek into Darkness*, which includes several moral dilemmas (Ammon, 2014), is accompanied by a class discussion after the viewing of the film. Discussions are the most commonly-cited best practice of post-viewing activity (Marcus and Stoddard, 2007), and provide many benefits to student learning. In Boyer (2002), for example, Kuzma and Haney support such discussions by arguing that they "advance [a] student's critical thinking and problem-solving skills" (p. 94). By discussing the controversies that appear in the film, students are studying and making informed decisions about real-world topics, recognizing the validity of opposing viewpoints, and making compromises (Byford et al., 2009), skills relevant not only to studying the War on Terror, but also to functioning as an effective citizen. Such discussions also elicit participation from students who might otherwise remain quiet. Questions posed by films often have no right or wrong answers, and Cooper (2002) found that this condition encouraged students normally afraid of providing wrong answers to engage in class discussions. In fact, student participation is so great in his classes that, despite his careful preparation, students end up carrying their discussion in their own direction and go beyond the end of the class period, which in certain situations ought to be encouraged. In addition to connecting filmic material to other course content (Donnelly, 2014), such discussions as the one

included in this unit can promote greater media literacy in students (Mintz, 1998), another citizenship skill.

The next film in the unit, Christopher Nolan's 2008 Batman film *The Dark Knight*, is accompanied by an essay assignment focusing on the decisions of the protagonists and how they compare to the decisions made by the United States government following 9/11. Percy (2015) finds the Batman movies to be particularly ripe for inclusion with moral dilemma discussions, and McSweeney (2014) agrees, citing *The Dark Knight* as one of the first superhero films to show a character fail to save two simultaneously-imperiled parties, referring to the scene in which either Rachel Dawes or Harvey Dent can be saved from the Joker, but not both. The film, therefore, is perfect for student analysis, and such writing assignments are an effective practice justified by numerous studies. Russell's (2012a) work found that 87 percent of the surveyed teachers gave students some sort of post-viewing activity, and among 68 percent this included a written assignment. Wise (1939) called for such assignments in the 1930s, and such pieces of writing have been shown to apply student learning (Stoddard and Marcus, 2010) across multiple disciplines in the social studies (Fleming et al., 1990; Russell and Waters, 2014).

The following two films in the unit, *Captain America: The Winter Soldier* and *Minority Report*, will be provided to students as a choice; they will view the film of their choosing, which will influence their team placement on the debate to follow the films. Engert and Spencer (2009) found that providing students with some choice in the activities surrounding their films led to more thoughtful performance and greater attendance, so surely there is a place for student choice in this unit. To help students gain an idea of which film they would like to watch, each will be previewed in class, a practice shared with 55 percent of teachers in Russell's (2012a) survey. During the films, students will be provided with a guided viewing worksheet in the absence of

stopping points chosen by the teacher. Gokcek and Howard (2013) found that such activities were successful in focusing student attention, and even cited instances in which students uncovered unanticipated, though still relevant, aspects of films. The debate, to be held after the conclusion of the film, is a learning activity supported by the National Council for the Social Studies, as it, along with the other activities that directly engage moral dilemmas in this unit, “engage students in critical thinking and reasoning based on values” and “provide teachers with valuable information not only about what students know but what they understand about social studies content” (as cited in Duhaylongsod, 2017, p. 113) This combination of a previewing activity, an activity during the viewing of the film, and a post-viewing activity fits this part of the unit directly into Lankford’s tripartite model for using film in the classroom (as cited in Russell, 2007).

The final film shown in the unit, *Star Wars: Episode III – Revenge of the Sith*, is shown in clips rather than in its entirety. In addition to the conclusions of Bluestone (2000) and Roberts et al. (2003), Russell (2012a) found that 76 percent of teachers show small segments of film half the time or more, relative to entire films, and Tardieu and Friedman (2014) found that well-chosen clips can increase student interest, as they are better at conveying content quicker. One of the reasons Roberts et al. (2003) endorsed clips for high school was its schedule; the longer class periods and time between classes in college led them to conclude that full films were better suited for the college environment. Leff (2017), too, uses abridged versions of films, and the use of clips, while suited best only for this film out of the five, is previewed in the third lecture when a clip from Oliver Stone’s film *Snowden* (2016) is used to demonstrate increased government surveillance following 9/11.



The unit concludes with a major summative project, providing differentiated options for students to demonstrate their learning in the way they would most like to, again providing an opportunity for student choice. The options presented to students in the final project include allowing students to select another science fiction film on their own and analyze it, a practice proposed by Cooper (2002). Students may also stage a mock trial of a character from one of the films viewed, inspired by the suggestions of Sunderland et al. (2009), write an original short science fiction story, which is derived from Metzger's (2010) suggestions of writing a prequel or sequel scene to what has already been shown, as well as the idea of rewriting a scene in a film, propagated by Bixler (2007) and Russell and Waters (2014). If students find none of the options desirable, or have a better idea themselves, they are allowed to complete a teacher-approved project of their own design, encouraging creative presentations of what they had learned, pushed by Roberts et al. (2003).

In summary, the following table summarizes the five films' appropriateness for the discussion of ethical dilemmas, and why they are exemplary examples of how science fiction can be used to teach about major topics in social studies, especially the War on Terror, as examined in this unit:

Film	How does this film support the thesis?	How does this film connect to moral dilemmas?
<i>Star Trek into Darkness</i> (2013)	Abrams portrays the real issues faced by American leaders after 9/11 in a visually exciting, action-packed environment populated with familiar characters who have been in the <i>Star Trek</i> universe for half a century.	Students will be asked to place themselves in the shoes of Captain Kirk, who, among other issues, faces the question of whether to commit an extrajudicial assassination in retaliation for a horrific terrorist attack.
<i>The Dark Knight</i> (2008)	Nolan shows viewers what counterterrorism looks like when there are no good options, and the risk the	The decisions Batman makes are, at first glance, seen in a positive light due to the audience's preconceived

	country faces of stooping to the level of the terrorists it fights, through the classic characters of Batman and the Joker, updated for the twenty-first century.	notion that Batman is the protagonist, and therefore must be in the right. As the consequences of fighting the Joker become clearer, though, viewers are forced to consider whether the main characters are acting amorally.
<i>Captain America: The Winter Soldier</i> (2014)	This film, the ninth installment in the Marvel Cinematic Universe, sees another superhero face a conflict related to the War on Terror, where the morality of government surveillance is examined primarily separately from the morality of the American government, providing a safe space for students to examine this practice without compromising their patriotism.	This film presents a clear issue of government surveillance, where a secret project that aims to neutralize criminals before they commit crimes is revealed to be a front for mass murder of anyone deemed a threat to Hydra, an agency that has infiltrated the American government. Viewers are forced to consider whether such a technology, portrayed in a somewhat positive light at the beginning of the film, is worth potential ethical consequences in the future.
<i>Minority Report</i> (2002)	This film presents a similar issue to <i>Captain America</i> , where the ethics of arresting criminals before they commit crimes is examined, though the film places greater responsibility on the government for the conflicts of the plot.	Viewers, like in the <i>Captain America</i> film, are forced to consider whether the benefits of eliminating crime are worth possible false positives in the system or abuses of that system by those in power.
<i>Star Wars: Episode III – Revenge of the Sith</i> (2005)	Examining the issue of democratic decay in the fictional Galactic Senate, viewers are able to identify how leaders erode democratic institutions in a fictional context, drawing their own conclusions about the situation's application to the United States in the twenty-first century.	Students are presented with the issue of how much power should be afforded to political leaders for the purpose of conducting wars.

### Conclusion

Scholars have examined film use in the social studies classroom and shown how useful it is in increasing students' critical thinking skills in preparation for college, careers, and citizenship in the twenty-first century, a time saturated with visual media like never before. Also recognized is the importance of moral development in students, particularly through the use of ethical dilemmas. Some have examined the use of such dilemmas in schools, but their application using science fiction in the high school social studies classroom remains an open area of inquiry. This study seeks to fill this gap by constructing a model unit for teachers of high school social studies classes, using five carefully selected post-9/11 science fiction films to teach students about the War on Terror, constructed in accordance with best practices established by scholars of similar topics. By completing this unit, students will be able to delve deeper into controversial issues that plague the world today, become more literate consumers of modern media, and gain an appreciation for a genre that has traditionally been left out of respectable scholarly circles.

This study also provides several opportunities for future research in this field. In addition to a need for a greater research foundation in this empty space in the academic literature, scholars could build upon past justifications of science fiction's importance with connections to the new literacies of the digital age, which include the in-depth understanding of popular culture. The use of science fiction films to teach major social studies concepts, therefore, helps students to make connections among different forms of media, not just film, and between media and content in the digital age (Hagood, 2017). For effective twenty-first century citizens, literacy in different forms of visual media is paramount, and an ability to read film has been shown to

translate well to other necessary literacies (Mintz, 1998; Russell and Waters, 2010b) There is, though, space for greater application of these studies of new literacies to science fiction.

Another possible issue for further research involves stereotypes about the perception of the genre by different groups. Surely not every student will be enthralled by science fiction, though there is an attempt to account for this with the various choices students will make during the unit. A stereotype exists, for example, that science fiction is more appealing to males than females (Ridyard, 2013). Mainstream science fiction, Donawerth (1990) writes, appears to be “exclusively by and for middle-class white males” (p. 39), but the box office success of science fiction films in the twenty-first century, along with the appearance of financially successful superhero films like *Wonder Woman* (2017), *Black Panther* (2018), and *Captain Marvel* (2019), suggest that the genre appeals more today to groups of audience members who may have felt traditionally underrepresented in it. In addition, most high school students today were born after September 11, 2001, so using a form of media so pervasive in American popular culture, which students may have a preexisting relationship with, makes such instruction more culturally responsive than it otherwise could be (Gay, 2002). In this regard, greater study of evolving gendered and other cultural perceptions of the science fiction genre would be illuminating.

As the academic literature and the assembled unit demonstrate, science fiction provides deep, considered examinations of major issues in the social studies and other disciplines. Worth noting, too, is that the genre does so in a safe environment, where students who may regularly feel unwilling or unable to participate in class discussions are encouraged to do so, mainly due to science fiction’s separation from inflammatory political arenas or the lack of a correct answer to any of the moral dilemmas proposed in this unit. This environment, free from the negative influences of echo chambers (Passe et al., 2018), also encourages students to thoroughly examine

all sides of an issue, identifying with each party involved, before coming to an educated opinion. Students who wish to apply these discussions to debates more obviously connected with history or politics are, of course, welcome and encouraged to do so, as this is the established benefit of this type of film use, but students in this unit will be graded only on the connections they make insofar as they apply to the limited content at hand.

