

Blue Kite Group

Discussion Questions

Social Studies Discussion Questions for the Whole Film:

1. How is the Party benevolent or malevolent? Come up with a couple examples that depict the Party both ways.
2. Assess the role of propaganda in this film. What are some of the tools the CCP uses to influence the actions of the people? Are there connections between the propaganda used by the CCP and propaganda in our society?
3. What role does fear play in a totalitarian state? Describe how fear influences how the characters make their decisions in their private lives as well as their public lives.
4. Describe the rectification (100 flowers) movement. How does it impact the lives of the Chinese in this film?
5. Speculate why the Stepfather was targeted during the Cultural Revolution.
6. The CCP is a part of most aspects of the lives of the Chinese featured in this film. Identify three to five ways the Party is a part of their everyday lives.

English Discussion Questions for *The Blue Kite*

1. Foreshadowing: Uncle Li's wedding gift to the newlyweds is a wooden horse figurine and that the horse's head falls off. Write a prediction of what you think will happen next.
2. In the film we see recurring scenes of the Blue Kite.
 - a. In 1-2 sentences, summarize at least two scenes from the movie where the Blue Kite appears.
 - b. What does the Blue Kite represent? Write a short paragraph defending your argument. Consider the political backdrop of China during the Hundred Flowers Movement, The Cultural Revolution, and The Great Leap Forward.
3. What are some of the major emotions in *The Blue Kite*?
4. Compare and contrast the relationships between TieTou and the father, TieTou and the Uncle, and TieTou and the General.
5. Why is there a juxtaposition between the Uncle's collapse on the floor when he is trying to carry dumplings to the pot and the firecrackers and sparklers that the little children are playing with outside? Think about this juxtaposition in terms of the political context of China and the individual within that system.

Music Discussion Questions

1. The "Crow Song" is a simple folk song sung by the mother (Shujan) and the son (Tietou).

What are some songs that you recall singing as a young child with your parents?

2. The “Crow Song” is sung using the pentatonic mode. How does the pentatonic mode differ from most Western music? Name another famous piece of music based on five notes.

3. Otomo Yoshihide is actually a Japanese composer who concentrated on the development of Chinese musical instruments throughout the Cultural Revolution. Who are some composers or other musicians who specialize in doing music of other cultures? As an example, John Williams is an American composer, but he has written music for such films as Far and Away (Irish music) and Memoirs of a Geisha (Japanese music).

4. The “Wedding Song” in the film is actually a Socialist song praising Chairman Mao and Communism. What purpose does music serve at weddings in the United States? What is the most unique song you’ve ever heard at a wedding?

5. The music in The Blue Kite does not use any traditional Chinese instruments. Why do you think the composer chose to use modern instruments to substitute for these traditional instruments?

Discussion Questions for the Film “Blue Kite”. Target Group grades 5-8 Social Studies, Language Arts, Science and Math.

Introduction: This film is a Chinese Film with English subtitles. It is about a young boy, Tietou born and growing up during the 100 Flowers, Great Leap Forward and the Cultural Revolution. Students will explore the daily life of Tietou explaining how the government has altered his life.

The following discussions are to be used for the first section of the film “Father”.

1. The opening scene shows a blue kite flying. The kite becomes a recurring image throughout the film. What words or phrases come to mind when visualizing a blue kite flying ?
2. Beijing is famous for its siheyuans, a type of residence where a common courtyard is shared by the surrounding buildings. These courtyards are fast disappearing making way for new high rises. Describe two activities that take place in the courtyard.
3. How would you compare and contrast kids playing in a courtyard with kids playing in your neighborhood?
4. The film chronicles events in Tietou's life as the CCP impacts his daily life. What are some ways in which the government alters Tietou's life when his Father learns that they are sending him away to a labor camp?
5. Do you think children that you know would change their behavior if their father were sent away by the government?