Kuthe (2011), a high school social studies teacher in New York City, teaches a specialized course on the War on Terror in which he emphasizes controversial issue discussion similar to what is included in this unit, though without science fiction. Avoiding more controversial elements of such issues “may ease discomfort” (p. 162), he says, but embracing them is key to preparing effective citizens. By incorporating such problems in a setting slightly removed from direct political spheres, the unit included in this study receives the best of both worlds. Discussion of difficult issues fulfills Kuthe’s mission of preparing future actors in society, while doing so carefully and in a detached environment increases students’ confidence, as well as other practical skills (Hess and Posselt, 2002). In the end, students will hopefully use what they have learned in this unit to become more literate and empathetic consumers of information and students of history, including, but not limited to, study of film and the War on Terror.

### Appendix A: Unit Plan – “The War on Terror in Science Fiction Film”

<i>Unit Plan</i>	
<i>Title</i>	The War on Terror in Science Fiction Film
<i>List of Topics</i>	<ul style="list-style-type: none"> <li>- Terrorism</li> <li>- 9/11</li> <li>- The War on Terror</li> <li>- Extrajudicial Killing</li> <li>- Surveillance</li> <li>- Due Process</li> <li>- Democratic Decay</li> </ul>
<i>Grade Level</i>	11-12
<i>Length of Unit</i>	15 1-hour class periods.
<i>Standards</i>	<ul style="list-style-type: none"> <li>- NCSS Standard I (Culture)</li> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- NCSS Standard X (Civic Ideals and Practices)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.3: Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.5: Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.6: Evaluate authors’ differing points of view on the same historical event or issue by assessing the authors’ claims, reasoning, and evidence.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.8: Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent</li> </ul>

	<p>understanding of an idea or event, noting discrepancies among sources.</p> <ul style="list-style-type: none"> <li>- CCSS.ELA-LITERACY.RH.11-12.10: By the end of grade 12, read and comprehend history/social studies texts in the grades 11-CCR text complexity band independently and proficiently.</li> </ul>
<i>Goals</i>	Students will learn about the War on Terror by recognizing and analyzing its influence on the plots of popular science fiction films.
<i>Objectives</i>	<ul style="list-style-type: none"> <li>- Students will be able to summarize the major events and trends of the War on Terror.</li> <li>- Students will be able to demonstrate effective techniques for analyzing film.</li> <li>- Students will be able to effectively discuss the moral dilemmas presented in the films included in this unit.</li> <li>- Students will be able to connect the plots of several science fiction films to their previous class instruction on the War on Terror.</li> </ul>
<i>Accommodations</i>	Students will be given guided notes to complete during some films and have the opportunity to choose a film and final project format that is suited to their interests.
<i>Resources</i>	<ul style="list-style-type: none"> <li>- <i>Star Trek into Darkness</i> (2013)</li> <li>- <i>The Dark Knight</i> (2008)</li> <li>- <i>Captain America: The Winter Soldier</i> (2014)</li> <li>- <i>Minority Report</i> (2002)</li> <li>- <i>Star Wars: Episode III – Revenge of the Sith</i> (2005)</li> </ul>
<i>Procedure (divided into individual class periods)</i>	<ol style="list-style-type: none"> <li>1. Outline the growing number of terrorist incidents faced by the United States through the 1980s and 1990s, culminating with the attacks of September 11, 2001. Provide an overview of the events of 9/11 and have students preliminarily discuss what the best way to combat this type of violence is, using the executive summary of the 9/11 Commission Report. Students will complete a short writing assignment outlining their views on this issue.</li> <li>2. Introduce and begin showing <i>Star Trek into Darkness</i> in its entirety, intended as an introduction to the depiction of terrorism and possible responses from government. Highlight how Admiral Marcus orders Kirk to commit an extrajudicial assassination, which is one of the film’s many moral dilemmas, and how the film repeatedly asks what the worth of a single life is. Pause periodically to check for understanding and introduce upcoming scenes, focusing on the justice of the characters actions and how the film values life.</li> <li>3. Continue showing <i>Star Trek into Darkness</i>, continuing to emphasize the same issues outlined above.</li> <li>4. Finish showing the <i>Star Trek</i> film and hold a class discussion, where each student is expected to participate. Ask what the issues faced by the characters in the film were, specifically around terrorism, whether those issues were faced justly, and what the</li> </ol>

- film believes a single life is worth. Evaluate students based on their individual performance.
5. Explain that the questions debated the previous day were all faced by the US government in the period following the September 11 attacks. Utilizing a slideshow presentation, explain that politicians wanted to know why the attacks were committed, who committed them, and what the proper response was. A particular focus will be placed on bureaucratic reorganization, foreign wars, and government surveillance as responses to 9/11, with the support of a clip from the 2016 film *Snowden*. When the lecture is complete, students will be given back their writing assignments from the first day of the unit and asked to determine whether they believe the government acted justly before the controversies are discussed more in-depth in subsequent class periods.
  6. Introduce and begin watching *The Dark Knight* in its entirety, focusing on the Joker as a terroristic character, and the dilemmas faced by Batman and Gotham City in their attempt to bring him to justice. Have students focus on the Joker's cloudy motivations, as well as the use of surveillance by the protagonists. Pause periodically to check for understanding and introduce upcoming scenes.
  7. Continue showing *The Dark Knight*, continuing to emphasize the same issues outlined above.
  8. Finish showing *The Dark Knight* with the same emphases and practices. Assign an essay where students will explain whether Batman and the other protagonists of *The Dark Knight* fought the Joker justly and why, comparing the responses of the characters in the film to the response of the American government to 9/11.
  9. Collect student essays and transition into a lecture on the controversies surrounding the government's response to 9/11. Review the main provisions of the USA PATRIOT Act, explained in the previous lecture, and explain the revelations brought to public attention by Edward Snowden. At the end of the slideshow, provide a brief explanation of the expansion of executive power during this era, to be referred back to in a later lesson. Preview the upcoming two films, *Captain America: The Winter Soldier* and *Minority Report*, allowing students to choose individually which one they would prefer to view. Students are expected to be in a roughly 50-50 split. Provide students with the appropriate guided notes worksheet.
  10. Students will begin watching their chosen film. Both films theorize societies where people have sacrificed too much of their freedom in the name of their security, and students are to complete the appropriate guided notes worksheet provided the previous class period.



11. Students will continue watching either *Captain America: The Winter Soldier* or *Minority Report*.
12. Students will finish watching their chosen film and turn in their worksheets for a completion grade. Begin preparing for a fishbowl debate in which they will attempt to determine how free people ought to be after watching their respective films, pretending to act as either the National Security Agency or the American Civil Liberties Union.
13. Conduct the freedom vs. security debate, complete with opening statements, main arguments, rebuttals, unstructured arguments, and closing statements. Evaluate student teams on their performance as a group.
14. Review the material from the previous lecture on the expansion of executive power at the expense of Congress and other institutions after the 9/11 attacks. Introduce *Star Wars: Episode III – Revenge of the Sith*, explaining how Palpatine’s consolidation of power was seen by many at the time of the film’s release as an illustration of President Bush. Show selected clips from the film, using the time between each clip to check for understanding and introduce upcoming scenes.
15. Students will complete a summative project to assess their understanding of material from this unit, where they will have the opportunity to choose between four predetermined options or create their own approved project that is determined to adequately demonstrate student learning. Provide students with one class day to work on the project, individually or in groups, before finishing it at home if necessary.

*Assessment*

Students will be assessed by questions during the films, class discussions and other assignments completed between each film, and a final summative project.

## Appendix B: Lesson One – Terrorism in America through 9/11

### Lesson Plan

<i>Topic</i>	Terrorism in America through 9/11
<i>Grade Level</i>	11-12
<i>Essential Question</i>	Could 9/11 have been prevented, and how should the government have to respond?
<i>Standards</i>	<ul style="list-style-type: none"> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.5: Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.8: Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> </ul>
<i>Objectives</i>	<ul style="list-style-type: none"> <li>- Students will be able to describe the concept of terrorism.</li> <li>- Students will be able to identify and summarize major terrorist incidents throughout American history.</li> <li>- Students will be able to theorize ways in which the 9/11 attacks could have been expected and how the government could have responded to them.</li> </ul>
<i>Accommodations</i>	None.
<i>Materials</i>	<ul style="list-style-type: none"> <li>- Slideshow: “Terrorism in America through 9/11/2001”</li> <li>- Selections from the 9/11 Commission Report</li> </ul>
<i>Practice and Procedure</i>	<ol style="list-style-type: none"> <li>1. Ask students to form small groups and define the term “terrorism.” Groups will share their responses with the class, and commonalities will be highlighted.</li> <li>2. Begin the slideshow. Share CNN’s definition of terrorism and the general nature of terrorists and terrorist attacks. Ask students</li> </ol>

whether they think the listed events in US history are to be considered terrorism. Allow some time for discussion, if necessary.

3. Proceed through the list of 1990s-2000s terrorist attacks that culminated in 9/11, alluding to both foreign and domestic terrorism while also highlighting the growing presence of al-Qaeda. The list includes the 1993 World Trade Center bombing, 1995 Oklahoma City bombing, 1996 Olympic Park bombing, 1998 US embassy bombings in Africa, attack on the USS *Cole* in 2000, and 9/11.
4. After describing the 9/11 terrorist attacks, ask students to identify ways in which the US government could have predicted that a major attack was imminent, and list ways in which they think the government should have responded in small groups. Students are expected to contribute answers that relate to increasing surveillance and security.
5. Students are to share responses out loud, similar to the procedure at the beginning of class, while a general list is made of ways in which the government should respond.
6. Provide students with an excerpt from the executive summary of the 9/11 Commission Report and a short writing assignment to be started in class and finished for homework, if necessary. Students are to write approximately one page, summarizing what the government believed had led to the attacks and how they could be prevented. Students are then to discuss whether they believe these measures would have been effective and why. This assignment will be collected at the beginning of next class.

*Assessment* Students are to share ideas from small group discussion with the larger class both at the beginning and end of class. A writing assignment on the 9/11 Commission Report will be collected at the beginning of class the following day. Questions during the slideshow will be answered as necessary.

*Sources* 20th Anniversary of the US Embassy Bombings in East Africa. (2018, August 7). *Central Intelligence Agency*. Retrieved from <https://www.cia.gov/news-information/featured-story-archive/2018-featured-story-archive/anniversary-of-us-embassy-bombings-in-east-africa.html>

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# Terrorism in America through 9/11/2001

Lecture 1

## Terrorism and the United States

- CNN: Terrorism is “politically motivated violence directed at civilians by entities other than a state”
- Terrorists generally unconcerned with who their victims are specifically, are therefore indiscriminate
- Are the following events from US history “terrorist attacks?”
  - 1773 Boston Tea Party
  - Attacks on Native American villages
  - Lynchings carried out by members of the KKK
  - John Brown’s raid on Harpers Ferry

## Major Terrorist Attacks against the United States, 1993-2001

### 1993: First World Trade Center Bombing

- Perpetrator: al-Qaeda team led by Ramzi Yousef
- Truck bomb detonates in the parking garage below the World Trade Center in New York, NY
- 6 killed, 1,042 injured
- “This action was done in response for the American political, economical, and military support to Israel, the state of terrorism, and to the rest of the dictator countries in the region.” –Ramzi Yousef

## 1995: Oklahoma City Bombing

- Perpetrators: Timothy McVeigh and Terry Nichols
- Car bomb detonates in the Alfred P. Murrah Federal Building in Oklahoma City, OK
- 168 killed, more than 600 injured
- Response to the government's handling of the 1993 Waco siege

## 1996: Olympic Park Bombing

- Perpetrator: Eric Robert Rudolph
- Pipe bombs explode in the Olympic grounds during the 1996 Summer Olympics in Atlanta, GA
- 2 killed, 111 injured
- Intended to embarrass the US government for its sanctioning of abortion

## 1998: US Embassy Bombings in East Africa

- Organized by Osama bin Laden and al-Qaeda
- Truck bombs detonated at the US embassies in Nairobi, Kenya and Dar es Salaam, Tanzania
- 224 killed (12 Americans), thousands injured
- Bin Laden meets with Khalid Sheikh Mohammed six months later to begin planning the 9/11 attacks

## 2000: Attack on the USS *Cole*

- Perpetrator: Al-Qaeda team located in Aden, Yemen
- Motorboat filled with explosives blows a hole in the side of the USS *Cole* in an attempt to sink it
- 17 American sailors killed



## 2001: September 11 Attacks

- Airplanes hit both towers of the World Trade Center and the western side of the Pentagon, and one crashes in a field in southern PA
- Nearly 3,000 people die at all three locations
- Attacks carried out by 19 Arab men acting at the behest of Khalid Sheikh Mohammed and Osama Bin Laden in Afghanistan

How could this have been prevented?

How should the government respond?

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### Brief Essay on the 9/11 Commission Report

After reading the assigned selections from the Final Report of the National Commission on Terrorist Attacks Upon the United States, answer the following questions in 1-2 pages.

- A. What does the commission believe were the major causes of the September 11 attacks? (You do not need to include all causes, only those which you believe to be most important.)
  - B. What recommendations do they give the government on how to prevent future attacks? (You do not need to include all recommendations, only those which you believe to be most important.)
  - C. Do you believe these recommendations will be effective in preventing future attacks? Why or why not?
- 

#### Final Report of the National Commission on Terrorist Attacks Upon the United States

Ten Commissioners – five Republicans and five Democrats chosen by elected leaders from our nation's capital at a time of great partisan division – have come together to present this report...

We have come together with a unity of purpose because our nation demands it. September 11, 2001, was a day of unprecedented shock and suffering in the history of the United States. The nation was unprepared...

#### A NATION TRANSFORMED

This immeasurable pain was inflicted by 19 young Arabs acting at the behest of Islamist extremists headquartered in distant Afghanistan....

Why did they do this? How was the attack planned and conceived? How did the U.S. government fail to anticipate and prevent it? What can we do in the future to prevent similar acts of terrorism?

#### A Shock, Not a Surprise

The 9/11 attacks were a shock, but they should not have come as a surprise. Islamist extremists had given plenty of warning that they meant to kill Americans indiscriminately and in large numbers. Although Usama Bin Ladin himself would not emerge as a signal threat until the late 1990s, the threat of Islamist terrorism grew over the decade...

Until 1997, the U.S. intelligence community viewed Bin Ladin as a financier of terrorism, not as a terrorist leader. In February 1998, Usama Bin Ladin and four others issued a self-styled fatwa, publicly declaring that it was God's decree that every Muslim should try his utmost to kill any American, military or civilian, anywhere in the world, because of American "occupation" of Islam's holy places and aggression against Muslims...

The 9/11 attacks on the World Trade Center and the Pentagon were far more elaborate, precise, and destructive than any of these earlier assaults. But by September 2001, the executive branch of the U.S. government, the Congress, the news media, and the American public had received clear warning that Islamist terrorists meant to kill Americans in high numbers...

### **1998 to September 11, 2001**

During the spring and summer of 2001, U.S. intelligence agencies received a stream of warnings that al Qaeda planned, as one report put it, “something very, very, very big.” Director of Central Intelligence George Tenet told us, “The system was blinking red.”

Although Bin Ladin was determined to strike in the United States, as President Clinton had been told and President Bush was reminded in a Presidential Daily Brief article briefed to him in August 2001, the specific threat information pointed overseas. Numerous precautions were taken overseas. Domestic agencies were not effectively mobilized. The threat did not receive national media attention...

### **September 11, 2001**

The day began with the 19 hijackers getting through a security checkpoint system that they had evidently analyzed and knew how to defeat. Their success rate in penetrating the system was 19 for 19. They took over the four flights, taking advantage of air crews and cockpits that were not prepared for the contingency of a suicide hijacking...

What ensued was a hurried attempt to improvise a defense by civilians who had never handled a hijacked aircraft that attempted to disappear, and by a military unprepared for the transformation of commercial aircraft into weapons of mass destruction...

### **Operational Opportunities**

Operational failures—opportunities that were not or could not be exploited by the organizations and systems of that time—included

- not discovering false statements on visa applications;
- not recognizing passports manipulated in a fraudulent manner;
- not expanding no-fly lists to include names from terrorist watchlists...
- not hardening aircraft cockpit doors or taking other measures to prepare for the possibility of suicide hijackings

## **GENERAL FINDINGS**

Since the plotters were flexible and resourceful, we cannot know whether any single step or series of steps would have defeated them. What we can say with confidence is that none of the measures adopted by the U.S. government from 1998 to 2001 disturbed or even delayed the progress of the al Qaeda plot. Across the government, there were failures of imagination, policy, capabilities, and management.

### **Imagination**

The most important failure was one of imagination. We do not believe leaders understood the gravity of the threat. The terrorist danger from Bin Ladin and al Qaeda was not a major topic for

policy debate among the public, the media, or in the Congress. Indeed, it barely came up during the 2000 presidential campaign...

### **Policy**

Terrorism was not the overriding national security concern for the U.S. government under either the Clinton or the pre-9/11 Bush administration.

The policy challenges were linked to this failure of imagination. Officials in both the Clinton and Bush administrations regarded a full U.S. invasion of Afghanistan as practically inconceivable before 9/11...

### **Management**

The missed opportunities to thwart the 9/11 plot were also symptoms of a broader inability to adapt the way government manages problems to the new challenges of the twenty-first century. Action officers should have been able to draw on all available knowledge about al Qaeda in the government. Management should have ensured that information was shared and duties were clearly assigned across agencies, and across the foreign-domestic divide...

## **SPECIFIC FINDINGS**

### **Permeable Borders and Immigration Controls**

Considered collectively, the 9/11 hijackers

- included known al Qaeda operatives who could have been watchlisted;
- presented passports manipulated in a fraudulent manner;
- presented passports with suspicious indicators of extremism;
- made detectable false statements on visa applications;
- made false statements to border officials to gain entry into the United States; and
- violated immigration laws while in the United States...

### **Are We Safer?**

Since 9/11, the United States and its allies have killed or captured a majority of al Qaeda's leadership; toppled the Taliban, which gave al Qaeda sanctuary in Afghanistan; and severely damaged the organization. Yet terrorist attacks continue. Even as we have thwarted attacks, nearly everyone expects they will come. How can this be?

The problem is that al Qaeda represents an ideological movement, not a finite group of people. It initiates and inspires, even if it no longer directs. In this way it has transformed itself into a decentralized force. Bin Ladin may be limited in his ability to organize major attacks from his hideouts. Yet killing or capturing him, while extremely important, would not end terror. His message of inspiration to a new generation of terrorists would continue.

Because of offensive actions against al Qaeda since 9/11, and defensive actions to improve homeland security, we believe we are safer today. But we are not safe. We therefore make the following recommendations that we believe can make America safer and more secure...

## WHAT TO DO? A GLOBAL STRATEGY

We propose a strategy with three dimensions: (1) attack terrorists and their organizations, (2) prevent the continued growth of Islamist terrorism, and (3) protect against and prepare for terrorist attacks.

### **Attack Terrorists and Their Organizations**

- Root out sanctuaries. The U.S. government should identify and prioritize actual or potential terrorist sanctuaries and have realistic country or regional strategies for each, utilizing every element of national power and reaching out to countries that can help us.
- Strengthen long-term U.S. and international commitments to the future of Pakistan and Afghanistan.
- Confront problems with Saudi Arabia in the open and build a relationship beyond oil, a relationship that both sides can defend to their citizens and includes a shared commitment to reform.

### **Prevent the Continued Growth of Islamist Terrorism**

In October 2003, Secretary of Defense Donald Rumsfeld asked if enough was being done “to fashion a broad integrated plan to stop the next generation of terrorists.” As part of such a plan, the U.S. government should

- Define the message and stand as an example of moral leadership in the world. To Muslim parents, terrorists like Bin Ladin have nothing to offer their children but visions of violence and death. America and its friends have the advantage – our vision can offer a better future.
- Where Muslim governments, even those who are friends, do not offer opportunity, respect the rule of law, or tolerate differences, then the United States needs to stand for a better future.
- Communicate and defend American ideals in the Islamic world, through much stronger public diplomacy to reach more people, including students and leaders outside of government. Our efforts here should be as strong as they were in combating closed societies during the Cold War.
- Offer an agenda of opportunity that includes support for public education and economic openness.
- Develop a comprehensive coalition strategy against Islamist terrorism, using a flexible contact group of leading coalition governments and fashioning a common coalition approach on issues like the treatment of captured terrorists.
- Devote a maximum effort to the parallel task of countering the proliferation of weapons of mass destruction.
- Expect less from trying to dry up terrorist money and more from following the money for intelligence, as a tool to hunt terrorists, understand their networks, and disrupt their operations.

### **Protect against and Prepare for Terrorist Attacks**

- Target terrorist travel, an intelligence and security strategy that the 9/11 story showed could be at least as powerful as the effort devoted to terrorist finance.