resources: education.nationalgeographic.com/education/mapping/interactive-map

youtube: Guo Yue Little Leap Forward (A Boy in Beijing) a memoir grades 3-5

www.Chinaposters.org posters of the Cultural Revolution

Chinese American Library Association www.cala-web.org/node/169

Social Studies Trade Books for Young Readers

Mao's Last Dancer, the story of internationally renowned ballet dancer Li Cunxin

Red Scarf Girl by JiLi Jiang, memoir of the Cultural Revolution

Published by Harper Collins

www.jilijiang.com

Snow Falling in the Spring by Moying Li, memoir of the Cultural Revolution
ages 12 and up
www.moyingli.com

Little Green Growing up During the Cultural Revolution a memoir by Chunye
free verse poetry, younger readers

The Legend of the Kite:a Story of China
Norwalk,Conn
Soundprints 1999

Revolution is not a Dinner Party
Yiang Chang Compestine
Younger Readers

The Historical Context of *The Blue Kite*:

Tian Zhuangzhuang's *The Blue Kite* spans 15 years of 20th century Chinese history, including the Hundred Flowers Movement, the Great Leap Forward, and the Cultural Revolution. This film can be more easily understood with appropriate historical context.

The Hundred Flowers Movement took place in 1956 and 1957 when Chairman Mao decided to take some of the restrictions off public expression in China. While Mao's motives for this movement are debatable, most historians agree the purpose of the Hundred Flowers movement was to allow China's intellectuals to criticize the Communist bureaucrats, in the hope that

constructive criticism would quell the arrogance and inflexibility of Communist bureaucrats. Mao believed most intellectuals were supporters of the CCP and criticism would be minimal and mostly constructive. The slogan, "Let a hundred flowers bloom, a hundred schools of thought contend" was created to invite intellectuals to express their true opinions.

By 1957 Mao was disabused of the notion that criticism would be used to refine communism. Many of the intellectuals who "spoke up" directed their criticism against the communist system as a whole. Mao viewed this form of criticism as "bourgeois," "counter-revolutionary," and "rightist."

The inevitable crackdown, known as the "Anti-Rightist" campaign, began in July, 1957. The same intellectuals who had been encouraged to speak out were now arrested, shipped to the countryside to be "re-educated" through labor, or even killed. Worker organizations that employed intellectuals were expected to purge at least five percent of their workers, causing many loyal supporters of the CCP to be branded as rightists. By 1958 even many intellectuals not labeled rightist were in re-education camps doing manual labor. The distrust of intellectuals created during the Anti-Rightist campaign would linger into the Great Leap Forward, with very negative consequences.

In August, 1958 Mao and the central planning committee began the Great Leap Forward. This movement's overall goal was to drastically increase both agricultural and industrial output. Growth rates of 59-100% per year were expected and the country was reorganized to meet these goals. In the countryside, land and workers were consolidated into communes. By 1959 there were almost 26,000 different communes with approximately 5000 households in each. Communal mess halls were created to free workers to be in the field instead of worrying about meal preparation. The extra hands were set to work clearing new fields, digging canals and creating new industrial enterprises. The massive, centralized re-organization of Chinese land and workers held the promise of incredible economic transformation. But the promise did not come to fruition.

Underlying the Great Leap was an ideology that exalted the intellectualism of the masses. Propaganda and state workers encouraged ordinary workers to modify and simplify the operation of complicated imported machines. Others were encouraged to create new industrial enterprises in the countryside. A classic example of this ideology was the the "backyard steel mills" that were set up in countless villages and towns across China. These amateur mills mostly turned out very poor steel, and very little of it. Though the backyard uranium mines were a bit more successful, the failure of amateurs melting iron pots into low-grade steel illustrates the central problem of the Great Leap's emphasis on faith and optimism overall economic expertise.

This problem manifested itself in one of the worst famines in the history of the world. From 1959 through 1962 an estimated 30 million Chinese starved to death. There were myriad causes of the famine, including horrible weather in the early 1960s, but much of the blame can be laid on the central government. Demanding ever increasing production to meet Mao's unrealistic goals, most communes turned over more grain than they could afford. Moreover, many farmers had

been taken away from the land to toil in the backyard steel mills. Many farmers were ordered to use unorthodox farming techniques, including “deep plowing” and planting seeds closer together. For the most part, these techniques failed miserably. In the first years of the Great Leap Forward crop production reached almost 200 million tons. By 1961 it was down to 136 million. The Great Leap Forward had succeeded only in mass starvation.