- Address problems of screening people with biometric identifiers across agencies and governments, including our border and transportation systems, by designing a comprehensive screening system that addresses common problems and sets common standards. As standards spread, this necessary and ambitious effort could dramatically strengthen the world's ability to intercept individuals who could pose catastrophic threats.
- Quickly complete a biometric entry-exit screening system, one that also speeds qualified travelers.
- Set standards for the issuance of birth certificates and sources of identification, such as driver's licenses.
- Develop strategies for neglected parts of our transportation security system. Since 9/11, about 90 percent of the nation's \$5 billion annual investment in transportation security has gone to aviation, to fight the last war.
- In aviation, prevent arguments about a new computerized profiling system from delaying vital improvements in the “no-fly” and “automatic selectee” lists. Also, give priority to the improvement of checkpoint screening.
- Determine, with leadership from the President, guidelines for gathering and sharing information in the new security systems that are needed, guidelines that integrate safeguards for privacy and other essential liberties.
- Underscore that as government power necessarily expands in certain ways, the burden of retaining such powers remains on the executive to demonstrate the value of such powers and ensure adequate supervision of how they are used, including a new board to oversee the implementation of the guidelines needed for gathering and sharing information in these new security systems.
- Base federal funding for emergency preparedness solely on risks and vulnerabilities, putting New York City and Washington, D.C., at the top of the current list. Such assistance should not remain a program for general revenue sharing or pork-barrel spending.
- Make homeland security funding contingent on the adoption of an incident command system to strengthen teamwork in a crisis, including a regional approach. Allocate more radio spectrum and improve connectivity for public safety communications, and encourage widespread adoption of newly developed standards for private-sector emergency preparedness – since the private sector controls 85 percent of the nation's critical infrastructure.

## HOW TO DO IT? A DIFFERENT WAY OF ORGANIZING GOVERNMENT

The strategy we have recommended is elaborate, even as presented here very briefly. To implement it will require a government better organized than the one that exists today, with its national security institutions designed half a century ago to win the Cold War. Americans should not settle for incremental, ad hoc adjustments to a system created a generation ago for a world that no longer exists.

Our detailed recommendations are designed to fit together. Their purpose is clear: to build unity of effort across the U.S. government. As one official now serving on the front lines overseas put it to us: “One fight, one team”...

\* \* \*

We call on the American people to remember how we all felt on 9/11, to remember not only the unspeakable horror but how we came together as a nation – one nation. Unity of purpose and unity of effort are the way we will defeat this enemy and make America safer for our children and grandchildren.

We look forward to a national debate on the merits of what we have recommended, and we will participate vigorously in that debate.



### Appendix C: Lesson Two – 9/11 and *Star Trek into Darkness*

#### Lesson Plan

Topic	9/11 and <i>Star Trek into Darkness</i>
Grade Level	11-12
Essential Question	How does the film <i>Star Trek into Darkness</i> depict the realities and dilemmas of 9/11?
Standards	<ul style="list-style-type: none"> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- NCSS Standard X (Civic Ideals and Practices)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.6: Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.8: Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>- Students will be able to theorize ways in which the 9/11 attacks could have been expected and how the government could have responded to them.</li> <li>- Students will be able to identify the issues faced by the characters in the film <i>Star Trek into Darkness</i> and analyze whether they were dealt with justly.</li> <li>- Students will be able to connect the events of the film to the developments discussed in an earlier lecture on terrorism.</li> <li>- Students will be able to discuss with their peers what the worth of a single human life is, as depicted in the film.</li> </ul>
Accommodations	None.
Materials	<ul style="list-style-type: none"> <li>- Film: <i>Star Trek into Darkness</i></li> <li>- <i>Star Trek into Darkness</i> clip breakdown sheet</li> </ul>
Practice and Procedure	<ol style="list-style-type: none"> <li>1. Ask students to share their answers to the brief writing assignment on how the 9/11 Commission suggested the government respond to the terrorist attacks of September 11, and whether they agree that these methods would be effective. Students will be asked to justify their answers. Emphasis should</li> </ol>

	<p>be placed on government reorganization and the rooting out of terrorists, as well as the report's insistence that despite the intangible nature of a war on terror, bin Ladin must still face justice. These are all major themes in the film.</p> <ol style="list-style-type: none"> <li>2. Show <i>Star Trek into Darkness</i> in its entirety, stopping at predetermined points to review plot developments, ask questions, and prepare students for upcoming pieces of the film. Refer to the film's clip breakdown information.</li> <li>3. After the film, facilitate a discussion as a class on whether the issues in the film were dealt with justly, as well as how the film handles the debate over the worth of a single life. Students are expected to take notes on major ideas proposed during the film and the discussion, which include Marcus's militarization of Starfleet and whether Spock's life is worth disrupting the fate of a civilization, Khan's life is worth the risk of starting a war, and Kirk's life is worth keeping Khan alive. Each student is expected to contribute at least one thought. Refer to the discussion sheet.</li> </ol>
<i>Assessment</i>	<p>Student understanding will be gauged during the film by periodically pausing and reviewing, as well as a class discussion held after the film. A rubric for the grading of student performance during the discussion is attached.</p>
<i>Sources</i>	<p>Abrams, J. J., Burk, B., Lindelof, D., Kurtzman, A., Orci, R. (Producers), &amp; Abrams, J. J. (Director). (2013, May 16). <i>Star Trek into darkness</i> [Motion picture]. United States: Paramount Pictures.</p> <p>Final report of the National Commission on Terrorist Attacks Upon the United States: Executive summary. (2004, July 22). <i>National Commission on Terrorist Attacks Upon the United States</i>. Retrieved from <a href="https://www.9-11commission.gov/report/911Report_Exec.pdf">https://www.9-11commission.gov/report/911Report_Exec.pdf</a></p>

*Star Trek into Darkness* Film Clip Breakdown

<i>Star Trek into Darkness</i>			
Film Clip	Plot Description	Points to Review	Preview of Next Clip
0:00:00-0:10:19	Kirk violates the Prime Directive to save Spock, changing the course of an alien civilization.	Was Spock's life worth violating the Prime Directive?	The story's villain will carry out a terrorist attack. Pay attention to how he does so and the imagery the film uses.
0:10:19-0:30:04	Kirk is demoted for lying on his report. Khan coerces a grieving father into committing a suicide bombing before he himself attacks Starfleet headquarters.	How did Khan carry out his attack? How is the imagery the film uses similar to that of 9/11?	Admiral Marcus will announce his retaliation plan to Kirk.
0:30:04-0:33:01	Khan is tracked to the enemy planet of Kronos. Admiral Marcus sends Kirk on a secret mission to kill Khan.	What is Marcus's plan? What is the risk versus the reward?	The characters in the story grapple with the ethical implications of Marcus's order.
0:33:01-0:56:50	Scotty resigns in protest of the mission. Kirk and his crew arrest Khan instead of risking a war with the Klingons by killing him.	Kirk defies his orders and arrests Khan pending a trial, rather than risk a war to kill him.	Khan reveals the motivation for his attack, and Marcus is revealed to have ulterior motives for his ordered attack against Khan.
0:56:50-1:16:29	Khan reveals his backstory, implicating Marcus in a plan to start a war with the Klingons. Marcus attacks Kirk's ship, causing Kirk to flee toward Earth.	What is Khan's motivation? Why does Marcus intervene in Kirk's mission?	As Kirk and Khan find common ground, evaluate to what extent he is a useful or problematic ally.
1:16:29-1:37:51	Kirk, Khan, and Scotty infiltrate Marcus's ship. Khan kills Marcus.	Was Kirk right to take Khan with him to Marcus's ship?	N/A

1:37:51-2:00:35	Spock attempts to kill Khan by blowing up Marcus's ship. Kirk sacrifices himself to repair the Enterprise's warp core before being resurrected by the surviving Khan's superior DNA.	N/A	How does Kirk's speech answer the question asked at the end of Lecture 1: "How should the US government have responded to 9/11?"
2:00:35-2:03:30	Kirk delivers a speech at the rechristening of the Enterprise before it embarks on a five-year mission.	Answer the preview question from the last clip.	N/A
2:03:30-2:12:10	End credits.	N/A	N/A

*Star Trek into Darkness* Discussion: Notes for Instructor

Provide students with the following prompts for discussion, allowing the conversation to flow naturally for a limited amount of time. During each discussion, ask students to consider how each issue presented in the film relates to the dilemmas faced by the American government in the aftermath of the September 11 attacks.

- Should Kirk have violated the Prime Directive and saved Spock at the beginning of the film, interfering with and changing the course of an alien civilization forever?
  - o Possible student connection: US interference in Afghanistan, deposing that country's government as a way to fight al-Qaeda
- What was the right way to respond to Khan's attacks on the USS *Kelvin* archive and the Starfleet headquarters?
  - o Possible student connection: US's apparent need to find Osama bin Laden and bring him to justice in the aftermath of the September 11 attacks
- Should Admiral Marcus have embarked on a militarization campaign in response to an anticipated war with the Klingons?
  - o Possible student connection: Call for united government stronger in the field of national security following the September 11 attacks
- Was it right for McCoy and the *Enterprise* crew to keep Khan alive as a way to save Kirk?
  - o Possible student connection: Debate over what to do with bin Laden when he is finally found

Rubric (total of six points possible)

	0 points	1 point	2 points
Participation	Student did not participate in the discussion and did not take any notes during the film.	Student did not participate during the discussion but is able to show notes taken during the film.	Student contributed at least one idea to the discussion.
Relevancy	Student did not participate in the discussion or their contribution had little or nothing to do with the film and material of the unit.	Student participated in the discussion with a satisfactory idea.	Student participated in the discussion with an original, coherent, well-considered idea.
Justification	Student did not participate in the discussion or did not provide evidence from the film to support their idea.	Student's connection to a part of the film was misguided or could have been better explained.	Student's connection to a part of the film was well-considered and strongly justified their argument.

### Appendix D: Lesson Three – America’s Response to 9/11

#### Lesson Plan

Topic	America’s Response to 9/11
Grade Level	11-12
Essential Question	How does the United States government respond to the September 11 attacks?
Standards	<ul style="list-style-type: none"> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>- Students will be able to summarize the most important ways in which the United States government responded to the September 11 attacks, including the wars in Afghanistan and Iraq and the USA PATRIOT Act.</li> <li>- Students will be able to understand how the USA PATRIOT Act expanded the government’s capabilities in surveillance.</li> <li>- Students will be able to connect the real responses of the United States to how Starfleet responded to the attacks depicted in <i>Star Trek into Darkness</i>.</li> </ul>
Accommodations	None.
Materials	<ul style="list-style-type: none"> <li>- Slideshow: “US Response to 9/11”</li> <li>- Clip from <i>Snowden</i> (2016)</li> </ul>
Practice and Procedure	<ol style="list-style-type: none"> <li>1. Review the ways in which <i>Star Trek into Darkness</i> portrayed Starfleet’s reaction to two different terrorist actions by asking students to share what they remember. Students should be able to describe how the entire organization met to discuss the archive attack, how Admiral Marcus planned to militarize Starfleet in anticipation of a war with the Klingons, and how Marcus ordered Kirk to extrajudicially assassinate Khan as a way of provoking that war.</li> <li>2. Explain that today’s class will examine how the United States reacted in similar and different ways to the September 11 attacks, in the fields of bureaucratic reorganization, foreign wars, and government surveillance.</li> <li>3. Refer back to the 9/11 Commission Report, and how it suggested a reorganization of the government to fight terrorism, a systematic search for terrorists, and a priority of finding Osama bin Laden before beginning the lecture.</li> </ol>

4. Present the “US Response to 9/11” lecture, providing an overview of the founding of the Department of Homeland Security, the wars in Afghanistan and Iraq, and the USA PATRIOT Act. Show a clip from the 2016 film *Snowden* to further illustrate the implications of the latter. For more information, see the attached slideshow.
5. Pass back students’ brief essays on the 9/11 Commission Report, asking them to share with one another whether the ways highlighted today in which the United States responded match the recommendations of the report and whether they believed these responses were the right things to do. Students will then share their conclusions out loud before taking a class poll, voting either yes or no, on whether they believe the government acted justly in its response to September 11. Students will be asked to justify their vote, foreshadowing the controversies that would arise over mass surveillance, to be covered during Lecture Three.
6. Provide a brief overview of *The Dark Knight* for the following class period, explaining that it is the second film in the Dark Knight Trilogy, where Batman, the superhero alter ego of millionaire Bruce Wayne, is forced to grapple with a villain who meets much of the profile of a terrorist so far established.

*Assessment* Periodic checks for understanding will be conducted, and at the end of class students will be asked to review key points and compare them to the conclusions they reached during a past writing assignment. Such comparisons will be shared with the class, and students will be required to vote on whether they believe the US government’s response to 9/11 was justified and why.

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# US Response to 9/11

Lecture Two

## Government Reorganization

- October 8, 2001: President Bush orders creation of “Office for Homeland Security”
- Bush creates Homeland Security Council as anti-terrorism advisory body
- 2002: Congress approves Department of Homeland Security, confirms PA Governor Tom Ridge as first Secretary of Homeland Security
  - Budget of \$40 billion, the second-largest department in the government
  - Largest reorganization of the US government in 50 years

## War in Afghanistan

- September 12, 2001: North Atlantic Treaty Organization determines the 9/11 attacks to be serious enough to invoke Article 5
- September 18: Bush signs a joint resolution of Congress authorizing force against those responsible for 9/11
- Afghanistan found to be the base for al-Qaeda, Bush calls on the country's Taliban regime to deliver al-Qaeda leaders
  - US and its allies, including select Afghan militias, begin military activity on October 7, with the Taliban falling by the end of the year
- US commits to reconstructing Afghanistan into a democracy, violence continues

## War in Iraq

- Bush administration makes the case that Saddam Hussein, President of Iraq, has acquired weapons of mass destruction and has ties to terrorism
- March 19, 2003: US and allied forces begin military action against Iraq
- Hussein is captured in December, and an Iraqi government supported by the US takes office in June 2004
  - No evidence that Saddam Hussein possessed nuclear weapons
- Violence continues in Iraq

## USA PATRIOT Act of 2001

- Allows law enforcement to conduct searches without a warrant or the knowledge/consent of the person being searched
- Allows the government to track multiple communication devices with one warrant
- Allows the government to detain terrorists and restrict their ability to obtain visas
- Broadens the definition of terrorist activity, making it a crime to provide “material support” to terrorists
- Provisions remain in effect until 2009, when they will be reevaluated

## Clip from *Snowden* (2016)

- Bush uses the USA PATRIOT Act to direct the National Security Administration to spy on Americans’ communications

<https://www.youtube.com/watch?v=1tMNssl56Hc>

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### Appendix E: Lesson Four – The War on Terror and *The Dark Knight*

#### Lesson Plan

Topic	The War on Terror and <i>The Dark Knight</i>
Grade Level	11-12
Essential Question	How does the film <i>The Dark Knight</i> depict the difficulties and dilemmas of fighting terrorism?
Standards	<ul style="list-style-type: none"> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- NCSS Standard X (Civic Ideals and Practices)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.3: Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.8: Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>- Students will be able to identify the issues faced by the characters in the film and analyze whether those issues were dealt with justly.</li> <li>- Students will be able to connect the ways in which Batman and his allies fight the Joker with the ways in which the United States responded to the 9/11 attacks.</li> <li>- Students will be able to synthesize their thoughts on the American response to 9/11 and the issues faced by the characters in <i>The Dark Knight</i> in a writing assignment.</li> </ul>
Accommodations	None.
Materials	<ul style="list-style-type: none"> <li>- Film: <i>The Dark Knight</i></li> <li>- <i>The Dark Knight</i> clip breakdown sheet</li> <li>- Essay assignment</li> </ul>

<i>Practice and Procedure</i>	<ol style="list-style-type: none"><li>1. Restate the introduction to <i>The Dark Knight</i> provided at the end of the previous day's class.</li><li>2. Begin showing the film according to the attached clip breakdown, pausing periodically to ask questions, review key events, and preview upcoming parts of the film.</li><li>3. When the film is over, give students the essay assignment that corresponds to this piece of the unit, asking them to connect the responses of the film's protagonists to the Joker's terrorism with the American government's responses to 9/11, and whether the issues were dealt with justly in both cases. Provide the remainder of the class period in which the film is finished for students to work; the essay is to be handed in at the beginning of the following class period.</li></ol>
<i>Assessment</i>	The film will be periodically paused to measure and ensure student understanding, and students will complete an essay assignment to further demonstrate their mastery of the content.
<i>Sources</i>	Roven, C., Thomas, E., Nolan, C. (Producers), & Nolan, C. (Director). (2008, July 18). <i>The dark knight</i> [Motion picture]. United States: Warner Bros. Pictures.

*The Dark Knight* Film Clip Breakdown

<i>The Dark Knight</i>			
Film Clip	Plot Description	Points to Review	Preview of Next Clip
0:00:00-0:06:28	The Joker robs a mob bank and kills each member of his crew.	What has the opening scene shown about the Joker's tactics?	The next scene introduces Batman's character. Watch for how the film establishes his vigilante tactics.
0:06:28-0:10:39	Batman interrupts a criminal transaction and detains several copycats.	What has this scene shown about Batman and his crimefighting tactics?	The next scene introduces Alfred and shows Bruce out of the Batman costume. Alfred will warn Batman about his future.
0:10:39-0:13:56	Alfred helps treat Bruce's injuries and warns him about facing threats greater than his capabilities.	What is Alfred's warning to Bruce and how does he react?	The next scene features Bruce, his childhood friend and romantic interest Rachel, her boyfriend the District Attorney Harvey Dent, and Bruce's date, discussing whether vigilantism is acceptable.
0:13:56-0:21:43	Bruce, Rachel, and Harvey have dinner, discussing the worth of vigilante justice.	What do the four characters in this scene think about the worth of vigilante justice?	The next clip is longer, featuring the planning and execution of a criminal's extrajudicial capture.
0:21:43-0:40:40	Batman and Lucius organize a plan to capture Lau. Batman captures Lau, and the police use the information he provides to detain more than 500 mobsters in a RICO case.	Was it acceptable for Batman to detain a criminal in China in coordination with an American local police force?	The Joker will provide an ultimatum to Batman.

0:40:40-0:43:48	The Joker threatens to consistently murder civilians until Batman reveals his true identity.	What is the appropriate response to this ultimatum?	Pay attention to Alfred's story about his time in Burma.
0:43:48-0:55:22	Alfred explains a past experience with terrorism after the Joker kills Gotham City's police commissioner and a judge.	What does Alfred's experience show about terrorists' mentality? Ask students if they agree, referring back to the definition of terrorism provided in Lecture One.	Batman will be forced to consider the Joker's ultimatum more seriously than before.
0:55:22-1:10:52	Batman decides to turn himself in after the Joker seemingly kills Gordon and names Rachel as his next target.	Review class thoughts on the proper response to the Joker's ultimatum. Is Batman making the right decision, having lost Gordon already?	
1:10:52-1:14:28	Harvey falsely turns himself in as Batman.	Should Harvey have lied like this? Why do you believe he made this decision?	
1:14:28-1:30:53	The Joker is captured and interrogated by Batman and Gordon. After revealing that both Rachel and Harvey had been captured, Batman chooses to save Rachel.	How is the Joker interrogated in this scene? Review the choice between Harvey and Rachel that he provided to Batman, helping students to understand the trickery later revealed.	Pay attention to the visual images used in this scene. What do they remind you of, whether from this unit or prior knowledge?
1:30:53-1:37:02	Batman is fooled into saving Harvey, Rachel is killed, and the Joker escapes police custody.	Highlight the fire imagery that evokes 9/11, and how the Joker lied to Batman about his victims' locations.	Pay attention to the revisiting of Alfred's story of his time in Burma.
1:37:02-1:39:23	Alfred provides an explanation to a vengeful Bruce how	What does Alfred say is necessary to defeat a terrorist? Do you	How do the events of the next clip illustrate the "some men want



	he beat the Burmese terrorist in his youth.	agree with his assessment?	to watch the world burn” mentality theorized by Alfred? Pay special attention to the technology Batman proposes to Lucius.
1:39:23-1:57:08	The Joker burns half of the mob’s money and destroys Gotham General Hospital, Harvey kills Detective Wuertz, and Batman introduces a new surveillance technology to Lucius.	How is Batman’s surveillance technology, intended as a means of catching the Joker, similar to the actions US government taken after 9/11?	N/A
1:57:08-2:02:26	The Joker threatens to destroy two ferry boats if the passengers do not destroy the other boat.	What is the right choice in this scenario?	Batman will make a tough decision as he closes in on the Joker and Harvey Dent.
2:02:26-2:24:32	Batman captures the Joker. Batman and Gordon agree to lionize Harvey after Harvey threatens Gordon’s family.	The film repeatedly examines whether having a real hero is better than having a mythical one. What is your position on this issue, and does this make you think Gordon and Batman reached the right decision?	N/A
2:24:32-2:32:15	End credits.	N/A	N/A

Name: \_\_\_\_\_ Date: \_\_\_\_\_

*The Dark Knight* Writing Assignment

The 2008 film *The Dark Knight* features Heath Ledger in an Academy Award-winning performance as the Joker, the most terroristic depiction of a Batman villain yet filmed. The film itself features many recognizable images of terrorism, and the characters of the film continually struggle with how best to stop the Joker, much like the United States continues to this day to struggle with how best to conduct the War on Terror. Using what you have learned from the lectures and by watching the film, describe whether you believe Batman in the film and the United States government in reality responded to the terrorist threat justly. Be sure to include justifications of your beliefs. You may use examples from *Star Trek into Darkness* to support your argument if you choose.