By the mid 1960s Mao’s influence over the Communist Party appeared to be waning. The massive failures of the Great Leap Forward had muted some of his power in the CCP, though he remained Chairman and his cultural influence was still strong. In 1966 Mao declared that the CCP had been infiltrated by bourgeois influences that desired a return to capitalism. On May 16, 1966 the Politburo issued a statement alleging that the Party was now filled with enemies of the Party, who must be identified and removed. The Cultural Revolution had begun.

Over the next ten years the Cultural Revolution swept terror across China as millions of people were persecuted as “revisionists” or “counter-revolutionaries.” Many young people formed themselves into factions of Red Guards who took it upon themselves to seek out and “struggle against” revisionist targets. Chinese citizens who became targets of the Red Guard suffered different types of abuses, including public humiliation, the seizure of property, torture, forcible displacement to the countryside, imprisonment, and harassment. Senior officials in the CCP were alleged to be on the “capitalist road” and were purged. Religious and historic sites were ransacked or destroyed in the name of communist cultural purity.

While the Cultural Revolution was declared over in 1969, most historians now agree that it continued during the political chaos that reigned from 1971 until the arrest of the Gang of Four in 1976. Today the Cultural Revolution is openly criticized in Chinese film, and is considered a negative aspect of Chinese History by the CCP.

Critical Reaction for the Film

“The Blue Kite” (Lan Fen Zheng, 1993) is a film about human beings, rather than about China. It is a powerful movie because it examines the lives of everyday people who are ultimately unexceptional. There is no villain; there is just the day-to-day existence that is perpetually overshadowed by the Chinese Communist Party during the years 1957 to 1968, which is almost always unseen. It’s an overtly political film because these are the years where the CCP had its most power (and the protagonists certainly feel this), but film has a humanistic focus. (Ebert) Despite the fact that the film takes place in Beijing, the camera never really leaves a particular neighborhood for long, moving from interior shots to exterior scenes in a courtyard. There are occasionally other settings, but it’s clear that these are extensions of this family’s home. Eating and preparing food, grading papers, playing, talking and sitting quietly – this is the action of this film.

Western critics experienced a certain level of frustration with not knowing enough about the

specific events of Chinese history to fully appreciate the impact of the CCP on this woman and her son. However, almost all critics appreciated the overt absence of the CCP from the film. Tian Zhuangzhuang, the director, succeeds with this film because of his understated and minimalist approach to these key events of the early PRC. (Canby) Some critics feel that Tian tried to bite off more than he could chew, attempting to cover such a large sweep of history. (Thompson)

The acting is superb, especially by the principles. Lu Liping, whose portrayal of Shujuan is quiet and powerful in her presentation of the full spectrum of human emotion. The males who depict her three husbands are wonderful as is the three boys who portray Tietou at three different ages. (Berardinelli)

Tian Zhuangzhuang directed the film, and his ability to keep the film understated and quiet and yet powerful comes out strongly. He provides an excellent balance between the personal-psychological and the social-political. (Hinson) Noteworthy is the way Tian uses space, both private and public to show how the CCP controls the lives of these everyday people. It is photographed with remarkable gracefulness, colors and compositions finding beauty in the lives of these people, and especially in their faces. (Ebert)

Sources:

Berardinelli, James. "The Blue Kite." *Reelviews*. N.p., 2012. Web. 19 Jul 2012.
<http://www.reelviews.net/php_review_template.php?identifier=1620>.

Canby, Vincent. "The Blue Kite: In China, The Personal is Political." *The New York Times*. The New York Times, October 2, 1993. Web. 19 Jul 2012.

Ebert, Roger. "The Blue Kite." *Roberebert.com*. Chicago Sun-Times, January 5, 2003. Web. 19 Jul 2012.

Hinson, Hal. "The Blue Kite." *The Washington Post*. The Washington Post, August 5, 1994. Web. 19 Jul 2012.

Thompson, Bill. "90s Far East Bracket: Lan Feng Zheng (The Blue Kite, 1993)." *Bill's Movie Emporium*. N.p., February 16, 2011. Web. 19 Jul 2012.
<<http://billsmovieemporium.wordpress.com/2011/02/16/90s-far-east-bracket-lan-feng-zheng-the-blue-kite-1993/>>.

Biography of Film Director

Tian Zhuangzhuang

Tian Zhuangzhuang is a prominent 5th Generation Chinese Film Director. Tian was born in 1952 to Tian Fang an actor and movie director. His mother was a famous movie star during the 1950's . Tian's family was part of the Communist Party and he spent much time around cinema and even watched films as they were previewed for censorship.

During the Cultural Revolution Tian was sent to a Labor Camp. It was during this time that he became aware of the settings and space that he would use in his first films. Tian later joined the Peoples Liberation Army. Later when society began to return after the Cultural Revolution Tian worked as an assistant cinematographer for the government's agricultural film division.

Tian entered the Beijing Film Academy when it first reopened after the Cultural Revolution. His first films included "Horse Thief" 1986 a film exploring minorities, visually sweeping scenes of remote regions. Popular domestic films include "Drum Singer" 1987, "Rock n Roll" 1988, "Li Lian Ying: The Imperial Eunuch" 1991. Tian entered the International scene with the films "Red Sorghum" 1987 and "Ju Doo" 1990.

The film "The Blue Kite" 1993 was hailed as a masterpiece by the international film scene. The

film chronicles the life of a young boy Tietou, through the 100 Flowers, A Great Leap Forward and the Cultural Revolution. It is a look at adult themes through the eyes of a child's innocence of a child. The film is shot with close interiors and a hazy look in contrast to the sweeping vistas of his early films. The film was distributed internationally before it was given permission by the government censors and because of this Tian was banned from making films until 1996.

"The Blue Kite" received numerous international awards. In 1993 it won the Grand Prize at the Tokyo Film Festival, the Best Feature Film at the Hawaii International Film Festival and the Best Director at the Chicago International Film Festival.

Where to buy the film:

http://www.amazon.com/The-Blue-Kite-Tian-Yi/dp/B00007JZVS/ref=sr_1_1?ie=UTF8&qid=1343156974&sr=8-1&keywords=the+blue+kite

Hundred Flowers Movement Lesson Plan(s): Social Studies/Modern World History

Objectives:

1. Students will learn about the Hundred Flowers Movement during Mao Zedong's regime, 1956-57.
2. Students will write a vignette about a time they stood up/spoke out.

Context:

Small 6-12 "IB for All" school with all juniors as IB Diploma Candidates. Class period are 85 minutes long. The class is IB History of Asia. Assume students have already learned about the 1949 Revolution and the first few campaigns of the 1950s (3 Antis, 5 Antis, First Five Year Plan)

Day One:

1. Start class by telling the students that the principal has asked for the juniors to give their input to how the IB Diploma Program is working for them. She is really interested in reforming the school and making it much better, and she needs their insights. She want them to tell truthfully what's wrong with the school, their classes, their teachers, the workload, anything they'd like. They should really take advantage of this opportunity to help make the school better. (5 min)
2. Ask students to pull out a piece of paper, write their name at the top, and to take 5 minutes to jot down their thoughts on how to make the school/program better. Tell them that they should turn in their papers by putting them into a seal-able envelope, and that the last person to turn their paper in should actually seal the envelope. Send a student up to the office to give the stuffed envelope to the school secretary. (8 min)
3. Start the official lesson by writing the words "Constructive Criticism" on the board. Ask students to define it and give examples of it in the United States. Is there a tradition of constructive criticism? (corporations, public meetings, surveys, feedback opportunities, etc.) (5 min)

4. Next, pass out an edited version of the speech by Lu Ting-yi called “Let Flowers of Many Kinds Blossom, Diverse Schools of Thought Contend.” (Lu was Propaganda Minister for the CCP, and he gave this speech in 1956.) Read it aloud, making sure everyone is clear on the vocabulary. <<http://www.fordham.edu/halsall/mod/1956-china-flowers.html>>

Ask/Discuss (30 min):

- a. What is the CCP going for?
- b. Why? What does it hope to achieve?
- c. Do you think people will openly give constructive criticism? Why/why not?
- d. What is the best outcome from the Hundred Flowers Campaign? What is the worst outcome from this campaign?