Your essay must be at least two pages in length, double-spaced with 12-point Times New Roman font and one-inch margins. You may use the rest of class to begin working, and the assignment will be due at the beginning of next class. The rubric that will be used for grading, out of a total of ten points, is included below.

	0 points	1 point	2 points	3 points	4 points
Discussion of <i>The Dark Knight</i>	<i>The Dark Knight</i> is not mentioned in the essay, or the essay was not turned in.	The film is mentioned in instances few and far between in the essay, and there are no details to support what points are made.	The issues faced by the characters, and the justice of their actions, are examined poorly with little supporting details.	The issues faced by the characters, and the justice of their actions, are satisfactorily examined with supporting details.	The issues faced by the characters, and the justice of their actions, are thoroughly examined with excellent supporting details.
Discussion of the War on Terror	The War on Terror was not mentioned in the essay, or the essay was not turned in.	The actual War on Terror is mentioned in instances few and far between in the essay, and there are no details to support what points are made.	The issues faced by the US government, and the justice of their actions in the aftermath of the War on Terror, are poorly examined	The issues faced by the US government, and the justice of their actions in the aftermath of the War on Terror, are satisfactorily examined	The issues faced by the US government, and the justice of their actions in the aftermath of the War on Terror, are thoroughly examined

			with little supporting details.	with supporting details.	with excellent supporting details.
Grammar and Mechanics	There are pervasive and severe errors in grammar and mechanics throughout the essay, or the essay was not turned in.	There are scattered grammatical and mechanical errors in the essay.	There are very few or no grammatical and mechanical errors in the essay.		

## Appendix F: Lesson Five – Freedom vs. Security during the War on Terror

### Lesson Plan

<i>Topic</i>	Freedom vs. Security during the War on Terror
<i>Grade Level</i>	11-12
<i>Essential Question</i>	At what point is it no longer acceptable for the government to infringe on the freedoms of citizens as a way of maintaining their security?
<i>Standards</i>	<ul style="list-style-type: none"> <li>- NCSS Standard I (Culture)</li> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- NCSS Standard X (Civic Ideals and Practices)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.3: Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> </ul>
<i>Objectives</i>	<ul style="list-style-type: none"> <li>- Students will be able to summarize the ways in which the USA PATRIOT Act was applied during the early years of the War on Terror.</li> <li>- Students will be able to identify Edward Snowden and describe why his actions are controversial.</li> <li>- Students will be able to form an opinion on whether the US government overreached in its surveillance programs.</li> <li>- Students will be able to describe how presidential powers have changed since 9/11.</li> </ul>
<i>Accommodations</i>	None.
<i>Materials</i>	<ul style="list-style-type: none"> <li>- Slideshow: “Freedom vs. Security during the War on Terror.”</li> <li>- Worksheet for <i>Captain America: The First Avenger</i></li> <li>- Worksheet for <i>Minority Report</i></li> </ul>
<i>Practice and Procedure</i>	<ol style="list-style-type: none"> <li>1. Collect student essays on <i>The Dark Knight</i>.</li> <li>2. Ask students to share key information about the USA PATRIOT Act, already covered in the unit, before elaborating on it during the lecture. Highlight that this law is the subject of many controversies, including whether it violates the privacy rights of citizens.</li> <li>3. Present the “Freedom vs. Security during the War on Terror” lecture. First, outline the rights generally agreed to protect Americans’ privacy before asking students whether they agree that there is such a right. Students are expected to agree that it</li> </ol>

	<p>exists. Then, provide an overview of Section 215, the National Security Letters program, and the revelations brought to the fore by the whistleblower Edward Snowden. End with a description of how presidential powers have increased since 9/11. Ask questions periodically to check for understanding.</p> <ol style="list-style-type: none"> <li>4. Provide an overview of the upcoming two films: <i>Captain America: The Winter Soldier</i> and <i>Minority Report</i>. Students are to choose which one they would rather watch, with the expectation that there will be a roughly 50-50 split.</li> <li>5. Provide students with the attached notes worksheets to complete that correspond with the film they have chosen.</li> </ol>
Assessment	Students will be asked to recall information about the USA PATRIOT Act from Lecture Two. Periodic checks for understanding will be conducted during the lecture to ensure that students are grasping the material.
Sources	<p>4 ways presidential power has changed since 9/11. (2016, September 8). <i>American University School of Public Affairs</i>. Retrieved from <a href="https://www.american.edu/spa/news/presidential-power-since-sept11-09082016.cfm">https://www.american.edu/spa/news/presidential-power-since-sept11-09082016.cfm</a></p> <p>Edward Snowden: Leaks that exposed US spy programme. (2014, January 17). <i>BBC News</i>. Retrieved from <a href="https://www.bbc.com/news/world-us-canada-23123964">https://www.bbc.com/news/world-us-canada-23123964</a></p> <p>Fiege, K. (Producer), Russo, A., &amp; Russo, J. (Directors). (2014, April 4). <i>Captain America: The Winter Soldier</i> [Motion picture]. United States: Marvel Studios.</p> <p>Lind, D. (2015, June 2). Everyone's heard of the Patriot Act. Here's what it actually does. <i>Vox</i>. Retrieved from <a href="https://www.vox.com/2015/6/2/8701499/patriot-act-explain">https://www.vox.com/2015/6/2/8701499/patriot-act-explain</a></p> <p>Linder, D. The right of privacy. <i>University of Missouri - Kansas City Law School</i>. Retrieved from <a href="http://law2.umkc.edu/faculty/projects/ftrials/conlaw/rightofprivacy.html">http://law2.umkc.edu/faculty/projects/ftrials/conlaw/rightofprivacy.html</a></p> <p>Macaskill, E., &amp; Dance, G. (2013, November 1). NSA files: Decoded – What the revelations mean for you. <i>The Guardian</i>. Retrieved from <a href="https://www.theguardian.com/world/interactive/2013/nov/01/snowden-nsa-files-surveillance-revelations-decoded#section/1">https://www.theguardian.com/world/interactive/2013/nov/01/snowden-nsa-files-surveillance-revelations-decoded#section/1</a></p> <p>Molen, G. R., Curtis, B., Parkes, W. F., De Bont, J. (Producers), &amp; Spielberg, S. (Director.) (2002, June 21). <i>Minority report</i> [Motion picture]. United States: 20th Century Fox.</p>

## Freedom vs. Security during the War on Terror

Lecture Three

Does the USA PATRIOT Act violate  
Constitutional privacy rights?

- 1<sup>st</sup> Amendment allows citizens privacy in their beliefs
- 3<sup>rd</sup> Amendment protects homes from soldiers during peacetime
- 4<sup>th</sup> Amendment protects property from being seized without a warrant by the federal government
- 14<sup>th</sup> Amendment protects against violations of liberty or property without due process by state governments

From what you read above, is there a right to privacy guaranteed by the Constitution?

## Life of the USA PATRIOT Act

- Section 215 gives government the power to compel businesses to turn over records of someone suspected of terrorism
  - Used to compel phone companies like Verizon to turn over every customer's phone records
- National Security Letters program allows for seizure of communications records without going through Foreign Intelligence Surveillance Court

## Edward Snowden's Leaks

- Snowden was a private contractor for the National Security Agency who leaked to the media details of NSA surveillance in 2013
- Guardian newspaper publishes court order directing Verizon to turn over all phone data to the NSA daily
- Revelations that the government had been tapping into servers at Facebook, Google, Microsoft, Yahoo, and Apple and tracking online communication
  - NSA allowed to surveil friends of friends of friends of targets on Facebook
- Snowden reveals that the NSA had also been spying on foreign governments, including Brazil, China, and countries of the European Union

## Response to Snowden's Leaks

- BBC: Snowden "charged in the US with theft of government property, unauthorized communication of national defense information and willful communication of classified communications intelligence"
- Foreign officials express alarm and demand explanation from Obama administration
- Secretary of State John Kerry claims the activities were normal and intended to protect national security
- NSA claims it is only collecting a small portion of internet traffic
- Continued debate on what the NSA should be allowed to track

## Growth of Presidential Powers since 9/11

- Congress has the power to declare war, but the Constitution allows for president to bypass Congress during national emergencies
- Fear after 9/11 allowed presidents to conduct the War on Terror without consulting Congress or other parties
  - Congress has largely not pushed back against presidents
  - Congress has not formally declared war on Afghanistan, Iraq, or any other country the US has attacked since 1941
- Bush administration claimed that anti-torture laws didn't apply to terror suspects and that he could set them aside anyway
- Supreme Court strikes down provision allowing indefinite detention of immigrants not charged with crimes



## Bibliography

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<https://www.american.edu/spa/news/presidential-power-since-sept11-09082016.cfm>
- Edward Snowden: Leaks that exposed US spy programme. (2014, January 17). *BBC News*. <https://www.bbc.com/news/world-us-canada-23123964>
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- Linder, D. The right of privacy. *University of Missouri - Kansas City Law School*.  
<http://law2.umkc.edu/faculty/projects/ftrials/conlaw/rightofprivacy.html>
- Macaskill, E., & Dance, G. (2013, November 1). NSA files: Decoded – What the revelations mean for you. *The Guardian*.  
<https://www.theguardian.com/world/interactive/2013/nov/01/snowden-nsa-files-surveillance-revelations-decoded#section/1>

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Film Worksheet: *Captain America: The Winter Soldier*

1. Describe Project Insight.
2. What happens to Fury on the streets of Washington? In Steve's apartment?
3. What is Pierce's vision of a new world order?
4. What does Zola reveal to Steve and Natasha at the army barracks?