5. Show 39 min clip from the film “The Blue Kite.” This first 39 minutes depicts a family from marriage under the shadow of Mao to the birth of a child to the Hundred Flowers Campaign to the Party’s purging of those who spoke out during the Rectification Movement of 1958. (40 min)

Day Two:

1. Discuss the film. Here are some guiding questions (25 min):

- *How is the CCP benevolent or malevolent? Come up with a couple examples from the clip we saw that depict the Party both ways.*
- *What role does fear play in a totalitarian state? Describe how fear influences how the characters make their decisions in their private lives as well as their public lives.*
- *What was the Hundred Flowers Movement? How did this particular campaign play out, according to the movie?*
- *How did it impact the lives of the Chinese people in this film? What do you think the long term implications of this campaign and the following Rectification Movement will be for China?*

2. Ask students to think about a time that they’ve spoken out and where that speaking out got them. How old were they? What was the setting? What were they speaking out against? Was their speaking out effective? What were the consequences, short term and long term, for their speaking out? Was standing up worth it? Have students write a vignette about this experience; they should write with as much detail as possible. (15-20 min)

3. Pair students and have them read their vignettes aloud to their partner. (7 min)

4. Get your students to share 4-8 aloud, with the class giving positive feedback about the writing each time. (15 min)

5. Mini-lecture: Do a quick summary of the Hundred Flowers Movement and the Rectification Movement that followed. (10 min)

6. Ask: Would any of you like to take back the paper you turned into the principal the class period before? Why/why not?

Chinese Music Lesson Plan

National Standards (MENC - Music Educator's National Conference)

2a: Play instruments accurately in small ensembles

4c: Compose, using non-traditional sound sources

5a: Read sixteenth notes in duple meter

6a: listen and describe events in music using appropriate terms

6b: Listen and analyze uses of timbre in music from diverse cultures

7b: Students use specific criteria for evaluating their own compositions

8b: Identify ways music relates to other school subjects

9a: Describe characteristics of music genres and styles from a variety of cultures

9b: Describe the characteristics of high-quality musical works

Materials Needed:

Making Music, Grade 8. Pgs. A-8 - A-11, D-26 - D-27.

CDs: 1.3, 1.4, 9.4

Resource Book, pgs. A-5, D-9, and D-10

The Blue Kite movie clips

The Lord of the Ring: The Return of the King movie clip

Crouching Tiger, Hidden Dragon movie clip

United Streaming Clips

Danny Elfman Movie Scores

Chinese instrument videos

TV/DVD player

Percussion instruments

Keyboards

Garageband/Macs

Essential Questions:

What do you think is the biggest challenge in creating a movie score? (short time frame, creating a theme for each character, writing orchestral parts, etc.)

What are the similarities and differences between Chinese Instruments and Western

Instruments?

How can a composer use instruments to create variety?

Days 1 -3:

Introduction

1. Begin by showing the students 3 short portions of The Blue Kite: (The Wedding Song, The Crow Song, and Chinese New Year). Next, show the scene from The Lord Of The Rings: The Return of the King with the sound off and then with the sound. Discuss with the students how the scene is altered by the absence of music and sound effects. Stress the importance of music in conveying the emotional content.

Development

2. Ask students to read the information on ppgs. A-8 and A-9. Discuss some of the challenges of creating film scores. Discuss what a Foley artist does. Ask for several volunteers. While the rest of the students close their eyes, have volunteers walk around the room to discover recognizable sound effects (a door or window closing, chairs moved, chalkboard). Invite the listeners to identify the sounds they hear. Discuss which sounds could be easily made and recognized.
3. If time permits, share information about Music Across the Curriculum: Science on page A-11.
4. invite students to read “Make A Mood” on page A-9. Ask them to create their own sound effects scores for several United Streaming Film Clips. After viewing each video clip without the sound, have students consider what an appropriate soundtrack would be. Have students:
 - List the sound effects they would like to add.
 - List possible ways to create those sounds.
5. Divide students into small groups. Use classroom instruments, keyboards, and Garageband to compose and record digital audio tracks that support one of the film clips. Remind students that they will have to accurately time their score to the film clip.
6. Invite students to study the listing map for *Main Title from Edward Scissorhands*. Explain that *Edward Scissorhands* is a fairy tale about a young man who was created by an inventor that died before he could give his creation a pair of human hands. In the film, the viewer experiences Edward’s pain and successes that come from being different.

Invite students to use the listening map to help them follow Edward’s theme. Ask students to raise their hands when they hear it. Encourage students to describe in detail the musical

instruments they hear using music terminology. For example: **What instruments do you hear in the composition? What performs the theme? What do you hear when the theme is not being played?**

Have the student read the Careers feature on Danny Elfman. Note that Elfman also wrote many other scores, including the theme song for *The Simpsons*. If time permits, play a portion of 5 other Danny Elfman scores. Ask students to discuss any similarities and differences in orchestration, thematic content, texture and other musical instruments.

Invite students to read the information about the composer Tan Dun on pg. A-11. Ask students to listen *Crouching Tiger, Hidden Dragon*, and challenge them to analyze the piece. **What instrument carries the melody? What other instrumentation do you hear? What might be considered unusual in this score?** Students can compare and contrast the two film scores they have heard using the chart on Resource Book pg. A-5. Before they complete the chart, have them discuss the similarities and differences with their learning partner.

Lastly, have students listen to the instrumental score of The Blue Kite. Discuss how it is largely a Western style score with no ethnic Chinese instruments. Give background information on the composer. Ask students: **What other composers use different ethnic styles when composing movie scores?**

Assessment:

Invite students to design and apply criteria for evaluating the quality of their music. Ask them to critique the sound effects scores they have created. Encourage additional criteria such as creativity, accuracy and emotional content in their lists. Invite each group to share their sound effects scores for their film clip assignment with other groups. Have students write a peer critique for their classmates' scores as a "ticket out the door". Post the reviews (no names) on the bulletin board.

Days 4 and 5:

Introduction

Rewatch the film clips from The Blue Kite. Discuss the music that appears (Children's Folk Song and "patriotic" Wedding Song). Ask students how these songs compare to nursery rhymes and traditional wedding music in the West.

Invite the students to read the opening paragraphs of the lesson about the role of percussion in classical and folk music of China. Refer to the definition at the bottom of page D-26 and have students read about the different functions of the *luogu* ensemble. Share the cultural information about the "Yellow Bell".

Develop

To play the "Hsu chu Prelude Ensemble" have students:

- sit in a circle or semicircle
- learn the drum part by clapping the rhythm; have students assigned to these parts transfer this rhythm to their drums

- learn the large and small gong parts by clapping the rhythm; have the students assigned these parts transfer the rhythm to the gongs.
- follow the same method to learn the wood-block part
- learn the small cymbal part, paying attention to the muted notes, played by pressing the cymbals together tightly.
- layer the parts together starting with the drum part. Perform the ensemble as a class. Practice dampening the ringing instruments precisely on beat 4 of the last measure to achieve a clean ending.

Invite students to listen *Huagu ge* as arranged by Han Kuo-Huang. Discuss the various instruments heard in this recording (yunluo, drum cymbals, gongs, small bell). Ask students: **How does the composer use the percussion instruments to create variety?** Invite students to read the information on pg. D-27 about the Dragon Dance. Discuss what characteristics of luogu music relate to the dance.

Assessment:

Give students the East vs. West instrument comparison chart. Have students fill in the chart while viewing various performance clips of Chinese instruments. Students should be able to identify the name of the Chinese instrument and the Western instruments that it most closely relates to.

As a final assessment, give students the 5 Discussion Questions above. Invite them to post their responses to 3 of the questions on teacher blog.