Name: \_\_\_\_\_ Date: \_\_\_\_\_

Film Worksheet: *Minority Report*

1. Describe how Precrime technology allowed John to save the two people at the beginning of the film.
2. What does the campaign advertisement in the streets of Washington say about Precrime?
3. Explain John and Danny's disagreement about Precrime.
4. Why does John flee from the Precrime building?



**Appendix G: Lesson Six – 9/11, *Captain America: The Winter Soldier*, and *Minority Report*****Lesson Plan**

<i>Topic</i>	9/11, <i>Captain America: The Winter Soldier</i> , and <i>Minority Report</i>
<i>Grade Level</i>	11-12
<i>Essential Question</i>	How do the films <i>Captain America: The Winter Soldier</i> and <i>Minority Report</i> demonstrate the debate between freedom and security that was pervasive in the United States during the War on Terror?
<i>Standards</i>	<ul style="list-style-type: none"> <li>- NCSS Standard I (Culture)</li> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.8: Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> </ul>
<i>Objectives</i>	<ul style="list-style-type: none"> <li>- Students will be able to view the suggested science fiction film of their choice and identify key information, guided by a worksheet.</li> <li>- Students will be able to connect what they have learned about the American debate between freedom and security to the conflicts presented in their chosen film.</li> <li>- Students will be able to form an argument for an assigned side of a debate on freedom versus security.</li> </ul>
<i>Accommodations</i>	Students will be able to choose the science fiction film they wish to view, given two options.
<i>Materials</i>	<ul style="list-style-type: none"> <li>- Film: <i>Captain America: The Winter Soldier</i></li> <li>- Film: <i>Minority Report</i></li> <li>- Worksheet for <i>Captain America: The Winter Soldier</i></li> <li>- Worksheet for <i>Minority Report</i></li> <li>- Debate expectations sheet</li> </ul>

*Practice and  
Procedure*

1. Allow students to view the science fiction film they chose in the previous lesson, completing a worksheet as they watch in order to focus their attention.
2. When students have finished viewing their film and completed the worksheet, collect it for a completion grade.
3. When all students have turned in their worksheets, explain that they will be conducting a debate on how free Americans ought to be in the post-9/11 era, using examples from *Captain America: The Winter Soldier* and *Minority Report*. The debate will have a fishbowl format, and students will be divided by the film they watched, assigned to a side by the teacher. Sides will be as even as possible, with the inclusion of the students thought to have the firmest grasp of the material on the side of the government, which is expected to be the more difficult side to argue, given the bias of the films and the information presented thus far in class. Students will have one class day to prepare their argument, and the debate will be conducted on the second full class day after students have finished watching their film.
4. Pass out the debate expectations sheet to students prior to their departure.

*Assessment*

Students will complete an assigned worksheet during their film and turn it in to be reviewed by the teacher and graded based on completion.

*Sources*

- Fiege, K. (Producer), Russo, A., & Russo, J. (Directors). (2014, April 4). *Captain America: The Winter Soldier* [Motion picture]. United States: Marvel Studios.
- Molen, G. R., Curtis, B., Parkes, W. F., De Bont, J. (Producers), & Spielberg, S. (Director.) (2002, June 21). *Minority report* [Motion picture]. United States: 20th Century Fox.

## Freedom versus Security Debate

You are to serve as representatives of the National Security Agency (NSA) and the American Civil Liberties Union (ACLU), who have agreed to hold a public debate on how free Americans ought to be in the post-9/11 period. In short, the NSA believes that surveillance and government possession of private data is necessary to prevent future terrorist attacks against the United States. The ACLU, on the other hand, believes that such government intervention violates Americans' right to privacy, and is therefore unconstitutional.

You will be divided based on the film that you chose to view, and then broken into two teams (the NSA team and the ACLU team). You will have one full class period to prepare your argument.

Teams will each present an opening statement, followed by a main argument, followed by a formal rebuttal of the opposing side's main argument. There will then be time to have unstructured argument, with one student speaking at a time, selected by the teacher and alternating between sides. With ten minutes left in class, teams will have a chance to each present a formal closing argument.

Each member of the team will be expected to contribute to their team's argument and speak at least once during the debate. Each member of the team will be given the same grade, based on the rubric below.

	0 points	1 point	2 points
Opening Statement	Team does not present an opening statement or presents one that does not indicate their beliefs.	Team presents a disjointed opening statement that conveys some of their beliefs.	Team presents a thoughtful opening statement, outlining their beliefs in a brief and concise manner.
Main Argument	Team does not present a main argument or presents one that does not cite from class or the films or indicate their beliefs.	Team presents a disjointed main argument, citing poorly from class or the films, which provides a blurry picture of their beliefs.	Team presents a thoughtful main argument, citing specific information from class or the films, which expresses their beliefs clearly and concisely.
Rebuttal	Team does not present a rebuttal or presents one that does not indicate their beliefs.	Team presents a disjointed rebuttal, which provides a blurry picture of their beliefs.	Team presents a thoughtful rebuttal, which expresses their beliefs clearly and concisely.
Unstructured Argument	Team does not present any further arguments or presents some that do not cite	Team presents disjointed further arguments, citing poorly from class or	Team presents thoughtful additional argument, citing specific information



	from class or the films or indicate their beliefs.	the films, which provides a blurry picture of their beliefs.	from class or the films, which expresses their beliefs clearly and concisely.
Closing Statement	Team does not present a closing statement or presents one that does not indicate their beliefs.	Team presents a disjointed closing statement that conveys some of their beliefs.	Team presents a thoughtful closing statement, outlining their beliefs in a brief and concise manner.

### Appendix H: Lesson Seven – Freedom vs. Security Debate

#### Lesson Plan

<i>Topic</i>	Freedom versus Security Debate
<i>Grade Level</i>	11-12
<i>Essential Question</i>	At what point is it no longer acceptable for the government to infringe on the freedoms of citizens as a way of maintaining their security?
<i>Standards</i>	<ul style="list-style-type: none"> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- NCSS Standard X (Civic Ideals and Practices)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.3: Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.6: Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.8: Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> </ul>
<i>Objectives</i>	<ul style="list-style-type: none"> <li>- Students will be able to clearly and concisely present arguments based on an assigned side on whether or not the government infringed too much on the freedoms of the American people during its surveillance programs.</li> <li>- Students will be able to support their arguments with evidence chosen from class material and films they have viewed.</li> </ul>
<i>Accommodations</i>	None.
<i>Materials</i>	<ul style="list-style-type: none"> <li>- Debate expectations sheet (x2)</li> </ul>
<i>Practice and Procedure</i>	<ol style="list-style-type: none"> <li>1. Ensure that students have the debate expectations sheet from the previous class period and review briefly the expectations of the debate.</li> <li>2. Divide students into the four teams (two films with two teams per film). Allow them a full class period to discuss their argument, gather evidence, and form formal statements.</li> </ol>

3. Circulate around the classroom and provide help as needed.
4. When class concludes, tell students any remaining preparation will need to be done at home.
5. Before the following class period, set up desks in a fishbowl format with four pods, one for each team. Have students sit with their teams when they arrive.
6. Allow each team to present an opening statement, not to exceed five minutes each. The NSA team will go first in each phase of the debate. While students speak in each phase, mark up an individual rubric for that team.
7. Once each side has made their opening statement, allow each team to present their main argument, not to exceed seven minutes each.
8. Once main arguments have been made, allow each team to formally rebut the other side's argument. Rebuttals are not to exceed five minutes each.
9. After rebuttals, select students who wish to offer additional arguments or rebuttals, one at a time, alternating between teams. This phase of the debate is not to exceed fifteen minutes.
10. With no less than ten minutes remaining in class, provide students with time to present closing arguments, not to exceed three minutes each.
11. Thank students for participating, particularly those who argued against the side they individually believe in.

<i>Assessment</i>	Performance of student teams will be evaluated during the debate using a rubric provided beforehand to students.
<i>Sources</i>	None.

## Appendix I: Lesson Eight – The War on Terror, *Star Wars*, and Democratic Decay

### Lesson Plan

Topic	The War on Terror, <i>Star Wars</i> , and Democratic Decay
Grade Level	11-12
Essential Question	How has presidential power increased since 9/11?
Standards	<ul style="list-style-type: none"> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.3: Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.6: Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.8: Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>- Students will be able to recall key information about the growth of presidential power covered earlier in the unit.</li> <li>- Students will be able to describe how <i>Star Wars: Episode III – Revenge of the Sith</i> illustrates the growth of executive power and resultant democratic decay.</li> </ul>
Accommodations	None.
Materials	<ul style="list-style-type: none"> <li>- Slideshow: "Freedom vs. Security during the War on Terror"</li> <li>- Film: <i>Star Wars: Episode III – Revenge of the Sith</i></li> <li>- <i>Star Wars: Episode III – Revenge of the Sith</i> clip breakdown sheet</li> </ul>
Practice and Procedure	<ol style="list-style-type: none"> <li>1. Provide students with their grades from the freedom versus security debate the previous class period.</li> <li>2. Explain that, in addition to the federal government at large, one of the main controversies surrounding the freedom versus security debate has been the expansions of presidential powers since 9/11.</li> </ol>

	<ol style="list-style-type: none"> <li>3. Review the slides from the end of Lecture Three, explaining how presidential powers grew after 9/11, often at the expense of Congressional powers and without much Congressional opposition.</li> <li>4. Explain that the final film viewed in this unit, the third episode of the <i>Star Wars</i> saga, sees an authoritarian leader gain control of a democracy and turn it into a dictatorship after receiving emergency powers, bestowed on him during the second episode. At the time of the film's release, many viewed it as an illustration of an authoritarian President Bush and the decline of American democracy, though the director, George Lucas, claims that he did not have this in mind when he made the film. The <i>Star Wars</i> film will not be shown in its entirety, instead shown in select clips from throughout the film that illustrate this plotline.</li> <li>5. Show clips from <i>Star Wars: Episode III – Revenge of the Sith</i> according to the attached clip breakdown, reviewing, asking questions, and previewing upcoming clips where necessary.</li> <li>6. When the film has ended, ask students to complete a short exit ticket assignment, asking them to compare and contrast the growth of executive power in America with the growth of executive power in the film.</li> <li>7. Alert students that they will be completing a final project to conclude the unit, beginning with the following class period.</li> </ol>
Assessment	Students will be asked to recall information about the growth of executive power from a previous lesson in the unit and, after viewing clips from the film, compare the situation in America with the situation depicted in the film.
Sources	<p>4 ways presidential power has changed since 9/11. (2016, September 8). <i>American University School of Public Affairs</i>.  <a href="https://www.american.edu/spa/news/presidential-power-since-sept11-09082016.cfm">https://www.american.edu/spa/news/presidential-power-since-sept11-09082016.cfm</a></p> <p>McCallum, R. (Producer), &amp; Lucas, G. (Director). (2005, May 19). <i>Star Wars: Episode III – Revenge of the Sith</i> [Motion picture]. United States: Lucasfilm, Ltd.</p>