Communism Under Mao: *The Blue Kite* Lesson Plan

Established Goal(s):

1. Assess the benefits and costs of Communist policies under Mao Zedong including the Great Leap Forward and the Cultural Revolution. (World History Content Standards – Era 9 – Standard 1B)
2. Analyze the impact of social control on deviance in society.

Understanding(s):

1. Totalitarian regimes like the Chinese Communist Party (CCP) have incredible power and influence over the lives of their citizens.
2. Totalitarian regimes like the CCP exercise their power of citizens in a variety of ways.
3. The 100 Flowers, Great Leap Forward, and Cultural Revolution were specific campaigns designed to convert mainland China to communism.

Essential Question(s):

1. In what ways did the 100 Flowers, Great Leap Forward, and Cultural Revolution campaigns impact the lives of average Chinese?

Students will know ...

1. Specific similarities and differences between the 100 Flowers, Great Leap Forward, and Cultural Revolution campaigns.
2. Criticism of the government is rarely tolerated in a totalitarian regime.
3. How communist initiatives impacted the characters in *The Blue Kite*.

Students will be able to ...

1. Analyze cause and effect relationships, bearing in mind multiple causation including (a) the importance of the individual in history; (b) the influence of ideas, human interests, and beliefs; and (c) the role of chance, the accidental and irrational.
2. Identify and describe the differences between the Chinese culture dramatized in this film and contemporary U.S. culture.
3. Assess the impact of the CCP's influence on the everyday lives of Chinese citizens.
4. Explain the major CCP initiatives undertaken during the film, including the 100 Flowers, Great Leap Forward, and Cultural Revolution.

Performance Task:

Students will choose a role in the RAFT below and create a project that will assess the impact of these initiatives on the lives of everyday Chinese.

ROLE	AUDIENCE	FORMAT	TOPIC
Chinese Propaganda Artist	Chinese people	Four color poster	Why one (or all) of the initiatives are good for the country.
Average Chinese citizen (woman, man, child, etc.)	Friend in the U.S.	Letters	Daily life in China during this time.
Newspaper reporter	American people	Newspaper articles	Impact of CCP initiatives on daily life of the Chinese.

Other Evidence:

1. Ticket-out-the-door after lecture/film.
2. Quiz over three major CCP initiatives.

Days One and Two:

Introduction:

1. Teacher will write the following phrases on the board” *The 100 Flowers Campaign; The Great Leap Forward; The Cultural Revolution*. As students enter the room, they should be directed to respond to the phrases. What do you think they mean? etc.
 - a. Discuss
2. Inform students of where the class is headed:
 - a. For the next few days the class will examine the ways a centralized, totalitarian government can influence the lives of the people who in that society.
 - b. As a case study the class will learn about Communist China under Mao during the 1950s and 1960s.
 - c. To augment learning students will watch the film, *The Blue Kite*, which will dramatize the impact of these initiatives on the lives of average Chinese.
 - d. Finally, students will complete the performance task to demonstrate their understanding of the learning goals.
3. Introduce learning goals, essential questions, etc. if necessary.

Learning:

1. Go over key points of communism, Maoism, the Hundred Flowers Campaign, the Great Leap Forward, and the Cultural Revolution. This can be accomplished through a traditional lecture format, through the use of film (*The Mao Years* is an excellent primer on these topics) or a combination of the two.
 - a. See historic overview for the film for more information on the campaigns.
 - b. Be sure to assess the key points through a ticket-out-the-door and/or quiz.

Day Three:

1. Once students have demonstrated a good grasp of the key points for each of the major CCP movements covered in the film, it is time for them to watch the movie. Ask students to take notes during the film on the essential question and be ready to discuss that question when the movie has concluded.
2. Show as much or as a little of the film as you feel necessary. Total length runs to more than two hours, but excerpts could easily be used. For example, showing the first 40 minutes of the film will allow students to experience the dramatic turbulence that was the 100 Flowers Campaign and the Anti-Rightist Movement.

Day Four:

1. Debrief the film, focusing on the essential question. Introduce the performance assessment (RAFT) described above. Give students one or two class periods to work on their assessment and ask any questions.