*Star Wars: Episode III – Revenge of the Sith* Film Clip Breakdown

<i>Star Wars: Episode III – Revenge of the Sith</i>			
Film Clip	Plot Description	Points to Review	Preview of Next Clip
0:00:00-0:01:49	Expository text introduces the Clone Wars conflict that forms the backdrop of most of the film.	Ask if student have questions; the text should clearly set the stage for the film.	What does Palpatine convince Anakin to do, and what does this show about their relationship?
0:11:22-0:15:23	Anakin and Obi-Wan fight Count Dooku to save Chancellor Palpatine, who convinces Anakin to execute Dooku.	We see Palpatine convincing Anakin to commit an execution of a criminal without trial, setting the stage for the former's influence over the latter and willingness to bend the law.	Many new characters are introduced in this scene, including the droid General Grievous, Anakin's wife Padmé, and various Jedi. Pay specific attention to Anakin's fears of Padmé's death and how Palpatine manipulates those fears.
0:27:36-0:48:00	Grievous arrives on Utapau and learns of Palpatine's plans for a new apprentice. Anakin dreams of Padmé's death. Padmé and the Jedi Council grow suspicious of Palpatine. Palpatine manipulates Anakin's fear of Padmé's death.	Anakin fears the death of someone he loves and Palpatine is willing to exploit that fear. How does this relate to the American government after 9/11, at least for those who disagree with its tactics?	Anakin discovers something sinister about Palpatine. Watch for how he responds.
1:00:55-1:05:24	Anakin brings news of the war to Palpatine and discovers that he is the Sith lord the Jedi have been hunting.	Palpatine is revealed to be the leader of the Sith, a long-dormant group opposed to the Jedi and assisting the droid army. How does Anakin's handling of this revelation differ with his treatment of Dooku at the	Anakin will turn in Palpatine to the Jedi, but is conflicted. Watch for how Palpatine tries to manipulate that unease.

		beginning of the film?	
1:07:40-1:23:55	Anakin alerts the Jedi of Palpatine's true identity but later comes to Palpatine's aid. Anakin is anointed Darth Vader and helps Palpatine carry out the extermination of the Jedi.	How is Palpatine able to manipulate Anakin after the latter has decided to have him arrested? What does Palpatine do when he is saved and why does Anakin comply?	Watch for how Palpatine spins the deaths of the Jedi and quickly consolidates power into a dictatorship, with popular support.
1:34:00-1:36:23	Palpatine receives the approval of the Senate to form the Galactic Empire. Anakin executes the Separatist leadership.	Palpatine has maneuvered his way from a democratically-elected leader to a dictator, mainly through his manipulation of a conflicted character. Why does the public seem to support him?	Watch for the way the environment plays a role in the confrontation between Yoda and Palpatine.
1:48:16-1:54:21	Yoda fights Palpatine. Obi-Wan fights Anakin.	What happens to the Senate chamber as Palpatine fights Yoda? How is it a metaphor for the events of the film?	Explain that Anakin has suffered severe injuries that require the life-support mechanisms of the famous Darth Vader suit, and that in the final clip he and Palpatine oversee the construction of the Death Star weapon from a warship.
2:11:25-2:12:03	Anakin and Palpatine oversee the construction of the Death Star.	How does this scene use imagery to convince you that the evil characters in the film have won? In other words, what makes them look evil?	N/A

**Appendix J: Lesson Nine – Final Project in “The War on Terror and Science Fiction Film”***Lesson Plan*

<i>Topic</i>	Final Project in “The War on Terror and Science Fiction Film”
<i>Grade Level</i>	11-12
<i>Essential Question</i>	How is the War on Terror represented in science fiction and related genres?
<i>Standards</i>	<ul style="list-style-type: none"> <li>- NCSS Standard I (Culture)</li> <li>- NCSS Standard V (Individuals, Groups, and Institutions)</li> <li>- NCSS Standard VI (Power, Authority, and Governance)</li> <li>- NCSS Standard X (Civic Ideals and Practices)</li> <li>- CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.3: Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.6: Evaluate authors’ differing points of view on the same historical event or issue by assessing the authors’ claims, reasoning, and evidence.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.8: Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</li> <li>- CCSS.ELA-LITERACY.RH.11-12.10: By the end of grade 12, read and comprehend history/social studies texts in the grades 11-CCR text complexity band independently and proficiently.</li> </ul>
<i>Objectives</i>	<ul style="list-style-type: none"> <li>- Students will be able to demonstrate knowledge of the War on Terror and its representation in science fiction film through a creative project.</li> <li>- Students will be able to develop their creativity and writing and speaking skills through a creative end-of-unit project.</li> </ul>



<i>Accommodations</i>	Students will be able to choose the project they most want to complete or design their own project to complete.
<i>Materials</i>	- Project expectations sheet
<i>Practice and Procedure</i>	<ol style="list-style-type: none"> <li>1. Pass out the project expectations sheet, reminding students that they are to complete a creative project of their choice to demonstrate their learning in this unit.</li> <li>2. Outline the expectations and options for completion of the project, including the analyzation of another science fiction film of the student's choice, the conduction of a mock trial of a character examined thus far in the unit for crimes determined by students, the writing of an original short story in the science fiction genre or a related one, and the drafting of new counterterrorism regulations. Allow students to complete a self-designed project but highlight that it must be approved beforehand.</li> <li>3. Provide students with a class period to work on their projects; any additional needed work will have to be completed at home. Provide a reasonable due date for the project to students, perhaps allowing up to a week to finish fully.</li> </ol>
<i>Assessment</i>	Students will complete a creative project to demonstrate learning over the course of the unit.
<i>Sources</i>	<p>Bixler, A. (2007, August). Teaching evolution with the aid of science fiction. <i>The American Biology Teacher</i>, 69(6), 337-340. doi:10.1662/0002-7685(2007)69[337:TEWTAO]2.0.CO;2</p> <p>Cooper, E. D. (2002). University outreach: Teaching Politics in Film. <i>Annual Meeting of the American Political Science Association</i>. Boston. Retrieved from <a href="https://convention2.allacademic.com/one/apsa/apsa02/index.php">https://convention2.allacademic.com/one/apsa/apsa02/index.php</a></p> <p>Leff, B. J. J. (2017, February). Popular culture as historical text: Using mass media to teach American history. <i>The History Teacher</i>, 50(2), 227-254.</p> <p>Sunderland, S., Rothermel, J. C., &amp; Lusk, A. (2009, July). Making movies active: Lessons from simulations. <i>PS: Political Science and Politics</i>, 42(3), 543-547. <a href="http://www.jstor.org/stable/40647653">http://www.jstor.org/stable/40647653</a></p>

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Final Project: “The War on Terror in Science Fiction Film”

Over the course of this unit, we have covered the recent history of terrorism in America, focusing on the 9/11 attacks and their aftermath. The numerous moral dilemmas presented by the government in its handling of the crisis, and the subsequent wars in Afghanistan and Iraq, were all examined in one way or another in the five films we viewed during the unit:

- *Star Trek into Darkness* (2013)
- *The Dark Knight* (2008)
- *Captain America: The Winter Soldier* (2014)
- *Minority Report* (2002)
- *Star Wars: Episode III – Revenge of the Sith* (2005)

In order for you to demonstrate the knowledge you have gained from this unit of study, you will have the opportunity to choose one of the following final project formats or propose one of your own. The project will be worth fourteen total points, as outlined in the rubric attached to this assignment. Your options for the final project include:

1. You will select another science fiction, fantasy, or superhero film of your choice that you believe also addresses the War on Terror. In an essay of no less than five pages (double-spaced with one-inch margins and 12-point Times New Roman font), explain the plot of the film, the issues it addresses, the positions it takes, and why you believe it is a significant film in its depiction of these themes.
2. Along with a group of no more than three other students, stage a mock trial of a character we have studied from one of the films included in this unit. Options include Admiral Marcus from *Star Trek*, Batman from *The Dark Knight*, Alexander Pierce from *Captain America*, Palpatine from *Star Wars*, or another character of your choosing. Your project must be submitted in the form of a video no less than ten minutes long. At the end of the trial, your character must be declared guilty or innocent of a crime, with adequate explanation of why you have made this choice.
3. Write an original short story in the science fiction, fantasy, or superhero genres (or an approved genre of your choice) that illustrates one or more of the themes that we have discussed in this unit. Your story should be at least five pages in length (double-spaced with one-inch margins and 12-point Times New Roman font) and should examine an issue in a different way than what we saw in one of the films.
4. Assume the persona of an American lawmaker who has just seen all of the films from this unit and is, perhaps, disturbed by the direction the country has taken. Referring to events from recent American history and the aforementioned films, draft at least five pages (double-spaced with one-inch margins and 12-point Times New Roman font) of new counterterrorism regulations that take into account both the government’s need to protect its citizens and a person’s right to privacy.
5. You may also complete a project individually or with a partner that you have designed yourself. Please bring any ideas to me for approval before you begin working.

Rubric (total of fourteen points possible):

	0 points	2 points	4 points
Creativity	Student has shown no creativity or originality in their choice of a subject for this project, and the project is not executed in an interesting and engaging manner.	Student has shown little creativity or originality in their choice of a subject for this project, and the project is executed in only a somewhat interesting and engaging manner.	Student has shown creativity and originality in their choice of a subject for this project, and the project is executed in an interesting and engaging manner.
Knowledge of the War on Terror	Student has shown little to no knowledge of the War on Terror and its many controversies through their final product in this project.	Student has shown some knowledge of the War on Terror and its many controversies through their final product in this project.	Student has shown an in-depth knowledge of the War on Terror and its many controversies through their final product in this project.
Application to Science Fiction	Student has shown that they are not able to connect, compare, and contrast the War on Terror to its depiction in the science fiction genre through their final product in this project.	Student has shown that they are only somewhat able to connect, compare, and contrast the War on Terror to its depiction in the science fiction genre through their final product in this project.	Student has shown that they are able to connect, compare, and contrast the War on Terror to its depiction in the science fiction genre through their final product in this project.
Grammar and Mechanics	Student's errors in speaking or writing are severe and interrupt the flow of their work.	Student has demonstrated somewhat clear speaking or writing, with the presence of some errors that interrupt the flow of their work.	Student has demonstrated clear and professional speaking or writing, with few or no errors that interrupt the flow of their work.

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